

**A LEVEL**

*Authentic Sample Candidate Responses with Comments*

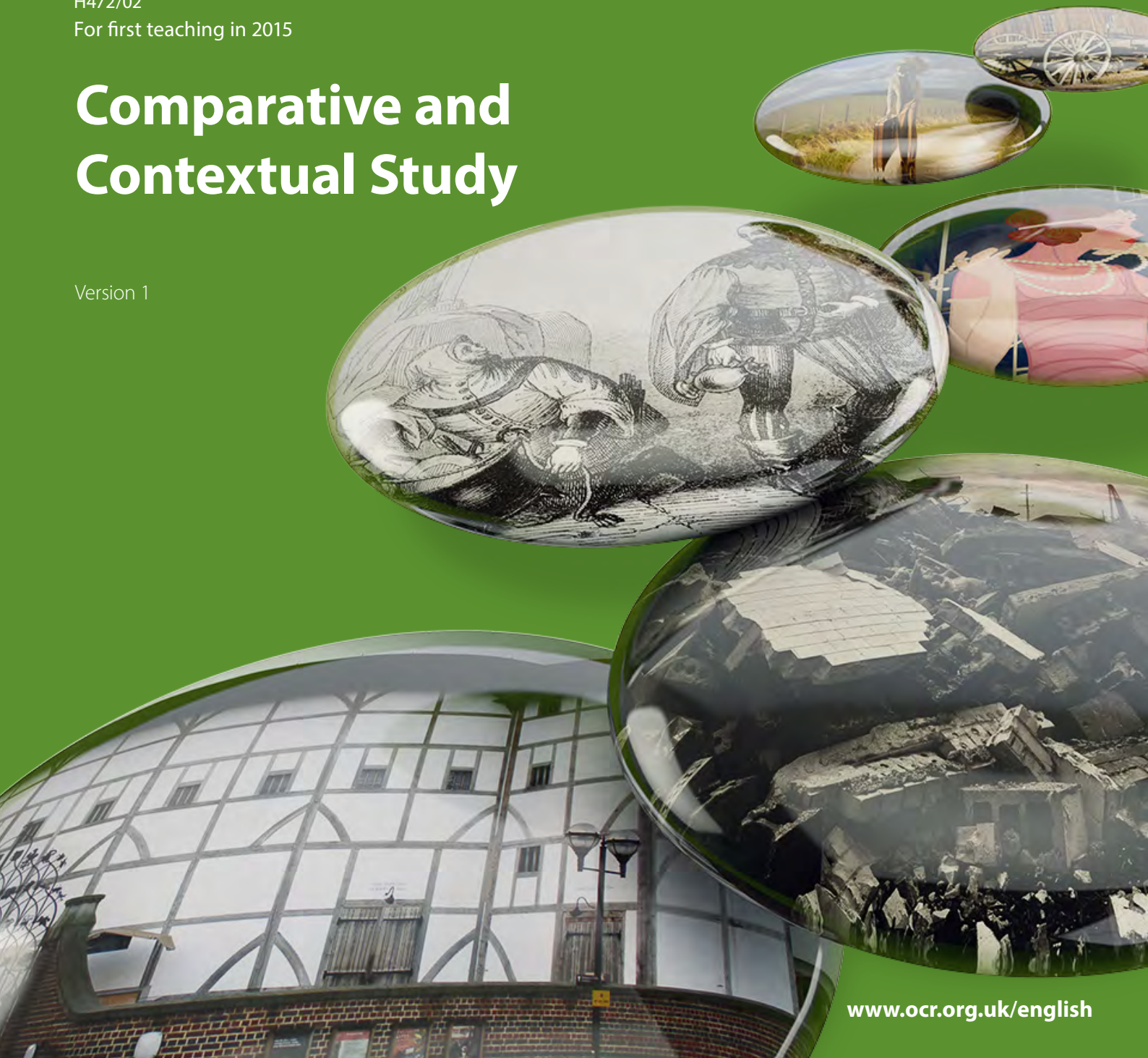
# ENGLISH LITERATURE

H472/02

For first teaching in 2015

## Comparative and Contextual Study

Version 1



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# Comparative and Contextual Study

## 'Dystopia' responses (section two only)

Candidate One Question 6a

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②

I agree with the statement that much of dystopian fiction attacks social and political institutions.

"1984" is an anti-totalitarian novel written by Orwell in 1948. It was not intended to be a prophecy but Orwell foresaw the failings of communism and totalitarianism. Orwell lived during the Russian civil war, fought in the Spanish civil war and the second world war and therefore much of his novel contains references to ~~his~~ war. ~~as~~ Orwell saw the result of political conflict in its very raw sense - physical warfare.

~~The~~ In "1984" the government in power is ~~an~~ ~~oligarchic~~ totalitarian oligarchy of which Big Brother is the figurehead. The novel therefore is anti-totalitarian however many people, immediately after its publication, believed it was an ~~anti-totalitarian~~ anticommunist novel. Considering it was published during Russia's communism it became very popular and sold at least half a million copies by being in the 'Book of the Month Club' in the USA. This led Orwell to say 'I've killed it up' because non-literary readers had been distracted by the strong

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## Candidate One

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in the character of them, you, the women is also described as being very friendly, with little willingness to argue - when you was by far the most intelligent and most intelligent of them, you was a very sex and an intelligent woman.

③

admonishing narrative but misunderstood its attack as a totalitarian political institution called 'The Party' in the novel.

Orwell uses satire to convey much of his dislike of totalitarian governments. The novel includes satire on ~~the~~ leaders of political institutions. In "1984" O'Brien, one of the 'Inner Party' members has a servant and wife when Julia and Winston visit his house. Winston has never had wife before. Here Orwell satirises corrupt leaders (for example Hitler who indulged in cars and and lavish palaces) whilst the rest of society in "1984" are suffering. Orwell lives in compartmentalised shabby apartments and the proles are kept from rebelling by being kept ignorant and satisfied with basic pleasures like sex and food (though, like in present day North Korea, they are told that this is very generous).

The novel also satirises the secret institution the BBC. Winston's job in the ministry of truth is to edit all history records in order to conform with what the government wants its people to believe. It requires as not remember ('vaporised' people's records are removed). Winston satirises the political bias the BBC showed during wartime propaganda which Orwell knew

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ters about given that he was a journalist for the BBC.

Orwell also attacks political institutions in a similar way by emphasising their ability and willingness to make their subjects believe what they want them to. For example in "double think". ~~when as~~ a good example of this is in *Hate Week* when the crowds are so conformist and all systematically and unquestionably believe the telescreens when they are told the chocolate ration has been increased (when it has actually been decreased).

William Smith the main hero (rebel) and protagonist in "1984" is representative of an "Everyman" figure; he represents the ordinary person - Smith being the most common surname in Britain. His disgust at the party and rebellious nature with the hero and Orwell seems to suggest that anyone can and should rebel against ~~extra~~ totalitarian governments.

This is also the case in P.D. James' "The Children of Men". In the novel there is the hero protagonist and

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of "fairly ordinary upbringing."

- The reason Theo becomes the hero is <sup>mostly</sup> due to his opposition to the council and rather his involvement in the rebellion group "The Five Fives" which was Christian and therefore we are made to believe righteous intentions. Theo explains that he left the council (the small political group ruling the hysterical ~~country~~ under the ~~total~~ Warden of England - dictator Xan Lyriat) due to it having bad principles and unjust ruling methods. Because ~~as~~ Theo is the hero, we are invited to take his opinion and therefore James is successful at attacking dictators ~~stop~~ as political instigators.

James satirises the government's sickle name of ~~its~~ attitude towards the people. In the novel the ~~Quintus~~ Quintus is ~~not~~ promoted to be a kind way to die for the elderly however in reality the unqualified people are sent on boats whilst chained together. It satirises governments who struggle with an ageing population and so due to the unwanted expense of the elderly, want them to be 'moved along'.

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⑥

James was a Christian and did not agree with euthanasia and therefore satirised ~~Signora~~ <sup>concept</sup> the ~~role~~ of Signora in his passage (though it didn't nor exist when she wrote it). The horrific way he event is described, being so undignified "he large pendulous breast... like a jellyfish" and the violence used against the elderly (who should be respected) "hit her head on the head with his munched" makes us may despise the council, primarily Xan for allowing or rather encouraging these events to happen.

P.D. James also satirises and in essence attacks political institutions by saying that people who get into power are instantly corrupted and that politicians are very self absorbed. At the end of the novel Theo puts the ~~star~~ <sup>star</sup> ~~degraded~~ Xan's ring on; meaning he is warden of England despite saying for most of the novel that he hates the council. When Brian asks when he will remain it he says "in time". This is very poignant because it stereotypes politicians who never want to give up their power. A famous British politician wrote Germaine Greer once said "Power corrupts and absolute power corrupts absolutely" in "1984"

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O'Brien also says "don't you see  
 Whiston no point in power is power.  
 The point in having is having, don't you  
 see?"

Orwell hopes here to emphasize  
 corrupt political institutions' & lack of care for its  
 people and that things are done  
 a certain way because that is what  
 suits them.

Another of one of Orwell's most famous  
 books "Animal Farm" also attacks  
 communist political motivations - being  
 an allegory of communist Russia  
 whereby pigs Napoleon and Snowball  
 represent Stalin and Trotsky respectively.  
 Whilst ~~they~~ both corrupted leaders set  
 out to reach an equal and fair justice  
 society & optimistically ~~these~~ wither  
 for by righteous 'old major' the old boar -  
 when he too became leaders and  
 allow their power to completely  
 dominate them. Their intentions  
 are obscured and Napoleon's crime  
 by the end of the novel is one very  
 different from that it was meant to  
 be.

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Both "1984" and "The Children of Men" manage to capture the essence of what it is to have a completely corrupted institution. What is most chilling is how for example O'Brien can be kind to Winston while periodically torturing him until he is close to death. "He was the torturer, he was the friend." Winston abuses him in many ways and shows signs of Stockholm Syndrome (unusually the tortured can end up loving their torturers).

In "The Children of Men", once Kan is ~~at~~ dead they ~~at~~ mourning respect the one who is ~~the~~ in possession of the ring; this in itself though is chilling because already we ~~see~~ <sup>perceive</sup> the ideologies and principles changing as soon as he gets the opportunity to be in power.

In "Animal Farm" the rules are ever adapted to suit the ~~present~~ pigs' requirements of the time. The rule "animals will not drink" was ~~at~~ adapted to <sup>as animals were drinking</sup> "in excess" when the ~~already in place~~ animals (most of which ~~are~~ are already unable to read) were asleep.

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## Candidate One

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In these examples, all novels have ~~been~~ attacked even institutions by indicating that whatever the authorities might appear to be doing beneficially for its people, one should always be sceptical. What actually makes such institutions so chilling and dystopian in their respective novels are their abilities to make their subjects believe that they are righteous, genuine and sincere in their role.

Whilst overall I believe Orwell and Barnes attack social and political institutions, there have been some examples where the institutions ~~to~~ have shown some promise (i.e. where they have not been entirely attacked by their owners). For example there is still discussion ~~between~~ and collaboration between the Council Members and The Poles seem relatively cheerful. "The Poles were the only hope."

However ultimately <sup>political and social</sup> institutions are attacked by many dystopian novels as all ultimately show such institutions having far more weaknesses and negative ~~intent~~ <sup>well</sup> intended intentions over positive and good ones.



## Candidate Two Question 6a

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6 a) A Dystopia is the direct antonym of the phrase Utopia, which in the most literal sense means a perfect world. A Dystopia is a world in which almost everything is terrible, but the main thing that separates it from another literary genre such as Science Fiction, is its frequent use of realism. With political ideas such as Marxism being at the forefront of Utopian principles it is clear that Dystopian Fiction is going to be rather political. For example, George Orwell, the author of 1984, was a socialist who was very much against class discrimination and that much becomes apparent throughout the ~~novel~~ novel, as even by the beginning of it Winston labels the ~~novel~~ the human race's "last hope". Firstly, what is important to note is that the fact that the people of Eurasia live under a totalitarian state as every aspect of their lives are controlled by 'the party'. Even at the very start of the novel it becomes apparent that what one can do in the real world we live in today cannot be repeated in the world in which Winston Smith, a middle class member of the Party, can do. Telescreens around every part of every city are placed around to monitor the whereabouts of Party members. Posters are also placed around these ~~from~~ areas with the slogan reading: "BIG BROTHER IS WATCHING YOU" which is almost an oxymoron, as at first glance that particular slogan would appear rather unsettling.

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## Candidate Two

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and threatening, but if injured deeper could also mean that the legendary figure of Big Brother is actually looking after everyone. This, in a sense, could be seen as a job at the way in which the government of Nazi Germany behaved, as they claimed that what they were doing was for the good of all people within the state. The Council in 'The Children of Men' on the other hand, are a democracy of sorts attempting to deal with this sudden worldwide infertility. One of the ways in which they looked to do this was to dispose of those who were within the older bracket of the generation so that there were less people to take care of. Therefore, in order to do this, Euthanasia was legalised in the hope that they would decide to take their own lives. As we discover within the Quakers scene however, the decision to take their lives was in many ways something that was not made by them. For example:

"He struck her on the side of her head with his pistol"

shows that on many occasions the decision taken was not made by them. This can be inferred as a possible jab at the political system by P.D. James as often what the government claims is the solution to a problem, may not necessarily be the morally correct thing to do.

In addition, as mentioned before, class distinction plays a major role in both '1984' and 'The Children of Men', as both almost portray

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②

the working-class members of their society to be almost or less use (or less dangerous) and rather ill educated. For example, in both novels the governments both decide to dispose of pornographic material to the working classes, which is very much typical of a dystopia. Additionally, the treatment of prisoners within the Ministry of Love has strong connotations to that of the concentration camps in the Second World War. For example, within 1984, the proles are almost at the top of the prisoners' hierarchy as they were far less of a threat to the Party in comparison to that of the political middle class prisoners, who knew the ins and outs of the way in which the political system worked.

Moreover, one thing that is interesting to note is both novels' very traditional depiction of women. The way in which Orwell portrays Julia within 1984 can almost be seen in modern day terms as satirical of its time. For example, Winston chooses to rebel against the party due to his intellectual differences with it, whereas Julia's rebellions against the party are purely sensual and just because she CAN rebel. This portrayal of women by Orwell is a product of its time and is almost a jab at the rise of feminism from around that era.

Furthermore, something in which both novels get through well is how religion can often clash. P.D. James offers a unique perspective on this, as she maybe the only Christian dystopian novelist in which there is something which is quite common in the real world is the replacement

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## Candidate Two

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of religion, with science. For example, Theo states  
~~which~~ when writing in his novel:

"Western Science has become our god"

So through the use of realism, P.D. James is able  
 to create a realistic depiction of a world without  
 religion. Moreover, this theme is continued in '1984'  
 where the only belief held can be held for the party.  
 For example, ~~Winston states when addressing Mr~~

O'Brien states when addressing Winston in  
 Room 101:

"Whatever the Party holds to be the truth, is the  
 truth."

This, yet again, can be inferred as another jab  
 made by Orwell against the political structure of  
 totalitarian states, such as the USSR and Nazi  
 Germany, who believed that loyalty to the  
 state was far superior to that of loyalty to  
 a particular religion.

Additionally, it is clear to see that both Orwell  
 and James are placing politics towards the forefront  
 of importance within their novels, as both Theo  
 and Winston are former members of the political  
 establishment. Theo and Winston both learn through  
 their experiences in these parties how power hungry  
 those at the top of the political pole are and  
 how they will use their different methods to  
 maintain their positions. For example, the  
 Party within '1984' have so control over so  
 much of their continent that now even time and  
 history have no longer become an issue.  
 For example, O'Brien when lecturing Winston  
 states:

...continued



## Candidate Two

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(3)

"Whoever controls the past controls the future.  
Whoever controls the future controls the present."  
In conclusion, it would be correct to state that  
much dystopian fiction attacks social and political  
institutions, as ~~they~~<sup>the</sup> novels that are in this  
genre are affecting extreme versions of other  
dystopias before them. Dystopias of the past have  
almost always been created at the hands of an oppressive  
political ideology, and so, much dystopian fiction  
is bound to provide the political satire to criticise  
this.

## Candidate Three Question 6c

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DystopiaQ6 (c) Plan

- '1984' "TCOM" - almost ~~always~~ entirely negative
- 'real tea' 'TCOM' (The ending)
- 'real coffee' - 'Limbo' (Christian) "best rope"
- 'make up' - Party
- CJ's sensual rebellion "Xan's egalitarianism" (Mind Control & Psychological manipulation etc)
- Council
- past & present & future
- 1984 ~~2011~~ (Future) → 2021

Q6 (c)

Generally speaking, dystopian fiction is almost entirely negative and as always, it is ~~depr~~ written in an idea of ~~remind~~ reminding the reader to avoid any of these possible ~~consequences~~ situations. In George Orwell's 'Nineteen Eighty-Four', Orwell The catastrophe in dystopian fiction can be natural or artificial, ~~disaster~~ or even a bit of both.

In George Orwell's 'Nineteen Eight-Four', Orwell lifts some important ideas from the history in order to make his novel seems so real. In 1936, George Orwell went to Spain in the period of Spanish Civil War, he ~~witnessed~~ ~~firsthand~~ the nightmarish atrocities of an almost totalitarian society. In 1949, many American intellectuals ~~pr~~ supported communism while the Western nations ~~are~~ were in between ~~the~~ the democratic and communist ~~society~~ ideas of society and the

...continued



## Candidate Three

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idea was ambiguous. In this case, Orwell uses several imagery to suggest ~~the~~ <sup>the</sup> possibility of a totalitarian society in the way of picturing a frightening ~~pic~~ image of the future. ~~At the reader's~~ For example, the ~~se~~ use of technology is amplified by Orwell as for ~~the~~ his reader at that time, when television ~~is~~ was not a fixture ~~to~~ to most people, it could be ~~a~~ very frightening for ~~the~~ his reader as ~~it~~ it seems unavoidable and omnipresent. In the novel, "telescreens" are used by the Party to monitor citizens in order to control them in varied ways, both externally and internally. ~~It~~ When Winston is arrested in "Mr Charrington's room", he finally ~~realise~~ realises that there is a telescreen behind ~~the~~ picture of "St Clement's Church". This is highly ironic and is foreshadowing ~~the~~ ~~idea~~ as the picture relates to the song and its line "Here comes a chopper to chop off your head". For ~~the~~ Orwell's modern reader, this might not be the case as we are getting use to the ~~presence~~ <sup>existence</sup> of television and other technological devices. However, ~~that~~ Orwell's idea of ~~teach~~ the power of technology is definitely acceptable and accessible for the modern reader nowadays.

In P.D. James' 'The Children of Men', ~~P.D.~~ there is a sense of hope at the end of novel. ~~He~~ Compares this ending with the ending of 'Nineteen Eighty-Four', it seems that Orwell's dystopian world is going downward forever, as at the end, his lonely hero Winston, "he loved Big Brother." However, is the ending

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## Candidate Three

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of 'The Children of Men' full of hope? It is obvious that the ~~sex~~ <sup>sex</sup> is ~~of~~ <sup>of</sup> the newborn baby is "dominant" and according to Xan's words that he is ~~our~~ <sup>our</sup> "best hope". ~~However~~ <sup>However</sup> P.D. James is a Christian and a theist, this makes her to present ~~the~~ <sup>the</sup> birth of a baby at the end as a miracle. ~~However~~ <sup>However</sup>, ~~in~~ <sup>in</sup> the "sudden intoxication" of gaining in power makes Theo ~~becomes~~ <sup>becomes</sup> ambiguous about the idea of hope. <sup>It is</sup> evidently true that Julian ~~sees~~ <sup>sees</sup> the danger and reminds Theo that ~~this~~ <sup>this</sup> ring "is ~~not made~~ <sup>not made</sup> made for your (Theo's) finger." ~~Also~~ <sup>Also</sup> This also reminds James ~~a~~ <sup>a</sup> reader that ~~some~~ <sup>could be</sup> sometimes even if the 'goodies' win, there ~~is~~ <sup>is</sup> ~~not~~ <sup>not</sup> going to be no change and even could be worse. In 'The Hunger Games', the leader of District B ~~to~~ <sup>to</sup> suggests that they should keep The Hunger Games as a reminder of the past, ~~implying~~ <sup>implying</sup> the continuous darkness of the future. In this case, it seems that ~~the~~ <sup>the</sup> ~~both~~ <sup>both</sup> futures in 'Nineteen Eighty-Four' and 'The Children of Men' are both negative in the way of predicting the future.

Most interestingly that in 'Nineteen Eighty-Four', ~~Julia~~ <sup>Julia</sup> is only a ~~progo~~ <sup>progo</sup> pragmatic and sensual rebel as when she puts on "make-up" and brings "real coffee", "real tea" and "a pot of jam" etc to ~~Winston~~ <sup>Winston</sup> Winston, Winston describes her as "a rebel only from the waist downwards". ~~This~~ <sup>This</sup> By suggesting Julia ~~is a~~ <sup>is a</sup> ~~per~~ <sup>per</sup> only serves her own or their ~~own~~ <sup>own</sup> personal pleasure, Winston shows us once again that he is ~~an~~ <sup>an</sup> intellectual rebel, which means that he is lonely, both externally and internally.

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## Candidate Three

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Just imagine if the ~~dystopia~~ hero of this dystopian world is lonely and nobody ~~is~~ fights with him, what kind of victory will he get at the end? The repetition of using the key term "Victory" in the novel is also ironic and foreshadowing the fact that there is never a ~~state~~ real "victory" in ~~the~~ the future of this dystopian world. As at the end of the novel, Orwell writes that "he had won the victory over himself. He loved Big Brother", suggesting ~~the~~ the idea behind the Party is the "Victory" itself. Therefore, the psychological manipulation and ~~past~~ physical ~~past~~ torture and language as ~~meant~~ to control are all the techniques that the Party have used on Winston and the rest.

~~The~~ Interestingly enough that Theo is in some ways like Winston, but ~~with~~ ~~he~~ fights with the others. ~~In~~ In 'The Children of Men', Theo joins in 'The Five Fishes' and ~~he~~ eventually wins the victory. ~~But~~ ~~the~~ ~~most~~ ~~important~~ Theo has the power of finding someone that is on his side in James' dystopian world ~~as~~ ~~the~~ the control of 'The Council' is more flexible. Even though Winston sees the "Red-Armed Prole Woman" as a symbol of hope ~~that~~ which can bring down the Party, it is obvious that the Party controls everything. The ~~past~~ existence of "Ingsoc", "Doublethink", ~~the~~ "Newspeak" are all suggesting that the ~~the~~ ~~this~~ ~~go~~ authority figure in a totalitarian future is frightening. As what O'Brien tells Winston in the Ministry of Love, "who controls the past controls the future, and who controls the present controls the past" Therefore,

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## Candidate Three

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the ~~lack~~ <sup>lack</sup> of information and history in 'Nineteen Eighty-Four' suggests the reader that how dangerous it is for Winston to write a "diary" and keep it. ~~As what~~ ~~the third person~~ ~~As what~~ Orwell writes "He had begun a diary less as a record of his past ~~as~~ ~~a~~ than as a regular and self-indulgent exploration, a means of making sense of the past years, past catharsis, past comforting affirmation." ~~safe~~ indicating that how important and significant the "past" is for people as without it, "there is no future". ~~In this way, dystopian fiction~~ Due to the reason of this, dystopian fiction does often paint a frightening picture of the future as in the novels like "Nineteen Eighty-Four", there is no future for the people as the Party holds it with the limitation of the past and the control of the present. In this case, James' ~~un~~ ~~here~~ reluctant hero Theo is much luckier, as he can write a "diary" without the fear of psychological ~~and the use of~~ ~~the use of~~ physical power and mind control. It seems that even though both heroes keep a "diary" to tell the reader their personal and private thoughts, but ~~of~~ one of them is ~~a~~ much more expressing ~~and~~ in the way of <sup>record</sup> ~~recording~~ the past. As what James writes in 'The Children of Men', "A man is diminished without knowledge of his past ... he becomes a beast", ~~and~~ <sup>maybe this is</sup> ~~this is~~ also suitable for Orwell's Winston, as he ~~B~~ becomes a "beast" ~~as~~ eventually.

In conclusion, I ~~do~~ ~~do~~ agree on the fact that dystopian fiction often presents a negative and frightening picture of the future. However,

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## Candidate Three

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according to Walter Wangerin's review on 'The Children of Men' that "No baby, no next generation ... they die, all die", it seems that the ~~future~~ the frightening image of the future could be also pointless. What if the fear of running out of time as a "dying species" is much more positive than the present ~~is~~ society? At least the people are afraid of the future, ~~and in order to make a~~ ~~not to avoid therefore there~~ is a better result better society. In James' dystopian world, she mentions "Xan's egalitarianism", suggesting there could be a breakdown of class system in this possible future, ~~and~~ "2021" is only in 5 years future. Also, even though Orwell's 'prediction' of the 1990s future was not ~~materialise~~ materialise as democracy won out of the Cold War and the fall of Berlin ~~the~~ Wall and the breakdown of Soviet Union makes his ~~possib~~ suggestion of possible future seems impossible. It is worth to remember that a dystopian world is easily achievable ~~and~~

## Candidate Four Question 6a

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6a Plm: 'Yes! Both Do. '1984' Totalitarian.  
 COM Dictatorship. Benign? Maybe BUT.  
 Power corrupts an absolutely. Time and Ring.  
 Ministry of Love truth etc. Opposites. Newspeak  
 INGSOC. COM promotes the Church. '1984' abolishes.

Throughout much dystopian literature, both social and political institutions are attacked. This is apparent in Orwell's '1984' whereby humans of Oceania live in an entirely totalitarian state, seemingly controlled by the omniscient yet mysterious Big Brother "Big Brother is watching you." This quotation ~~shows an~~ does not necessarily demonstrate an attack on the institutions of the day, with Orwell referring to the novel as a warning. It does however show us what could happen to political institutions in the future, and is therefore perhaps an attack on what ~~many~~ much of the politics of the mid 20<sup>th</sup> century was heading towards following the conclusion of World War II and the genesis of the Cold War.

In 'The Children of Men', the political institution of the novel does offer a clear contrast to that of '1984'. Instead of the totalitarian government of Orwell, James provides her readership with a dictatorship, led by the despotic Xan Lyppiart. In this sense, there are various ways in which this political institution can be interpreted. One interpretation for example would be that Xan provides the people of England a benign dictatorship, and one that holds the best interests of the people at heart. However Xan does appear uncomfortably

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## Candidate Four

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powerful, symbolised with his ring which appears in description, similar to that of a Christian King or the late Princess Diana. This attack on political institution is even more apparent when Theo kills Xang and he seizes power "other things could wait. There were more important things to address now." Suddenly, Theo appears far less concerned with what worried him before, such as Julian, the baby and the live fishes and far more interested in his new found power and influence. It has for example been said, that 'power corrupts absolutely'. This could not be more apparent in the case of Theo. On the other hand however, this does provide us with a contrast between '1984' and the 'Children of Men'. In terms of governance, '1984' is far more stark and in the style of dystopia than 'The Children of Men' and further Orwell is attacking political institutions further techniques.

In '1984' Orwell provides us with a State union is run by fear and ignorance "ignorance is strength" 'freedom is slavery'. The culture within this novel appears to be that of espionage and betrayal, much like Nazi Germany's Gestapo. People are turned in to the 'Thought Police' by their own children in a society where it is an honour to follow the party and to harbour thoughts against them is a crime. In contrast, the most frightening object within the 'Children of Men' is the Omegs, children born in the last year of human fertility who act ~~like~~ like horrids, looting and stealing from the elderly and using violence to enforce their

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## Candidate Four

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Views. By contrast to '1984', the governance in James's novel is one of peace as party, as Xan advises his people to hard food and suppress in preparation for the end of humanity.

In both novels, the government is unafraid to use torture to further power, particularly in '1984'. In the Ministry of Love and particularly room 101, Winston is subjected to both physical and mental torture, as he is reindoctrinated to love both the party and Big Brother. Although clearly not ~~an~~ an allegory of Russian Communism or German Nazism or Fascism, many of the torture methods used by Soviet groups are used by O'Brien on Winston to the extent that Winston eventually is described as having "won the victory over himself, he loved Big Brother". Furthermore, in 'The Children of Men', Xan wishes to conduct tests on Julian's son, extracting his semen to begin a new human race. He is willing to go to any lengths to do so, including torture of Theo and Julian. Miriam is brutally killed simply as an example, thus showing Xan's determination and unsentimental nature.

Throughout both novels, it is interesting to see how social institutions are interpreted by authors. In '1984' for example, Syme shows Winston a bleak reality regarding the English language "By 2050, none of these words will have any meaning." Perhaps here, Orwell is attacking the modernisation of the English language in everyday life, with words such as 'odd' often being replaced by modern alternatives. Similar views of the

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## Candidate Four

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future can be observed in 'The Children of Men'. Where there is a debate as to whether the iconic limestone front of the Ashmolean in Oxford should be preserved in light of the fact that within eighty years, there will be no human beings left to enjoy it. In this situation therefore, James shows some of the human tendency to give up hope.

In '1984' religion is illegal however many parallels can be drawn between God and Big Brother, a mysterious yet omniscient and omnipotent being to be feared yet loved and worshipped. In Orwell's novel, citizens are encouraged to believe that Big Brother is their saviour and salvation, much like God or Jesus. He is the only, absolute religion and to disbelieve in his existence is thought crime. In 'The Children of Men' however, religion is presented in an entirely different light. P.D. James was a devout Christian, and therefore promotes Christianity and religion as a key aspect of her novel. The birth of Julian's baby for example appears to be a parallel mirroring, as the boy was born in a stable before being visited by 'wise men' (the party members). Further contrast can be drawn by James' presentation of the birth.

James clearly implies that the birth of his child was miraculous as should be considered as such. Therefore in totipia of ~~then~~ times we should believe in it if we believe that the conception of this child was possible. The novel is in fact littered with religious references. This is significant for example that the five fishes are so called with fish being

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## Candidate Four

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a symbol of Christianity. The group also meet in a Church. Most importantly of all however, Luke the father of the child is a priest. In this situation therefore, James impresses that by religious and righteousness he is rewarded as ~~there~~ Luke becomes the father of whom has the potential to become a new human race.

A key social institution of '1984' is that the people believe that they are lucky to live under the benevolence of Big Brother. In reality however, they are immensely unfortunate. "Winston walked slowly, for he had a varicose ulcer above his right ankle." This short quotation illustrates Winston's misfortune, as he is unable to even access medical care to cure for this ulcer. In the novel, people are brainwashed to such an extent that Vapourisation is a just punishment for thinking against the party. Despite this however, rebellion is always a possibility as proved by Winston and Julia's affair. Julia prides herself on her promiscuity, as she and Winston become reckless enough to continue their meetings above the antique shop. However, Julia does appear shallow, driven solely by her instincts and sex drive as opposed to the intellectual Winston. When Winston attempts to recall to Julia for example, she simply falls asleep suggesting her stupidity and ignorance as well as Orwell's sexism and acceptance of traditional roles.

In conclusion, I believe that dystopian fiction does largely attack social and political institutions. This however is not entirely true, and to accept it as fact would

...continued



## Candidate Four

## Page 6 of 6

be a misinterpretation. Particularly in '1984', Orwell attacks totalitarian government as well as the notion of the lack of social freedoms that this brings. In 'The Children of Men' however, Jones attacks dictatorship. She does promote Christianity however providing variety of views and interpretations in dystopian fiction.

## Candidate Five Question 6c

## Page 1 of 5

## PLAN

- \* nature of dystopia - pessimism.
- \* FRIGHTENING <sup>crushed hope</sup> HUMANS (being nature?)
- \* aspects of FEAR in dystopian fiction...
- \* 1984: room 101, crushed human nature
- \* Cop M: end of human race?
- \* COMPARE: which is worse, no humans? or no human nature?
- \* Orwell: 'warning not a prophecy' / MISINTERP. 'I've balled it up'

c) Because of the nature of dystopian fiction, pessimism features heavily within ~~this~~ this category of literature. The most obvious example of a dystopian novel that focuses on the future in a frightening light is "1984" by George Orwell. Although obviously now 1984 is way behind us, when the novel was released in 1948 it ~~needed~~ <sup>caused</sup> an international ripple effect with its ideas. Orwell himself said of the novel, "It's not a prophecy, it's a ~~warning~~ warning", presumably in an effort to discourage extreme ideas about a totalitarian future and anti-communist associations with "1984". When faced with the reality of how his work was received by the general public, Orwell simply stated "I've balled it up".

This shows how misinterpretation can lead to general opinions that ~~were not intended~~ the writer did not intend to generate, and the <sup>new</sup> frightening pictures of the future ~~provided~~ <sup>provoked</sup> by a novel are not always intentional. Despite this, it is still

...continued



## Candidate Five

## Page 2 of 5

it is  
 as fact that "1984", although not an attempt to predict or dictate the future, presents a borderline terrifying view of ~~except~~ the concept of a totalitarian future.

"The Children of Men" by P.D James achieves ~~at least~~ a similar thing, although without the seismic reaction received by "1984". Both Orwell and James utilise the idea of fear to create an effective plot, adventure narrative, and fictional perception of the future. James' fictional future is built upon ~~the~~ natural disaster: a sudden wave of infertility. Because we all know that ~~every~~ of course the human race cannot go on forever, James injects fear into this ~~paradoxical~~ common theme (the end of mankind) by basing the story in such a familiar time and setting, and making the ~~prot~~ main protagonist within the novel (Theo) flawed and relatable: an imperfect, ~~unlik~~ unlikely hero.

There is, however, a key difference between "1984" and "Children of Men". In the latter, mankind is oppressed by nature; faced with the termination of the human race and the burden of being the last human beings on planet earth. In "1984", man faces a threat from within itself, and oppression appears in the form of Big Brother and the Party. The characters in "1984" ~~are~~ are <sup>not</sup> forced to confront ~~at~~ a future without human beings; but a future without human nature.

It is hard to determine which is more terrifying ~~however~~, and it is made <sup>as</sup> even more

...continued



## Candidate Five

## Page 3 of 5

difficult judgement to make due to the fact that the two texts have such different endings. The end of "1984" can be summarised by the ~~final~~ last sentence of the novel: "He had won the victory against himself. He loved Big Brother". In this instance, hope is crushed and our protagonist is broken. However, in "Children of Men" hope prevails, a child is born, and Xan the dictator is killed by our originally unwilling hero. Hope exists in both novels, yet because it is futile in just one of them it makes a future without human nature or free will seem ~~even~~ entirely daunting. If infertility strikes then there is surely a chance that at least one woman will get pregnant, <sup>and be protected</sup> but ~~as~~ as Orwell's original title ("The Last Man in Europe") suggests, if protagonists exist in a brainwashed and oppressed society no one will nurture them in the same way and surely they will ~~be broken~~ ~~or~~ be forced to submit.

Dystopian fiction raises ~~a lot of questions~~ many questions about human nature, ~~and~~ with regard to how we would act in a dystopian future. Both novels emphasise ~~the~~ ~~the~~ suspicion; in "1984" the thought police are constantly searching for any sign of non-conformity or rebellion, to the extent that parents were being sold out to the Party by their own children. In "~~1984~~" "Children of Men" James provides us with exposition for the novel, and within this mentions the suspicion between the different nations. Who will find a cure first? Will they share it with us? Similarly at the end of the novel, the last chapter provides suspicion regarding Theo. As he puts Xan's

...continued



## Candidate Five

## Page 4 of 5

ring on, he feels <sup>an</sup> intoxication of power, and seems disconcertingly keen to postpone reading it. As the story ends, James leaves us questioning Theo's intentions due to ~~the~~ <sup>his</sup> apparent changes in priority having put on Xan's ring.

I think that this is the most frightening aspect of dystopian fiction; when put in a situation where we need to unite to survive, what would we do? "1984" and "Children of Men" appear to suggest we would lack the ability to pull together: No one helps Winston and Julia combat Big Brother's influence and the Brotherhood does not exist, and Julian has the potential to save the human race yet has to be protected <sup>by the Fishes</sup> out of fear of how other people would react to this.

Our biggest fear is ~~examining~~ <sup>examining</sup> ourselves, and dystopian fiction highlights this to paint a frightening picture of the future by ~~predict~~ predicting how we would react to fatal circumstances. ~~It is essentially~~ Each dystopian novel is essentially a social experiment; what if there were no rules? What if there was no free will? What if we ~~were~~ became infertile? The answers to these questions are what provoke fear when we read and interpret <sup>dystopian</sup> novels like "1984" and "Children of Men".

...continued

## Candidate Five

## Page 5 of 5

To conclude, although dystopian fiction does often present us with a frightening presentation of the future, this ~~is~~ can be due to misinterpretation and novel content will have a different impact depending on the social climate of the time. A primary example of this is the reaction to "1984", a novel ~~is~~ condemning totalitarian governments released ~~after~~ following World War Two and prior to the fall of the Soviet Union. Due to the ~~global~~ situation in Europe, "1984"'s impact was emphasised and so some of the fear seemingly provoked by the novel was due to misinterpretation. By comparing this to "Children of Men" we can infer that, although both novels contain hope, it is not maintained throughout "1984" and this is <sup>partly</sup> why we fear a future without ~~man~~ humans less than a future without human nature. As well as ~~forcing~~ us to appreciate its necessity, dystopian fiction also makes us <sup>template</sup> ~~comprehend~~ the many flaws of human nature, and this draws out fear as we realise that in the future humans will ~~probably~~ <sup>be the thing</sup> ~~that~~ held responsible for destroying human race.



# Marker's Comments

## 'Dystopia' responses (section two only)

### Candidate One 6a - Band 4 (but shows B5 quality)

This answer offers a conclusion in the introduction; the candidate would do better to open up discussion at this point. The discussion of *Nineteen Eighty-Four* shows some competence but could be more carefully presented – for example, she refers to 'Orwell' when she presumably means 'Winston Smith' (this carelessness appears again later with a misattribution to 'famous British writer Germaine Greer'). The marginal addition looks like an afterthought, but it is welcome from the point of view that the candidate has remembered that she should get both texts in play early in the answer. Fuller discussion of *The Children of Men* arrives rather late in the answer and the discussion of Theo as a hero seems to lose sight of the question and is probably based on prepared material. The discussion of power as presented in James seems to provide a perfect opportunity for comparison with Orwell, but this is missed – in general, more comparison is needed. Overall, the answer is quite lengthy but shapeless; more effort here is needed on arrangement and expression of ideas.

### Candidate Two 6a – Mid to low Band 5

The introduction to this essay is clear and offers some useful working definitions; the second text is introduced reasonably early on in the answer. The essay is sensibly arranged and clearly argued for the most part, although at one stage the candidate seems to lose sight of the question. The texts are compared to each other over a range of aspects, which is a practical and effective way to arrange an answer. Material on religion is quite unusual and interesting, and fits well with the topic of this essay. To improve the answer, the candidate could generate more detailed and specific examples from the texts; at the moment, there is a tendency to simplify and generalise which prevents the answer reaching the top of the band. Provision of context is generally quite effective, especially in relation to *Nineteen Eighty-Four*.

### Candidate Three 6c – Band 5

The introduction to this essay is somewhat abrupt and not well focused on the question. Developed discussion of *Nineteen Eighty-Four* follows, but the answer is still not very well focused. At the introductions of *The Children of Men*, the second text, the discussion deals mainly with hope rather than fear; this is clearly relevant, but the candidate could do more to tie the answer explicitly to the question. The paragraph on Julia and Winston reads rather like prepared material, and once again could be more closely related to the question; the candidate also misses an opportunity here to draw comparisons with the second text. The comparison between Theo and Winston is more successful. Overall, the candidate offers a substantial and generally fluent answer with some good material and a good grasp of the topic, but needs to offer a more focused argument, especially earlier in the answer.

### Candidate Four 6a – Band 5/6

This answer has a clear introduction which does, however, only reference one of the two set novels – the other is brought into the answer early, which is an encouraging sign. Some comparison is introduced in the second paragraph, although the argument here is a little shaky. Connections and comparisons (AO4) are well developed in this answer; context (AO3) is stronger in relation to the core text, *Nineteen Eighty-Four*. Discussion of religion is an interesting direction for this essay, and the candidate does well to incorporate both novels fully in this part of his answer. The conclusion is clear and well-focused on the question.

### Candidate Five - Low Band 6

The introduction to this essay is rather generalised and only refers to one of the novels, but the second text is introduced early in the answer which is a good sign. The candidate interestingly touches on suspense as a feature of writing about fear, which has the potential to open up an interesting discussion about the literary qualities of the two texts. The argument distinguishes between the texts effectively by differentiating the source of fear in each one; the candidate also makes good use in her argument of their contrasting endings. The conclusion is rather generalised, and could offer a stronger literary focus.

# 'Women in Literature' responses (both sections)

## Candidate One Question 7

## Page 1 of 3

This passage is written in first person and is about a woman named Agnes Grey who is ~~was~~ watching over both Mary Ann and Tom. Throughout this passage we can see elements of a ~~pat~~ patriarchal society, which relates to both *Sense and Sensibility* and *Tess of the D'Urbervilles*. Mary Ann is ~~pre~~

Mary Ann is presented with having "abundant hair... plaited in three long tails, and tied with bows of ribbon" this can further link with *Sense and Sensibility* by Jane Austen, as Marianne gives ~~a~~ Willoughby a "lock of hair," ~~this can further~~ <sup>highlighting</sup> ~~show~~ that as ~~women's~~ women's hair was extremely important back then because when Marianne gave a lock of her hair away it was a symbol of love and commitment. The use of the quote "tied with bows of ribbon" also highlights the fact that women cared a lot about their appearance. ~~Moreover, this can be shown through the~~ <sup>Moreover, this can</sup> ~~deriving~~ <sup>deriving</sup> of their clothes as ~~well~~, "I am surprised that you should allow them to dirty their clothes in that manner!" emphasises the way in which men viewed women as well, and how appearance is extremely important. Tess' appearance is a very big theme throughout *Tess of the D'Urbervilles* especially, as Alec ~~commented~~ <sup>and Angel</sup> ~~commented~~ on her beauty multiple times. Alec is said to be ~~blinded~~ "blinded by her

...continued



## Page 2 of 3

without abilities

Miss Grey says that ~~the~~ ~~must~~ "go and  
~~run~~ " she must run, walk or stand  
 exactly as it suited their fancy" emphasising  
 that because she was a woman she did  
 not have a say. This is very similar  
 to when Tess has to leave home as she ~~is~~

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## Candidate One

## Page 3 of 3

must obey her mother's orders and does not have a choice." When in reality all her mother cares about is gaining status. Miss Grey is seen to be disrespected as she is shocked that Mr Bloomfield "should speak so uncivilly to [her]." Moreover Tess is disrespected by society as she is presented as a "fallen woman" even though she had no control over her situation. ~~and she is also~~ ~~disrespected by Angel as even though they both shared~~ here you could also argue that Miss Grey had no control, as the children "persisted" to dabble with sticks and pebbles, therefore she does have the right to be yelled at, however she is a woman and therefore Mr Bloomfield is able to ~~ex~~ exercise <sup>more</sup> power over her and essentially control her.



## Candidate One Question 8a

## Page 1 of 3

"writing about women often portrays them as creatures of emotion rather than reason"

women

The women in both *Sense and Sensibility* by Jane Austen and *Tess of the D'Urbervilles* by Thomas Hardy, to some extent can be seen to be creatures of emotion rather than reason. Although, *Elinor* can be seen to a creature of reason as she hides all emotions.

In *Sense and Sensibility* Marianne can be portrayed as a creature of emotion. ~~as~~ This is because ~~ever since Willoughby~~ from the moment Willoughby ~~left~~ carried her in "his arms" she was ~~not~~ unable to conform ~~with~~ society, as her sensibility and emotions got in the way. One may argue that Tess was ~~the~~ also unable to conform ~~with~~ society as she was portrayed as a "fallen woman" however, I believe that this is not her fault as she was not in control of what happened to her due to the "druggist bottle". ~~However~~ she is, however, described as a "mere vessel of emotion" which would indicate her ~~as~~ to be a creature of emotion, <sup>rather</sup> rather than reason. <sup>however,</sup> Marianne's sensibility leads her to become ~~dist~~ <sup>more</sup> ~~inward~~ Willoughby become extremely strong and this <sup>is</sup> particularly shown through her giving ~~Willoughby~~ the "lock of hair". ~~Marshall~~ <sup>however,</sup> later on in the novel, ~~Willoughby~~ says that Willoughby writes a letter to Marianne describing

...continued

## Candidate One

## Page 2 of 3

That his love for her was <sup>all</sup> a misunderstanding and that "She put the lock of hair" upon him." ~~Maybe~~ ~~One~~ One may argue that if Marienne came to her senses <sup>earlier</sup> she would not have become so wrapped up in her emotions. ~~and~~ ~~maybe~~ ~~she~~ ~~would~~ ~~have~~ ~~realised~~.

On the other hand, ~~she~~ ~~is~~ ~~seen~~ ~~to~~ ~~be~~ ~~a~~ ~~creature~~ ~~of~~ ~~reason~~ ~~and~~ ~~not~~ ~~emotion~~, as she "took care not to represent herself as emotional". Elvira is a character of sense and can be said to be extremely rational, as her ~~choice~~ ~~is~~ ~~not~~ ~~showing~~ any emotion leads her to <sup>her</sup> marrying Colonel Brandon, the man that she loves. ~~and~~ ~~may~~ ~~proper~~ ~~that~~ ~~Elvira~~ ~~this~~ ~~can~~ ~~relate~~ ~~to~~ ~~her~~ ~~to~~ ~~Tess~~ ~~of~~ ~~the~~ ~~Nurbervilles~~ ~~as~~ ~~Tess~~ ~~decides~~ ~~not~~ ~~to~~ ~~tell~~ ~~anyone~~ ~~about~~ ~~her~~ ~~being~~ ~~a~~ ~~fallen~~ ~~woman~~ ~~and~~ ~~everyone~~ ~~she~~ ~~meets~~ ~~until~~ ~~they~~ ~~are~~ ~~about~~ ~~to~~ ~~get~~ ~~married~~. This is different for Tess, as everytime she tries to tell Angel that she is no longer pure <sup>the</sup> something happens for example <sup>the</sup> Kate got stuck under the rug. This further can emphasise that if she expressed her emotions and feelings to Angel about her being a "fallen woman" she may not have ended up going back to Alec, and therefore she would not have

and express her emotions

when they met

...continued



## Page 3 of 3

(did not have time to finish)

## Candidate Two Question 7

## Page 1 of 5

This passage is structured around the description of the events of ~~a~~<sup>the</sup> day's events of the governess Miss Grey and her contemplation of her charges as well as her employes, in particular Mr Bloomsfield. It is written in the first person narrative and the lack of paragraphing and long sentences suggest the thought process or contemplation of Miss Grey.

The long Bronte uses the description of the two children to portray the dichotomy of the opinion of the sexes at the time. The long opening sentence, heavy with comma splicing and lengthened by the use of a colon, serves to heighten amount of time and effort it takes to get Mary Ann ready for the day. This is <sup>also</sup> conveyed in the use of listing "abundant hair was to be smeared with pomade, plaited in three long tails, and tied with bows of ribbon", ~~there~~ here also the adjectives "abundant", "long" and the plurals "tails" and "bows" ~~heighten~~ emphasise a feeling of excess, associated with females at the time and allude to the lengthy means gone to for the female appearance. ~~Evoked~~ the lack of description of Tom being prepared for the day emphasises the contrast between men and women, how women are expected to put excess effort into their appearance whereas men are, this in turn suggests the objectification of women. This idea is somewhat echoed in Tess of the D'Urbervilles when Tess' mother dresses her up in order to attract Alec, "giving her developing figure an amplitude which belied her age", ~~shows~~ there is a certain deliberation and excess of effort taken over women's appearance that are not over a man's, women at this time were seen to be objectified by the male gaze.

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## Candidate Two

## Page 2 of 5

As well as this the dichotomy is further shown between the sexes through Miss Grey's description of the children's attitude to their education. She describes Tom to be "not without abilities" <sup>the double negative</sup> shows her opinion of his capability however he is also 'averse to every species of mental exertion', ~~in other~~ so is lazy, which is emphasised by her use of the verb "averse". Whereas although they are both "backward" Mary Ann it is noted "could scarcely read a word", ~~stagg~~ illustrating her lack of education yet Miss Grey goes further to refer to her "careless and inattentive" nature, the adjectives here imply she is unfit for education, alluding <sup>to the idea</sup> ~~perhaps even to an~~ excess of idea ~~at~~ during the 19<sup>th</sup> century that women were less fit for education than men Tom's only problem is his laziness whereas Mary Ann's problems of being "careless" and "inattentive" are both words we associate with irrationality, which at this time was entangled with the concept of a female.

Furthermore the contrast drawn between the mother and the father, and thus between men and women is illustrated by Miss Grey's description of their positioning indoors and outdoors. She ~~attudes~~ refers to "their mother" who could view them "from the window", this idea of their mother only being able to "see" them "from the window" ~~to~~ heightens the idea the role of women is within the home, they are domestic creatures. Also this phrase "from the window", especially the use of the singular for "window" suggests a feeling of enclosure or confinement within the house and the preposition "from" creates a feeling of

...continued



## Candidate Two

## Page 3 of 5

distance between the mother and the outside or outdoors. This juxtaposed with the imagery of a "gentleman on horseback", highlights the contrast between man associated with outdoors and women with the home, indoors. Also the use of the adjective "gentleman" gives the man a sense of dominance or grandness that is heightened by the fact he is on "horseback", which makes him physically elevated and alludes further to the idea of his physical dominance. Moreover the only direct speech within the passage is that of Mr Bloomfield's, he uses the imperative "keep out of the water" which implies his dominance and power, further emphasised by the strong verb "bade" and his "waspyish penetrating tone", here the words "waspyish" and "penetrating" often associated with pain as well as forceful power. This scene depicted can be somewhat aligned with that of when Willoughby rescues Marianne as a walk, Willoughby displays embodies the powerful "gentleman" partaking in outdoor physical pursuits with his "gun" and "dog" and he saves Marianne, who has injured herself because her gender makes her ill-suited to the outdoors. Also in Tess of the D'Urbervilles we see Alec assert his physical dominance by riding a horse and making Tess ride with him, it is in fact this situation which leads to a manifestation of his physical dominance in his rape of her. The role of women as domestic creatures refer is referred to in Sense and Sensibility in the description of Lady Middleton's domestic efficiency.

Moreover the only direct speech within this passage is that of Mr Bloomfield, he

...continued



## Candidate Two

## Page 4 of 5

women's lack of voice within the constraints of the 19<sup>th</sup> century. <sup>\* "helped" suggestive of control of his family's inferiority</sup>  
 commanding  
 the imperative "keep out of the water", which implies his authority, further emphasised by the strong verb "bade" and the words "waspy" and "penetrating", often associated with pain and forceful power, in reference to his knee. <sup>✓</sup> He takes the authoritative voice. ~~Just~~ This is like the male authoritative voice Mr C takes in Tess of the D'Urbervilles to coerce Tess into kissing him on the cheek ~~and~~ now the other, he uses his forceful dominance to control a female, just as Mr Bloomfield attempts to control Miss Grey. <sup>\*</sup>  
 As well as this ~~the~~ the dominance and position of authority occupied by Mr Bloomfield is illustrated towards the passage through his ~~end of~~ <sup>the</sup> caning of the mutton at supper, "he helped" <sup>\*</sup> Mrs Bloomfield, the children, and me", shows his control of the family emphasised by the listing and that he as the father is the head of the family. The fact that he then begins "talking about the mutton" and "eyeing it up", shows ~~the rational~~ perhaps the rational and investigative nature of man heightened by the present tense verbs "talking" and "eyeing". Lastly the use of the verb "pronounced", heightens ~~this~~ the sense of his authority and that he is master of the house and thus shows that during this time even though women ran the home men were still the masters of it and in this way women were the possessors of men. <sup>\*</sup> The lack of authority demonstrated by Miss Grey, "they had no notion of going with me" also ~~demonstrates~~ heightens this notion of the powerlessness of women, ~~and~~ ~~the~~ they are devoid of dominance or authority.  
 Overall this passage illustrates the

...continued

## Candidate Two

## Page 5 of 5

position of women as domestic creatures through the contrasting imagery of Mrs Klocanfield indoors and Mr Klocanfield outdoors and also through the lack of female direct speech shows the lack of women's voice at this time. As well as Mr Klocanfield embodying the dominant man and the dichotomy between the children highlighting the contemporary perceptions of the sexes.



## Candidate Two Question 8a

## Page 1 of 5

In the study and comparison of the two 19<sup>th</sup> century novels "Sense and Sensibility" by Jane Austen and "Tess of the D'Urbervilles" by Thomas Hardy it is mostly the case that the "Writing about women often portrays them as creatures of emotion rather than reason. This is as a result of the emphasis placed on the emotional nature of Marianne in Sense and Sensibility and ~~on~~ Tess in Tess of the D'Urbervilles. Although it is arguable that both Tess and undoubtedly Elinor display elements of reason, in Tess her emotion seems to override this by her murder of Alec and her subsequent death whereas in Sense and Sensibility Elinor's possession of reason is perhaps overemphasised to suggest abnormality or rather shows she is not devoid of emotion but just knows how to keep it in check. Furthermore to a more modern interpretation we may see in these novels that women are portrayed ~~not~~ as creatures of emotion ~~or reason~~ but as a result of their manipulation by men and suppression within a patriarchal society but yet that they are still depicted to contain reason.

Firstly, ~~this can be seen in "Writing about women"~~ "Writing about women often portrays them as creatures of ~~reason~~ emotion rather than reason can be seen largely be the case in Sense and Sensibility and Tess of the D'Urbervilles through ~~the~~ Austen's emphasis on Marianne's ~~or~~ Sensibility and Hardy's depiction of Tess' extreme emotion and impulsiveness. In Sense and Sensibility Austen describes that "emotion which overcame Marianne" showing that Marianne is a creature governed by ~~her emotions more~~ and ultimately overruled by her

...continued



## Candidate Two

## Page 2 of 5

emotions. We see this in the physical manifestation of her emotion when ~~she is~~ Austen refers to her "growing more and more hysterical" in her reaction to Willoughby's rejection of her. Indeed this is also the result of her susceptibility to as an emotional creature. Since she ~~has romantic~~ feels Willoughby fulfils her romantic dreams of the ideal "hero" she quickly ~~forms and~~, rashly and ~~forms~~ improperly forms a close personal relationship with Willoughby and is thus devastated when he rejects her, she is a being ruled by her emotions. Furthermore her illness is the result of her wallowing in her emotion and her "imprudend" a word repeatedly associated with Manonnie and one that is devoid of the concept of reason and thus suggests is entangled with emotion. We also see ~~the~~ Tess as a creature of emotion in her displays and ~~verbal~~ vocalization of extreme sadness, she says after Alec rapes her "I wish I had never been born" and also tells Angel when he rejects her she contemplated "of putting an end to myself". As well as this she is seen to act impulsively when she kills Alec afterwards she was "pale, breathless and quivering" and Angel observes "she was in a delirium", both then phrases suggest impulse and thus a lack of reason and instead an action motivated by emotion. Elaine Cisoux ~~would~~ argues that society recognises a series of dichotomies within it, such as strong/weak or in this case reason/emotion and that ~~the~~ there are on the left "strong" or "reason" is associated with men and the one on the right women, so "weak" and "emotion", in this way it is arguable that *Crime and Punishment* often portrays women as beings of

...continued



## Candidate Two

## Page 3 of 5

emotion rather than reason because this the side of the dichotomy society usually assigns them with. However, many would alternatively argue that the women in *Sense and Sensibility* and *Tess of the D'Urbervilles* are not creatures of emotion but display and possess reason. Austen in *Sense and Sensibility* describes <sup>not</sup> Elinor "possessed a strength of understanding and coolness of judgement", she embodies sense in this novel and thus she is a rational creature. Her possession of reason is emphasised by ~~the~~ the contrast drawn between her and Marianne and indeed Elinor's recognition bet of the "excess of sister's sensibility", this shows Elinor sensible and reasoned nature, which is ~~also~~ manifested in her ability to contain the secret of Lucy Steele and Edward Ferrars engagement, for she felt not only was it her "duty" but also that she did not want her "friends and family" to feel "solicitude" for her behalf. In this way Elinor is <sup>is shown to be a</sup> ~~is a~~ contained and reasoned character, however she is not devoid of emotion, for she "had strong feelings; but knew how to govern them", so she still somewhat a creature of emotion but she is able to control these emotions. As well as this Hardy shows the somewhat twisted reason displayed by Joan Durbeyfield, she says to Tess after she is raped "you ought to have been more careful if you did not mean to get him to marry you", ~~this~~ although not a statement full of expected maternal care it alludes to Joan's own twisted possession of rational logic, here she ~~is~~ suggests women are not governed by emotions but instead have the ability to be <sup>controlling</sup> ~~crafty~~ and perhaps even manipulative through their femininity. Moreover Tess ~~refers~~ can be seen to contain reason through

...continued



## Candidate Two

## Page 4 of 5

her resilience after her rape and death of her baby she leaves home a "second time" to become "Tess the Dairymaid", a ~~the~~ reasoned display of a ~~quite~~ rational quest to obtain money for her impoverished family, Tess is practical and thus we can infer possesses reason. Finally she refers to her murder of Alec as an "enlightenment", which suggests it was in her opinion it was a rational act to free her from her rapist, although arguably ~~the~~ it ~~this~~ shows her delusion and impulsiveness.

Finally from a modern interpretation might suggest that women are seen to be portrayed as creatures of emotion ~~rather than~~ ~~than~~ because of their position within a patriarchal society and in fact can be seen to contain reason as well as emotion. Indeed in *Sense and Sensibility* we see Marianne to be ~~manipulated~~ by ~~Willoughby~~ led on or even manipulated by Willoughby, he did "cut off a long lock of her hair ... kissed it" as sign of the promise of engagement and thus when he rejects her, Marianne's reaction is not one of a creature of emotion rather than reason, but one of both that was deceived into creating an emotional attachment and so being an emotional victim. As well as this ~~Ellen~~ ~~even gives way~~ Marianne's sensibility can be seen as a result of her mother "so kind, so indulgent" however within the 19<sup>th</sup> century indulgence was not ~~just~~ a women's emotional trait, since in *Emma* ~~so~~ we see the negative repercussions of her "indulgent" father, thus it is not the women's fault but nevertheless it is the women who suffer from this and are still seen as creatures of emotion. In *Tess* we see

...continued



## Candidate Two

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Alec's manipulation of her leads to her presentation as an emotional being, he says to her "Your father has a new colt today", by ~~not~~ this he is using the people she cares about to appeal to her emotion. She is. Heffernan argues that Tess is the object of the diabolic manipulation of Alec, ~~he appealing to her~~ his position as a man allows him to appeal to her emotions and bring them forth. Yet we see her torn between her emotions in regards of ~~at~~ her love of her family and her reason that warns her of Alec's danger, she is reluctant to kiss him and even refuses to show affection to him when he asks. This shows her to be a woman portrayed not as creature of emotion rather than reason but one that possesses both and is torn by ~~them~~ between them.

Overall the statement "Writing about Women often portrays them as creatures of emotion rather than reason" is largely the case within the 19<sup>th</sup> century novels *Tess of the D'Urbervilles* and *Sense and Sensibility*. This is because Marianne and Tess are emphasized to be governed largely by their emotions and *Elinor* is seen as still as an emotional creature just one that can suppress them as simply as an abnormal dichotomy to her sister. Indeed the modern interpretation is just that an interpretation not a contemporary truth to the 19<sup>th</sup> century. New women

## Candidate Three Question 7

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1 <sup>st</sup> person / <del>handwritten</del>	P2 Expectations	P3 Lack of respect
"I thought"	→ hair	→ no job
"I was in constant fear"	→ Am surprised	→ must run, walk / stand
hempen cord	→ hempen cord	→ Am surprised
"dint of great powers"	→ "reversing the order of things"	governess
"young charge"		

This passage was written by Anne Brontë in the 19<sup>th</sup> century and therefore can also relate to the patriarchal societies Hardy and Austen depict in their contemporary texts of *Tess of the D'Urbervilles* and *Sense and Sensibility*. This passage is centered around Agnes Grey who has gotten her job as governess through the help of her father's connections and she talks of the difficulties she faces in her job.

Agnes Anne Brontë describes Agnes as lonely and emphasises her characteristics. Brontë states "This, I thought" the use of the first person narrative throughout the whole passage emphasises her ~~loneliness~~ <sup>solitude</sup> and that she had no allies or friends in her workplace which could indicate she is of lower class. Brontë also states that Agnes was "in constant fear", and the use of the word "<sup>constant</sup> ~~constant~~" highlights the harrowing fear making her seem tense whilst also creating suspense as to what she fears the mother will do to her, showing that the Bloomfields have power over her because she is of lower class. This is similar to Hardy's novel, in *Tess of the D'Urbervilles*, when Hardy uses Tess for his own pleasures and feels he

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## Candidate Three

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can get away with it because she is of lower class than him. Bronte also allows the reader more personal insight into Agnes as she states that she "found (her) pupils very backward indeed" and even goes as far as calling them "careless and inattentive." The use of the adjectives "careless and inattentive" highlights that Agnes does not have any empathy for the children as she is not part of their family because they don't treat her as an equal. Also, her opinion is quite shocking because it goes against the norms of 19<sup>th</sup> Century society as women were not allowed to think of <sup>others</sup> children with such detachment of higher class with such detachment; which is also seen when she calls them "young charge" and by using the word "charge" to describe the children, Bronte is highlighting Agnes' methodical job <sup>in which the children</sup> that do not mean anything to her. In contrast, Bronte states that Agnes does use a "dint of great labour," and the use of the word "dint" highlights the excruciating agony and force required by Agnes to be able to even "get something done," highlighting her powerlessness over the children.

Anne Bronte explores the expectations held between the Bloomfields and Agnes. Agnes states that dressing Mary Ann "was no light matter" emphasising the importance of ~~a woman's~~ women's physicality in the 19<sup>th</sup> century. This is Agnes then goes on to describe the meticulous process of doing Mary Ann's hair, "which was to be smeared with pomade, plaited in three long tails, and tied with bows of ribbon." This list emphasises how precise Agnes was to be with Mary Ann's hair so that Mary Ann could be seen depicted as a

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## Candidate Three

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beautiful woman, as in the 19<sup>th</sup> Century, women ~~only~~ had to count on their beauty and looks to be able to attract and marry a man. Agnes also states that her service to them was "abused and ~~was~~ reversing the order of things; I found it doubly disagreeable." The use of the harsh dentals, "doubly disagreeable" emphasises how the children, who were younger than her, forced her to comply <sup>with their wishes</sup> highlighting her discomfort in ~~being~~ their governess. Mr Bloomfield's exclamation, "I am surprised ....!" ~~Also~~ Highlights that he is not only shocked ~~at~~ seeing his children outside, playing in nature, but also to see the governess, Agnes, with them. This is especially shocking to Mr Bloomfield because in the 19<sup>th</sup> century, being a governess was one of the few jobs available to women because it allowed women to remain inside and carry on with their stereotypical duties of taking care of children and teaching them. Agnes describes Mr Bloomfield as having "hair the colour of a hempen cord," and this metaphor of comparison to "hempen" highlights the ~~industrial use of~~ rigid, fixed cord that would be used in sails emphasising a harsh colour of hair whilst also allowing, "hempen" to describe his great abundance of wealth as "hempen" cords brought a lot of profit and wealth. Is it a   
flattering description?

Bronte portrays the lack of respect and consideration between the Bloomfields and Agnes. Bronte uses the ~~comp~~ phrase "we get along tolerably tolerably together, except that I found they had no notion of going with me." The use of the negation, "except" and "no" highlights the children's lack of

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## Candidate Three

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respect to their governors, which ~~often happened~~ is described as a frequent act. Agnes goes on to state that she "must run, walk or stand, exactly as it suited their fancy." The use of the modal verb "must" emphasises that she did not have a choice and had to obey the children, which is ironic because she is supposed to hold power over them. Also the use of the list "run, walk or stand" highlights the multitude of activities she must complete for the children which could be Brontë's way of evoking sympathy from the reader for her. Also, Mrs Bloomfield and ~~her~~ Agnes had "a few civil words being exchanged." The use of the adjective "civil" highlights that Mrs Bloomfield sees Agnes as inferior to her as she speaks to her informally emphasising a lack of respect for Agnes which could be influencing the children's lack of consideration towards their governors. Mr Bloomfield also tells Agnes, "Don't you see how Miss Bloomfield has soiled her frock? Dear, dear!" This exclamation and use of question highlight Mr Bloomfield's annoyance with Agnes' irresponsibility with his children and even ~~allows~~ himself to talk calls his children by their surname, "Miss Bloomfield" to emphasise his family's importance and their higher class in society compared to hers. This is often seen in *Sense and Sensibility* as Austen writes of middle and upper class society and the characters within the novel often refer to each other by their ~~surname~~ <sup>status</sup>, highlighting a sense of stature. Agnes also states that Mr Bloomfield was "desiring (her) to cut up the children's meat" and the use of the verb "desiring" highlights that Agnes' purpose is to serve them which creates a tense situation, because she sits and dines with them.

...continued



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~~expect~~ expected to ~~be able to~~ fulfill their wishes even though she is a "perfect stranger" and deserves respect. Bronte could be highlighting how ~~unproper~~ ~~improper~~ the Bloomfields are acting by speaking "so uncivilly" to her, because of her class which could be emphasising that because she is of lower social status, she can be used, as after all they are paying her to be their governess.

On balance, this passage highlights the difficulties of a ~~working~~ woman working as a governess and being ill-treated by a "gentleman" which conflicts with societal views of the 19<sup>th</sup> Century where gentlemen were seen as perfect and proper and almost fantasy-like; <sup>For example, how</sup> ~~like her~~ <sup>it is</sup> ~~how~~ Willoughby is first viewed by Marianne at the beginning of *Sense & Sensibility*. This therefore makes the passage shocking and absurd on one hand, ~~however~~ however; on the other hand, it also highlights the patriarchal society of the 19<sup>th</sup> Century and how the "governess" ~~is~~ <sup>was</sup> therefore ~~supposed~~ <sup>supposed to</sup> ~~to obey~~ ~~to~~ obey Mr Bloomfield and fulfill his demands. ~~with no~~ ~~no~~ ~~only~~ ~~passive~~ ~~compared to~~



## Candidate Three Question 8c

## Page 1 of 6

"Women in literature are defined by their relationship with men."

Structure of society  
over  
structure of meaning

Yes	Society	themselves
marriage	<del>unregarded</del>	eye brows vs hair
Elinor & Edward	mothers	Eve vs piano
Tess → Ten suits for dress	Survival/property	Kill vs "my fault"
Tess & Lucy	marriage - 15-21	letters
Objectified → shops & trees	once a victim	literally & figuratively
White	always a victim	
	domestication	

While both novels depict a patriarchal society, the extent to which it is harshly implemented differs. This is because Austen wrote "Sense and Sensibility" in the Georgian period whilst "Tess of the D'Urbervilles" was written by Hardy in the Victorian period. Therefore the extent to which women are defined <sup>by men</sup> does slightly differ as Austen's novel is written from a perspective of middle, upper class whereas Hardy explores the interaction between lower and middle class. Women in literature in the 19<sup>th</sup> century are bound to be defined by men because in those times men were dominant. However, I believe that women were also defined by Society and themselves.

In both novels women are defined by men, and women ~~are~~ could be seen as passive compared to men. In Sense and Sensibility, Elinor still accepts to marry Edward even though he has mistreated her and ~~she~~ had even been

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## Candidate Three

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engaged to Lucy. In addition, this highlights that women are meant to be passive as Elinor had to wait to be chosen by Edward, who as a man, had the right to exercise his choice of who ~~he~~ wanted to marry and Elinor was expected to succumb to him when <sup>convenient</sup> ~~convenient~~ to him. This passivity is also seen in Tess when Angel calls Tess in his sleepwalk "Dead, dead, dead." This highlights that his metaphysical Tess is gone because Tess is ~~so~~ from Angel's view. Tess has already been defined as Alec's. Once Angel leaves to Brazil, Tess can do nothing but wait and Angel expects her to be waiting for him when he comes back. ~~Also~~ Also, in both novels women are seduced outside of wedlock. In *Sense and Sensibility*, Lucy is seduced by Willoughby and even falls pregnant with his child, but, he decides to leave her which <sup>ruins</sup> ~~defines~~ her social status and reputation as she is now defined as a woman who can never marry because Willoughby decided not to marry her. In Hardy's novel, Tess experiences a similar situation in that her "feminine tissue was...doomed" accentuating her passivity as the adjective "feminine" emphasises that because she is a woman she is seen as the weaker sex which was the actual perception of women in the 19<sup>th</sup> century. In both novels, the women are objectified and even fall victim to the male gaze. In *Sense and Sensibility* Marianne is objectified by Willoughby in that he describes her ~~with~~ <sup>with</sup> "constant shape and hue" emphasising his ownership over her and her body. This is also seen in Tess of the P'Urbervilles when Alec calls Tess "the..."

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master once, I will be your master again... you are mine". The use of the possessive pronoun "mine" highlights that Tess literally belongs to Alec and Tess not only falls victim to the male gaze, but also to the authorial gaze in that Hardy often refers to her "red mouth". This highlights that women are defined by men, whether they are seen as an object or not.

However, some could say that women are defined by society. In both novels, the mothers encourage their daughters to marry because in the 19<sup>th</sup> Century a woman had to marry between the age of 18 and 21. In Tess of the D'Urbervilles, she exclaims to her mother, "Why did you not warn me of the cunning folk?" This highlights Tess' frustration at the lack of knowledge about men and also shows <sup>that</sup> her mother probably did not tell because she wanted her daughter to marry Alec, for ~~see~~ financial security and survival as women had few jobs that could let them earn money in the 19<sup>th</sup> Century. In Sense and Sensibility, "Mrs Dashwood did not see him as ugly or inconsiderate", this ~~high~~ is ironic as it <sup>contrasts to</sup> ~~highlights~~ Willoughby's true callous nature while also drawing to the fact that Mrs Dashwood does not see a problem with Willoughby's physical features so she assumes he is a good suitor for Marianne. In both novels, the women are led on by their mothers only to end up heartbroken or traumatised by what these rich powerful men do because society allows them to. This is ~~re-enf~~ re-enforced in Tess when "society did not allow her to regenerate yet the man ~~owns~~ now on the side of the spirit and she was still in misery." This highlights

...continued



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belonged inside. Also in *Sense and Sensibility*, Society raises Marianne's expectations that Willoughby will be "equal to her fantasy" highlighting that Society imposes hopes and wishes on Marianne that are unfulfillable. In contrast in *Tess*, ~~she~~ Hardy states that her "rape" was to be" highlighting she is a pawn in a man's world and that this act is and can be completed by men at their own desire emphasising the double standards of society.

In both novels, women can ~~define~~ be seen as defining themselves. For example in *Tess*, she shaves off her eyebrows emphasising that she has control over her ~~her~~ ~~self~~ ~~phys~~ physical image as she commits this act of violent rage. In *Sense and Sensibility*, Marianne could be seen as actively participating in her relationship with Willoughby because she ~~gives~~ ~~cuts~~ him a lock of her hair which shows that she physically altered her image ~~to~~ because she wanted to herself. In *Tess of the D'Urbervilles*, Hardy often refers to Tess as "Eve" highlighting she is a "temptress" which has connotations that she is partly responsible for her fall, and therefore her death. In *Sense and Sensibility* Marianne plays the piano and gets angry when no one ~~shows~~ pays her any attention for it as she calls them all of "horrible insensibility" portraying herself as self-centred and narcissistic. ~~Also~~ In addition, her emotion at this outrage is almost Austen mocking her because in the ~~18th~~ 18<sup>th</sup> and 19<sup>th</sup> Century, sensibility was slowly becoming an object of ridicule because it was less about the actual

...continued

## Candidate Three

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feelings and more about her ~~action~~ <sup>could be</sup> ~~action~~. This emphasises that Austen <sup>could be</sup> defining Marianne as an actor who can manipulate those around her. Also, in ~~Tess~~, Hardy's novel, Tess kills Alec and therefore she self-inflicts her punishment for this crime of "wild justice", as stated by Bacon, because she is defining the time ~~left~~ she has <sup>left to live</sup> ~~on earth~~. ~~This is compared to~~ In *Sense and Sensibility*, Marianne also defines herself through her "excessive Sensibility" as she even admits that her "illness was (her) fault" emphasising ~~she~~ that she is in control of herself, especially her health. Also, Marianne's informal letters show she is trying to get Willoughby back whilst in *Tess*, she writes to Angel trying to get him back from Brazil and it could be said that she even kills Alec for Angel. This highlights that women were active as they were literally and figuratively fighting for men.

~~In conclusion~~ On balance, I believe that women in literature are defined by their relationship with men because society forces them to. Hazen states that Tess is a "martyrdom of societal pressures imposed by ~~An~~ and embodied by ~~an~~ Angel" emphasising that because ~~the~~ women the women in these novels lived in patriarchal societies they are bound to be defined by men who see them as objects and even subhumans to them.



# Marker's Comments

## 'Women in Literature' responses (both sections)

### Candidate One, Question 7 – Unseen – Low Band 4

The introduction to this answer is clearly presented, but raises alarms with its reference to a 'patriarchal society', suggesting that the approach may be somewhat formulaic. The approach to the passage is a little chaotic, with an early link between the hair of Mary Ann and of Marianne in *Sense and Sensibility* which seems rather tenuous. Quality of expression is patchy, with some spelling errors and awkward expression such as 'back then'. The candidate expects to find that males are always preferred to females, and sometimes tries to generate evidence which is not really there in the passage, such as her differentiation between Mary Ann and Tom. The material about Mr Bloomfield's superiority is better, especially where the passage is referenced, but still includes some doubtful judgements (for example, that his position on horseback makes him 'heroic and fairytale like'). The comparison made between Miss Grey and Tess is rather broadly done, with no clear sense of their social difference; the candidate's argument that Miss Grey is disrespected simply because she is female is an over-simplification. Overall, the answer shows some competence, and would achieve a mark of mid to low Band 4.

### Question 8a – Band 3

The essay takes Tess and Marianne as creatures of emotion and compares them with Elinor, who is seen as a creature of reason. On the second page, however, the candidate exemplifies Elinor's reasonable qualities by citing her decision to marry Colonel Brandon – a serious mistake about the plot which brings the competence of the answer into question. The answer is quite short (the candidate states that she ran out of time), and at times chatty in style. Overall, the shortcomings of the answer suggest that its competence is in doubt, so a mark in Band 3 ('some attempt') would be awarded.

### Candidate Two, Question 7 – Unseen – High Band 5

The introduction offers a clear overview of the passage, and encouragingly comments on the narrative method and the contemplative style of the writing. The essay goes on to comment on the way that the elaborate description of Mary Ann's hairstyle gives a 'feeling of excess' and emphasises the importance of female appearance; this is related effectively to Joan Durbeyfield's careful preparations to make Tess attractive to Alec. The answer goes on to discuss the different treatment by gender of the children, and (rather more convincingly) the differences in lifestyle of the father and the mother; especially effective is the idea that Mrs Bloomfield can only watch events through the window, since she is restricted to the domestic sphere. The links made here with Marianne and Tess are perhaps a little forced. The analysis of Mr Bloomfield as a more powerful and active figure is generally successful. Overall, this is a good and thoughtful answer which could offer more telling links to wider reading. The mark would be placed high in Band 5.

### Question 8a – Good Band 5

The introduction to the essay opens up some appropriate and interesting areas for discussion, but is long and rather overloaded; a simpler and shorter start might be more successful. The essay argues that Marianne and Tess might exemplify emotion, and backs this up with textual reference. The comparison is sensibly made but could show more awareness of the different contexts for these characters: for example, dates of setting, differences in social class and education would all be discussable. The contrasting discussion of reason, using Elinor and both Tess and her mother as examples, is similarly good in quality, but could again be more developed with a stronger sense of contrasting contexts. The conclusion is thoughtful, suggesting that all the female characters are emotional, but that Elinor is more capable of suppressing her feelings. Overall, this is a good answer but restricts itself to a small number of characters and tends to stick to quite a simple view – more detail and a more developed sense of context would get the answer into Band 6. As it is, this would receive a good Band 5 mark.

**Candidate Three, Question 7 – Unseen – Low Band 5**

The introduction is clear and broadly sensible, but suggests that the candidate seems to assume that Austen, Brontë and Hardy were all writing at the same time; a lot of helpful contextual insight could be gleaned from a stronger sense of the chronology of authorship and the differences between the novels. The discussion of the limited relationship between Agnes Grey and the children is generally sensible, but the candidate falls into the trap of extreme generalisation with her comment that in the nineteenth century 'women were not allowed to think of others of higher class with such detachment'. The discussion goes on to mix reasonable points with others which are rather unexpected or misguided, such as its ideas about Mr Bloomfield's 'hempen hair'; once it settles on the family's lack of respect for the governess, it becomes more solidly convincing and 'good' in quality. There are a couple of brief references to wider reading which are competently made but not especially illuminating. Overall, the answer mixes good material with some less convincing insights, and would therefore receive a mark low in Band 5.

**Question 8c – Secure Band 5**

The introduction shows a clear knowledge of the different contexts in which the two set novels were written, which is an encouraging start to the answer. The ensuing discussion of the relative passivity of women in relation to men is convincing and generally well supported. The essay goes on to argue that society, not men, might be the defining agent, and offers the misinformation that women in the nineteenth century could only marry between the ages of 19 and 21, which is matched by the later mistaken comment that women 'could not own property' during this period. The comparisons between Tess and Marianne, who are both damaged in the eyes of society, is well conceived and generally well handled. The final section of the argument, which suggests that women may be seen as defining themselves, is again well conceived, and encouraging in a topic where it can be too easy to characterise women as perennial victims of the patriarchy. Overall, this is an interesting and lively response which is damaged by some poorly informed contextual generalisations. The final mark would be securely in Band 5.





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