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

"1984" is an authoritarian 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 was very much aware of the novel's practical relevance.

Orwell saw the result of political conflict in its very raw sense — physical warfare.

The novel, "1984," is a government in power, an efficient totalitarian oligarchy, of which Big Brother is the Nipperhead. The novel therefore is authoritarian. However, many people immediately after its publication, believed it was an outright anti-communist novel. Considering it was published during Russia’s communism it became very popular and sold at the rate of half a million copies by being in the "Book of the Month Club." In the USA, this led Orwell to say, "I’ve failed it up!" because now literary readers had been distracted by the mailing.
adventure narrative but misunderstood
its attack on a totalitarian political
vision called ‘The Party’ in the novel.

Orwell uses some to convey much of
his dislike of totalitarian governments.
He never delivers satire on the leader
of political inspiration. In “1984” O’Reilly,
one of the ‘Lake Pady’ members has
a servant and wife when Gruin and
Winston visit his house. Winston has
now had time before. Here Orwell
displays corrupt leaders. For example
Hitler was undressed in cardboard
and leather palaces; whilst the
rear of society in “1984” the Saffi,
Onsen lives in cramped and stuffy
apartments and the prices are kept from falling by being
kept ignorant and satisfied with basic
pleasures like sex and form. Though,
Nineteen eighty-four North Korea, they
are told about this is very generous.

We never also saw as his sector
undermining the BBC. Winston’s job in
the Ministry of Truth is to erase all
talking records in order to conform
with what the government wants the
people to believe. In his report
as well remembered “people’s records
are removed.” Winston severs the
political bias. The BBC showed during
war-time propaganda which Communists knew

… continued
candidate One

. . . continued

Winston Smith is 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 rebellion makes him the hero and Brussels seems to suggest that anyone can and should rebel against their totalitarian government.

This is also the case in P.D. James', "The Children of Men." In the novel, men is the hero protagonist and
...continued
Candidate One

James was a Christian and did not agree with him. In a corner of the text,
there was a description of his passage (though it could not exist when she wrote it).
The way he knew is described, being so unusual and he was
pensive, brooding like a jellyfish
and the violence was organized
exactly (who could be expected) "his hair
had on the road with his moustache"
which is my desire for violence, primarily
for allowing or rather encouraging
these events to happen.

I.O. James also analysed and examined politicians and institutions by saying
that people who get into power are
essentially corrupted and that politicians
are very self-absorbed. At the end of
the novel, there is a description
of Xan's rise, meaning he is wonder
of England despite saying, for most of
the novel that he makes me care
when I saw a man who he will remain
or not. He says "in time", that is very
significant because of it stereotypes
politicians who never want to
give up their power. A famous British
politician once went to see me
saying "power corrupts and absolute
power corrupts absolutely," in 1934.

...continued
O’Neill also says “don’t you see Winston no point in power is power. The point in torture is torture, don’t you see?”

Orwell hopes here to emphasise political institutions’ lack of love in its people and that things are done a certain way because that is what suits men.

One of one of Orwell’s most famous books “Animal Farm” also attacks communist political institutions—being an allegory of communist Russia. Whereby pigs Napoleon and Snowball represent Stalin and Trotsky respectively. Writers may now corrupted leaders sell out to reach an equal and fair justice society and optimistically see welfare for by righteous ‘old major’ the old boar—when he was best before. Leaders and allow their power to completely dominate them. Men’s interests are obscured and Napoleon’s name by the end of the novel is one very different from what it was meant to be.

...continued
Born in 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 far for example O'Brien can be hauled to Wargrave and periodically torture him until he is close to death.

"He was the torture, he was the friend." Wargrave causes him in many ways and shows signs of Stockholm Syndrome (unwilling the tortured can end up loving their torturer).

In "The Children of Men", once man is dead they are growing weaker. Those who are in possession of the book is in itself enough to chilling because already we free's ideology and principles changing as soon as he gets the opportunity to be in peace.

In a "Animal Farm" the needs one even adapted to suit the pigs' requirements of the time. We are "Animalism" can only change was adapted to in excess unless the at once animals (most of which are already unable to reason) were asleep.

...continued
In these examples, our narrators have already encountered even institutions by indicating what otherwise no audience might appear to be beneficial. But then, people are not always be exceptional, which actually makes such institutions so crucial and dystopian in their appearance, whereas our abilities to make their subjects believe that may one night, can one succeed in their role.

Whilst overall, I believe green and farms attack social and political institutions, there have been some examples where the institutions have shown some promise. (e.g., where may have not been entirely attended by their owners). For example, there is still discussion and collaboration between the council members and the people seem relatively cheerful. “The people were our only hope.”

Political and societal

Institutions ultimately institutions are attacked by many dystopian novels as all ultimately show such institutions having far more weaknesses and negative events. But in order to ensure other positive and good once.
6 a) A dystopia is the direct antonym of the phrase a utopia, which in the most literal sense means a perfect world. A dystopia is a world in which almost everything is terrible. One thing that separates it from another literary genre such as science fiction is its frequent use of being at the forefront of utopian principles. It is clear for example, George Orwell the author of 1984, was a socialist who was very much against class discrimination and that much even by the beginning of 1984, Winston labels the party, the human race’s “last hope.” What is important to note is that the people of Oceania live under a total state where every aspect of their lives are controlled by the “party.” Even at the very start of the novel it becomes apparent that which one can do in the real world in which Winston Smith, a middle class man, can do: telephones are fitted with eavesdropping devices, the posters around every part of every city are placed and the telescreens are fitted with microphones that are used to monitor the whereabouts of party members. Posters are also placed around these areas with the slogan “BIG BROTHER IS WATCHING YOU.” Which is particular slogan would appear rather unsettling...
and threatening, but it went 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 the sudden worldwide infertility. One of the ways on which they looked to do this was to dispose of those who were worthy of the older bracket of the generation so that there were less people to take care of. Therefore, in order to do this Enthusiasm was legalised in the hope that they would decide to take their own lives. As we discover within the film’s scene however, the decision to take their own lives is not always something that was not made by them.

“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 viewed as a possible job of the political system by E.T. hows 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
the working-class members of their society to be almost on 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 comparisons to that of the concentration camps in the Second World War. For example, within 1984, the Prisoners are almost at the top of the prisoners’ hierarchy as they were far less at a threat to the Party in comparison to that of the political middle class prisoners, who knew the ins and outs of the ways 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 a caricature 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 an 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 makes the only Christian dystopian novel in which there is something which is quite common in the real world is the replacement
as a religion, with science. For example, O'Brien states, “We are in a world where the only belief held can be held for the party.” 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 job 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 O'Brien 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 pile are and how they will use their different methods to maintain their positions. For example, the party within “1984” have to control over so much of their continent that even food and history have no longer become an issue. For example, O'Brien when lecturing Winston states: … continued
“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 novels that are in this genre are essentially 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 born to provide the political satire to criticize this.
**Dystopia**

**Plan**
- ‘1984’
  - ‘FCM’
  - ‘TCOM’
  - ‘Christopher’
  - ‘Limbo’
  - ‘The ending’
- Party
- Council
- ‘Xen’s egalitarian’
- Psychological manipulation

**C6 (c)**

Generally speaking, dystopian fiction is almost entirely negative and as always, it is deeply written in an idea of remoulding the reader to avoid any of these possible situations. In George Orwell’s ‘Nineteen Eight-Four’, Orwell. The caricature in dystopian fiction can be natural or artificial, disease or even a bit of both.

In George Orwell’s ‘Nineteen Eight-Four’, Orwell left 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 supported communism while the Western nations were in between the democratic and communist societies. Ideas of society and the
Candidate Three

Idea was ambiguous. In this case, Orwell uses several images to suggest the possibility of a totalitarian society, in the way of depicting a frightening image of the future for the reader. For example, the use of technology is only hinted by Orwell as for his reader at that time, when television was not a fixture to most people, it could be very frightening for his reader as it seems unavoidable and omnipresent. In the novel, “telescenes” are used by the Party to monitor citizens in order to control them in varied ways, both externally and internally. When Winston is arrested in “Mr Charrington’s room”, he finally 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 Orwell’s modern reader, this might not be the case as we are getting use to the existence of television and other technological devices. However, Orwell’s idea of the power of technology is definitely acceptable and accessible for the modern reader nowadays.

In P.D. James’ “The Children of Men”, there is a sense of hope at the end of novel. 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
of ‘The Children of Men’ full of hope? It is obvious that the sex is of the newborn baby is ‘dominant’ and according to Xan’s words that he is ‘our best hope’. However, P.D. James is a Christian and atheist, this makes her to present the birth of a baby at the end as a miracle. However, the ‘sudden intoxication’ of gaining in power makes Theo becomes ambiguous about the idea of hope. It is evidently true that Julian sees the danger and reminds Theo that ‘this ring’ is not made for your (Theo’s) finger. This also reminds James a reader that sometimes even if the ‘goodies’ win, there could be no change and even could be worse.

In ‘The Hunger Games’, the leader of District B suggests that they should keep The Hunger Games as a reminder of the past, implying the continuous darkness of the future. In this case, the 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 is only a pseudo-progressive and sensual rebel as when she puts on “make-up” and brings “real coffee”, “real tea” and “a pot of jam” etc. Winston shows Winston, Winston describes her as “a rebel only from the waist downwards.” This by suggesting Julia is a person only serves her own or their personal pleasure. Winston shows us once again that he is an intellectual rebel, which means that he is lonely, both externally and internally.

… continued
Just imagine if the dystopian hero of this dystopian world is lonely and nobody 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 foreshadows the fact that there is never a “triumphal victory” in 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”. Supposing the idea behind the Party is the “victory” itself. Therefore, the psychological manipulation and psychological torture and language as mind control are all the techniques that the Party have used on Winston and the rest.

Interestingly enough that Theo is in some ways like Winston. But unlike Winston, he fights with the others. In “The Children of Men”, Theo joins the “Five Fishes” and eventually wins the victory. Theo has the power of finding someone that is on his side in James’s dystopian world. As the control of the Council is more flexible. Even though Winston sees the “Red Army” as a symbol of hope, that which can bring down the Party, it is obvious that the Party controls everything. The non-existence of “Ingsoc”, “Doublethink”, “NewSpeak” are all suggesting that there is an 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, … continued
the lack 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 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 cataclysms, past conforming affirmation...'. This indicates 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 paints 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 annihilation of the past and the control of the present. In this case, James, the reluctant hero is much luckier, as he can write a 'diary' without this fear of psychological and 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 much more expressing in the way of expressing the past. As what James writes in 'The Children of Men', "A man is diminished without knowledge of his past... he becomes a beast", his story also suitable for Orwell's Winston, as he becomes a 'beast' as eventually.

In conclusion, I do agree on the fact that dystopian fiction often presents a negative and frightening picture of the future. However,
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 futuristic image of the future could be also pointless. Why if the fear of running out of time as a “dying species” is much more positive than the present society? At least the people are afraid of the future, but to surive and 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 '2024' is only in 5 year future. Also, even though Orwell's prediction of the 1990s future was not materialise as democracy won out of the Cold War and the fall of Berlin Wall and the breakdown of Soviet Union makes his [Orwell's] suggestion of possible future seems impossible. It is worth to remember that a dystopian world is easily achievable, and...
Candidate Four  Question 6a

Throughout much dystopian literature, both social and political insinuations are attuned. This is apparent in Orwell’s ‘1984’, whereby humans of Oceania live in an entire totalitarian state, seemingly controlled by the omniscient and mysterious Big Brother. “Big Brother is watching you.” This question 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 many of the policies of the mid 20th century and heading towards the ascension 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. However, 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, one that holds the best interests of the people at heart. However, Xan does appear unscrupulously
powerful. Symbolised with his ring which appears in description, similar to that of a Christian King or the live Princess Diana. This attach on political institution is even more apparent when Theo first describes it as seizes power: “other things could wait. There were more important things to address now.” Suddenly, Theo appears far less concerned with wealth, worried him before sea as Julian, the boy, as he live fishes and is more interested in his new land power and influence. It has been been said that “power corrupts an absolutely.” This could not be more apparent in the case of Theo. On the other hand, 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 perhaps, Orwell is attacking political institutions further than those.

In “1984”, Orwell provides us with a state which is run by fear and ignorance: “Ignorance is Strength.” “Freedom is Slavery.” The culture within this state appears to be that of espionage and betrayal, much like Nazi Germany’s Gestapo. People can be turned in to the “Thought Police” by their own children in a society where it is a 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 Omegas, children born in last year of human fertility. Who are semi- like hominids, lacking some of the emotional and reasoning abilities humans have.
Candidate Four

Views. By contrast to ’1984’, the government in
Jame’s novel is one of peace as party, as
Winston advises his people to heed food and supplies
in preparation for the end of humanity.

In both novels, the government is unafraid to
use torture to pull 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 raindered to be both
the party and Big Brother. Although clearly not an
allegation of Russian Communism or German Nazism or
Soviet, many of the torture methods used by both groups
are used by Orwell or Winston to the extreme.
Winston eventually is described as having “won the victory
over himself”, he loved Big Brother.”
Furthermore, in “The Children of Men”, Kane wishes to conduct
tests on Jim’s son, extracting his semen to begin
a new human race. He is willing to do so
to any lengths to do so including torture of Theo and
Jim. Kane is brutally killed simply as an example.
thus showing Kane’s determination as intensifier.

Throughout both novels, it is interesting to see how
social institutions are interpreted by authors. In ’1984’
for example, Sylve shows Winston a break during
regarding the English language. “By 2080, none of
these words will have any meaning.” Perhaps here, Owen
is attacking the mixture of the English Language
in everyday life, with words such as ‘odd’ often being
replaced by modern alternatives. Similar views of an
future can be observed in 'The Children of Men'.

Where there is a debate as to whether the
time has come to destroy the Ashmolean in Oxford
show 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, 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 omnipotent being to be
wielded. In Orwell's novel, citizens are
called to believe that Big Brother is their saviour and salvation, much like God.
Jesus. He is the only, absolute religion as to
believing in his existence is thought a Crime. In 'The
Children of Men' however, religion is presented in a
very different light. P.D. James was a orthodox
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 reminisce
as the boy was born in a stable before being
visited by 'wise men' (the proxy mediums). Further context
can be drawn by James' presentation of the birth.
James clearly implies that the birth of his child was
miraculous as shown be considered as such. Therefore
in 'opinion of James we should believe indeed
it will not believe that in conception of this child was
possible. The novel is in fact littered with
religious references. It is significant for example that
his name is so cured with 'in being

...continued
Authentic Sample Candidate Responses with Comments

Candidate Four

A symbol of Christianity. The group are meet in a Church. Most important of all however Luke the father of the child is a priest. In this situation Ruben James images that in religious as righteous as rewarded as Luke becomes the face of what 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 waited slowly for he had a venomous voice about his signature,"

This short quote illustrates Winston's misfortune, as he is unable to even access medical care to cure for this vice. In the novel, people are brainwashed to see in every that vaporization 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 promising, as she and Winston become reckless enough to continue their meetings above the antique shop. However, Julia does appear shrewdly slyly by her instincts as sea drive as oppose to the intellectu Winston. When Winston attempts to read to Julia for example, she simply bus asleep suggesting her stupidity and ignorance as well as Orwell's sex as a acceptance of traditional roles.

In conclusion, I believe that dystopia is not openly an after Social as political instability. This however is not entirely true, and it expose it as bad would
be a misinterpretation. Particularly in '1984', Orwell attacks totalitarian government as well as the harm of societal freedoms that this brings.

In 'The Children of Men', however, Jones attacks dictatorship. It does promote Christianity, have a variety of views and interpretations in dystopian fiction.
c) Because of the nature of dystopian fiction, pessimism features heavily within 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 received an international ripple effect with its ideas. Orwell himself said of the novel, “it’s not a prophecy, it’s a 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 bullied it up”.

This shows how misinterpretation can lead to general opinions that the writer did not intend to generate, and the frightening pictures of the future portrayed by a novel are not always intentional. Despite this, it is still...
At first glance, "1984", although not an attempt to predict or dictate the future, presents a borderlining terrifying view of the concept of a totalitarian future.

"The Children of Men" by P.D. James achieves a similar feeling, 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 natural disasters: a sudden wave of infertility. Because we all know that one day, of course, the human race cannot go on forever, James injects fear into this futuristic cautionary theme (the end of mankind) by basing the story in such a familiar time and setting, and making the main protagonist within the novel (Theo) flawed and relatable: an imperfect, unlikeworthy.

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 forced to confront a future without human beings, but a future without human nature.

It is hard to determine which is more terrifying, and it is made even more...
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 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 life will seem entirely daunting. If infertility strikes then there is surely a chance that at least one woman will get pregnant, but as Orwell’s original title ("The Last Man in Europe") suggests, if protagonists exist in a brainwashed and oppressed society we will nurture them in the same way and surely they will be forced to submit. Dystopian fiction raises many questions about human nature, and with regard to how we would act in a dystopian future. Both novels emphasise suspicion; in "1984" the thought police are constantly searching for any signal of non-conformity or rebellion, to the extent that parents were being sold out to the Party by their own children. In "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 provokes suspicion regarding Theo. As he puts Xan’s … continued
... continued
To conclude, although dystopian fiction does often present us with a frightening presentation of the future, this 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 condemning totalitarian governments released following World War Two and prior to the fall of the Soviet Union. Due to the political situation in Europe, "1984"s impact was emphasised and 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 why we fear a future without human nature. As well as Eugenics to appreciate its necessity, dystopian fiction also makes us consider the many flaws of human nature, and this drives out fear as we realise that in the future humans will probably be treating those held responsible for destroying the human race.
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

This passage is written in first person and is about a woman named Agnes Grey who is ferrying over both Harry Ann and Tom. Throughout this passage we can see elements of a patriarchal society, which relates to both sense and sensibility and Tess of the Urbervilles. Mary Ann is pre

Mary Ann is presented with having "abundent hair... placed in three long tails, and held with two of ribbon." This can further link with sense and sensibility by Jane Austen, as Marianne gives the wail by a "lock of hair." However, further discussion that as Victorian women hair was extremely important back then because when Marianne gave her hair away it was a symbol of love and commitment. The use of the quote "hair with locks of ribbon" also highlights the fact that women cared a lot about their appearance.

Moreover, this can also be shown through the clairvoyance of their clothes as well, "I am surprised that you should allow him to dress himself in that manner!" emphasised the way in which men viewed women as well, and how appearance can be extremely important. Tess’ appearance is a very key theme throughout Tess of the Urbervilles especially as Alec comments on her beauty.

Alec is said to be "blessed with a beauty which..."
In this passage the men are conveyed to be above the women, which is a clear sign of a male dominated society. The competition between Mary Ann and Tom. Mary Ann is described as being "careless and unattentive" whereas, "Tom is portrayed to be meek and unambitious". Both males are expected to be tough and strong due to Tom being made to be presented as more assertive than Mary Ann although he is "averse to every species of mental exertion."

Miss Grey says that Mrs. Thorne says that "she must run, walk or stand exactly as it suited their fancy" emphasizing 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...
must obey her mother’s orders and does not have a chance.” 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 the children were also frequently disrespected by Angel as even though they were forced into their jobs you could also argue that Miss Grey had no control, as the children “persisted” to dabble with sticks and petals. Therefore, she does have the right to be yelled at, however, she is a woman and therefore, Mr Bloomfield is able to exercise power over her and essentially control her.
Candidate One  Question 8a

"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 Emma can be seen to be a creature of reason as she hides all emotions.

In Sense and Sensibility, Marianne can be portrayed as a creature of emotion. This is because ever since her betrothal, she has been unable to conform properly with society as her sensibility and emotions get in the way. One may argue that Tess was also unable to conform with society as she was portrayed as a “fallen woman”. However, I believe that Marianne is not her fault as she was not in control of what happened to her due to the “dreadful bottle” to which she is, however, described as a “vessel of emotion” which would indicate her to be a creature of emotion rather than reason. Marianne’s sensibility beats her to become deaf towards Willoughby’s willmath of love and she is particularly shown through her giving written willmath of love. The “lock of hair” from Mr. Elton’s later on in the novel, Willoughby says that Willoughby writes a letter to Marianne describing

... continued
That his love for her was a misunderstanding and that Eleanor put the lack of love "upon him". However, perhaps one may argue that if Marianne came to her senses, she would not have become so wrapped up in her emotions. Eleanor would have remained.

On the other hand, Eleanor is seen to be a character of keenness and not emotion, as she "took care not to represent herself as emotional". Eleanor is a character of sense and can be said to be extremely rational, as her choice to marry Colonel Brandon is not shown as being a pure woman. This can relate to Tess of the d'Urbervilles as well, as Tess decided not to tell Angel about her pregnancy, as she was not being a pure woman. Eleanor also expresses her emotions when they met, whereas Angel about being a "fallen woman". She may not have ended up going back to Alec, and therefore, she would not have
Furthermore, Mrs. Durbeyfield comes across as a creature of reason at all as she does not "warn" less of the danger and consequeces. Sends her away from home to "claim kin," Mrs. Durbeyfield is neither a woman of emotion as she does not is not portrayed by Hardy as a caring or nurturing mother especially as all the advice she gives less is morally wrong. Whereas, Mrs. Dashwood can come across as a woman creature of emotion. This is because she remains an emotional and impulsive character. Throughout the novel, Eleanor supports all three of her children and does not care about wealth or who her children marry.

The use of the word "creature" is extremely interesting as it does give an impression makes the woman seem animalistic to have an animalistic nature.

(did not have time to finish)
This passage is structured around the description of the events of a day: day's events of the gauntness Miss Grey and her contemplation of her charge as well as her employer, in particular Mr Bonyfield. It is written in the first person narrative and the lack of paragraphing and long sentences suggest the linear process of 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, empty sentences, heavy with comma-splicing and lengthened by the use of colons, serve to heighten the amount of time and effort it takes to get Mary Ann ready for the day. This is conveyed in the use of oinings. “Abundant hair was to be smashed with powder, patted in over long tails, and tied with bows of ribbons”, note here also the adjectives “abundant,” “long” and the plurals “tails” and “bows” heighten the emphasis of excess associated with women at the time and allude to the lengthy means gone to for the female appearance. I noted the lack of description of Tom being prepared for the day emphasizes the contrast between men and women, how women are expected to put excess effort into their appearance whereas men are not. This in turn suggests the objectification of women. This idea is somewhat echoed in Tess of the D’Urbervilles when Tess’s mother dresses her up in order to attract Alec, “giving her developing figure an amplitude which belied her age.” 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.

…continued
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"; shows her opinion of his capability, however he is also "averse to every species of mental exercise", in other words, so lazy which is emphasized by her use of the verb "averse". Whereas although they are both "backward" Mary Ann it is noted "could scarcely read a word", thus 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 perhaps even to an excess of idea. It is during the 19th 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 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 writes 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 of them 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 home and the preposition "from" creates a feeling of...
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 woman with the name, rides. 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 allows further to the idea of his physical dominance. Moreover, the only direct speech within the passage is the speech of Mrs. Blampied's sister. To use the strict imperatives "Keep out of the water"—which implies his dominance and power—further emphasized by the strong verbs "raced" and the "waspish penetrating tone," where the word "waspish" and power often associated with pain as well as power. This scene depicted can be somewhat aligned with that of when Willoughby rescues Marianne on a walk. Willoughby displays embodies the powerful "gentlemen" fighting 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 Tess assent 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 danzante efficiency and

Moreover, the only direct speech within this passage is that of Mrs. Blampied, he

... continued
The imperative “keep out of the way”, which
implies his authority, further emphasised by
the strong verb “poked” and the words “unwashed
and “penetrating”, often associated with pain
and forceful power, in reference to his tone. How
he uses the authoritative voice, just like
the male authoritative voice Mr. C taking on Tess
of the D’Urbervilles to coerce Tess into leaving him
as the cheeky and row the other, he uses his
forceful dominance to control a female. Just as
Mr Bloomfield attempts to control Miss Grey.*
As well as this he the dominance and position of
authority occupied by Mr Bloomfield is illustrated
throughout the passage. Through his end of the evening
of the mutton at supper, he helped Mrs Bloomfield,
the children, and me”, shows his control of the
family emphasised by the listing and that he is
the father in the head of the family. The fact that
he then begins “thinking about the mutton” and
“eyeing it up”, shows the rational perhaps the rational
and investigative nature of man heightened by the
present tense verbs “thinking” and “eyeing”. Lastly
the use of the verb “pronounced”, heightens 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 possession of men. 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 that they
are denied of dominance or autonomy.

Overall this passage illustrates the

… continued
position of women as domestic creatures through the contrasting imagery of Mrs. Bloomfield's work and Mr. Bloomfield's outdoor and also through the lack of female direct speech shows the lack of women's voice at this time, as well as Mr. Bloomfield embodying the dominant man and the dichotomy between the children highlighting the contemporary perceptions of the sexes.
In the study and companion of the two 19th 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 in 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 Me, and her subsequent deathRejected by Sense and Sensibility. Elinor’s possession of reason is perhaps overemphasised to suggest abnormality or rather shows she is not only of emotion but just knows how to keep it in check. Further to a more modern interpretation, we may see in these novels that women are portrayed not as creatures of emotion alone, 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.

“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 Austen’s emphasis on Marianne’s 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 were and ultimately overthrown by her
...continued
emotion rather than reason because this side of the dichotomy, society usually aligns 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. As shown in Sense and Sensibility, Eliza “possessed a strength of understanding and coolness of judgment,” she embodies sense in this novel and thus she is a rational creature. Her possession of reason is emphasized by the contrast drawn between her and Marianne and indeed Eliza’s recognition bet of the “excess of sister’s sensibility” this shows Eliza sensible and reasoned nature, which is echoed manifested in her ability to contain the secret of Lucy Steele and Edward Ferran engagement, for she felt not only was it her duty but also that she did not want her “friends and family” to feel “solicitous” for her behalf. In this way Eliza 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 is still somewhat a creature of emotion but she is able to control these emotions. As well as this Harlow 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 suggests women are not governed by emotion but instead have the ability to be crafty and perhaps even manipulative through their femininity. Moreover, Tess refers to can be seen to contain reason through
her residence after her rape and death of her baby
she leaves have a "second time" to become "Tess
the Dairymaid", a 88; reasoned display of a
quite rational quest to obtain money for her
impoorished family, Tess is practical and thus we
completely possess 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 rapid, although unqiue
rate it him to show her devotion and impulsiveness.

Finally from a modern interpretation
might suggests that women are seen to be portrayed
as creatures of emotion rather 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, he did "cut
d of a long lock of her hair....kiss it" as a 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 Emma enquires why Marianne's
sensibility can be seen as a result of her mother
"so kind, so indulgent" however within the 19th
century indulgence was not just a women's emotional
trait, since in Emma we see the negative
repercussions of her "so 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
Alec’s manipulation of her leads to her presentation as an emotional being, he says to her “your father was a new colt today”, by doing this he is using the people she cares about to appeal to her emotion. She is Hefferman argues that Tess is the object of the diabolic manipulation of Alec, he appealing to her as 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 the her loved 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 a creature of emotion rather than reason but one that possesses emotion in tandem with reason.

Overall the statement “Writing about Women often portrays them as creatures of emotion rather than reason” is largely the case within the 19th century novels Tess of the D’Urbervilles and Sense and Sensibility. This is because Maggie and Tess are emphasised to be governed largely by their emotions and Elizer is seen as a still as an emotional creature just one that can suppress them or simply as an abnormal duchess to her sister. Indeed the modern interpretation is just that an interpretation not a contemporary truth to the 19th century.
This passage was written by Anne Bronte in the 19th century and therefore can also relate to the patriarchal societies. Hardy and Austen depict 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 a governess through the help of her stepfather's connections and she talks of the difficulties she faces in her job.

Agnes Anne Bronte describes Agnes as lonely and emphasizes her characteristics. Bronte states: "This, I thought, the use of the first person narrative throughout the whole passage emphasizes her solitude and that she had no allies or friends in her workplace which could indicate she is of lower class." Bronte also states that Agnes was "in constant fear," and the use of the word "constant" highlights the harrowing fear making her seem brave 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 free...
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 19th Century society as women were not allowed to think of 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 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 perseverance over the children.

Anne Bronte explores the expectations held between the Bloomfields and Agnes. Agnes states that dressing Mary Ann “was no light matter” emphasizing the importance of a woman’s physicality in the 19th century. This is Agnes then goes on to describe the meticulous process of doing Mary Ann’s hair, which was to be smeared with peroxide, plaited in three long tails, and tied with bows of ribbon. This list emphasizes how precise Agnes was to be with Mary Ann’s hair so that Mary Ann could be seen depicted as a...
beautiful women, as in the 19th Century, women needed 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 “no reason reversing the order of things; I found it doubly disagreeable.” The use of the harsh denials, “doubly disagreeable” emphasizes how the children, who were younger than her, forced her to comply, highlighting her discomfort in being their governess. Mr. Bloomfield’s exclamation, “I am surprised …!” 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 19th 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 unchanging, rigid, fixed cord that would be used in sails emphasizing 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

bronte portrays the lack of respect and consideration between the Bloomfields and Agnes. Bronte uses the paraphrase “we got 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
...continued
expect expected to fulfill their wishes even though she is a “perfect stranger” and disrespects Bronte could be highlighting how improper the Bloomfields are acting by speaking “scornfully” to her because of her class which could be emphasizing 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 married woman working as a governess and being ill-treated by a “gentleman” which conflicts with societal views of the 19th century where gentlemen were seen as perfect and proper and “almost saintly-like”; for example, Mr. Hilloughby is first visited by Marianne at the beginning of Sense & Sensibility. This therefore makes the passage shocking and absurd on one hand, however, on the other hand, it also highlights the patriarchal society of the 19th century and how the “governess” is therefore supposed to obey Mr. Bloomfield and fulfill his demands.
Candidate Three  Question 8c

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 also slightly differ as Austen’s novel is written from a perspective of middle, upper class heroines. Hardy explores the interaction between lower and middle class. Women in literature in the 19th 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 could be seen as passive compared to men. In Sense and Sensibility, Eleanor still accepts to marry Edward even though he has mistreated her and even her...
engaged to darcy. In addition, this highlights that women are meant to be passive as elinor had to wait to be chosen by edward, who is a man, and the right to exercise his choice of who he wanted to marry and elinor was expected to succumb to him. He comments on elinor. 

This possibility is also seen in tess where angel calls tess in his sleepwalk “dead, dead, dead.” This highlights that his metaphorical tess is gone because tess is seen from angel’s view. Tess has already been defined as alec’s. Once angel leaves to brad, tess can do nothing but wait and angel expects her to be waiting for him when he comes back. Also, in both novels women are seduced outside of wedlock. In sense and sensibility darcy is seduced by willoughby and even falls pregnant with his child, but he decides to leave her which 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 tones are doomed” accentuating her possibility as the adjective “feminine” emphasizes that because she is a woman. She is seen as the weaker sex which was the actual perception of women in the 19th 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 as “constant shape and hue” emphasizing his ownership over her and her body. This is also seen in tess of the p’urberrilles when alec tells tess “you are mine forever.”
Candidate Three

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
be 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 19th 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
wicked folk?” This highlights Tess’ frustration at
the lack of knowledge about men and also
show how her mother probably did not tell because
she wanted her daughter to marry Alec, for seen
financial security and survival as women had few
jobs that could let them earn money in the 19th
Century. In Sense and Sensibility, “Mrs. Dashwood did not
see him as ugly or inconvenient,” this, “true in ironic as
it is,” Hillhouse’s true callous nature while
also drawing to the fact that Mrs. Dashwood does
not see a problem with Hillhouse’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 traumatized by that these rich powerful men
do because society allows them to. This is reinforced in Tess when “society did not allow her
to regenerate yet the man was now on the side of
the spirit and she was still in misery.” Tess thus

...continued
that Tess, the victim of Alec, is shunned by society for her action of being raped whilst Alec now gets to be a preacher. This emphasises the rules of society in that the man who should be punished by religion now benefits from it, whilst the victim, Tess, is constantly judged for an action committed onto her. This is also seen in Sense and Sensibility, where Marianne compromises at the end of the novel for Colonel Brandon, and Tony Turner even states that “the structure of society overpowered the structure of meaning” for Marianne as she is no longer full of sensibility but “deads” because society forces her to get married to be able to be financially stable. Also, since Marianne and Eleanor do not work, it is imperative that they marry for financial security whilst in Tess, she is forced to go back to Alec for survival because society forces women to be dependent on men. This is reflected by the fact that women could not own property in the 19th century. Society also defines women as being domesticated, within the house. In Sense and Sensibility, Marianne foolishly goes outside for the rank of the picturegoers, a common wish of women in the 19th century, only to be forced to be carried back inside by Willoughby who “plows her below him in a chair.” The fact that Willoughby places her inside “in a chair” highlights that fromin belong inside and below men’s authority in that society. This is also seen in Tess when Angel picks her and 3 other milkmaids up to help them get across the field, highlighting their reliance on men and their treatment.

…continued
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, 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 themselves as defining themselves. For example in Tess, she shaves off her eyebrows emphasising that she has control over her herself—play 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 him a lock of her hair which shows that she physically altered her image 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 pays her any attention for it as she calls them all of “horrible insensibility” portraying herself as self-centred and narcissistic. In addition, her emotion at this outrage is almost Austen mocking her because in the 18th and 19th Century, sensibility was slowly becoming an object of ridicule because it was seen about the actual

...continued
Candidate Three

**feels and more about her exclusion. This emphasis that Flora is defining Marianne as an aspect who can manipulate those around her. Also in *To

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 she has left to live. This is compared to

In Sense and Sensibility, Marianne also defines herself through her “exquisite sensibility” as she even admits that her “illness was (her) fault.” emphasizing

that she is in control of herself especially her health. Also, Marianne’s informal letters show her trying to get Willoughby back whilst in *To

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 “matryoshka of societal pressures imposed by men and embodied by Angel” emphasizing that because women in these novels lived in patriarchal societies they are bound to be defined by men who see them as objects and even subhuman to them.
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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