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Examiners' Report

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GCE English Literature 9ET0 02

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Introduction

Although the most popular section/ theme was Science and Society, and question 8 in particular, it is gratifying to note that each of the twelve questions was attempted by at least some candidates. Every one of the twenty four texts featured in responses, although sightings of *What Maisie Knew* and *The Murder Room* were infrequent and treatments of *The Adventures of Huckleberry Finn* were rare indeed.

This is a very demanding paper, requiring candidates to discuss two texts in the space of an hour, paying attention to four equally weighted assessment objectives. Nevertheless, most candidates rose to the challenge and the vast majority of responses were focused and appropriate, paying some attention to all the areas being assessed. It was very pleasing to note that there were very few level 1 responses and a significant number of candidates achieved marks in level 5.

The most successful candidates opened with succinct introductions, setting out their conceptual response to the question. The response considered both texts throughout and integrated a discussion of context. Analysis of language, form and structure moved between detail and overview whilst preserving the momentum and direction of the overall argument. Focus was on the idea of text as construct and foregrounded the writer and his/her concerns. Relevant references and quotations were embedded in a way which preserved the fluency of the developed response. One very successful response to question 11 opened with a clear grasp of how AOs 3 and 4 should be integrated from the start:

'In both 'Tess of the D'Urbervilles' and 'A Thousand Splendid Suns', the authors explore the loss of female agency and freedom in the patriarchal climate of their given contexts... Hardy achieves his purpose in portraying the "honest relations of the sexes" with his raw and direct portrayal of Tess's loss of agency and purity amid the Victorian conventions of gender and sexuality. While Hosseini's portrayal of Mariam and Laila's loss of freedom and identity accurately exposes what he has described as the "gender apartheid" in 20th century Afghanistan.'

Mid-level answers covered all the assessment objectives but the focus on each tended to be uneven, so disrupting the fluency of the response. The structure of the response was usually effective, although the argument was not always consistent and analysis often focused too heavily on word-level understanding (indeed, it was frustrating when a single word, such as 'I', was analysed exhaustively, and often fancifully, to the detriment of the overall argument). On occasions, context was dealt with separately, or took up far too much of the response. Relevant links between texts were identified but not explored in sufficient depth or detail.

Weaker responses tended to write overly long introductions with great swathes of context which bore little relevance to the question. Others made no reference to context at all. Some wrote about features of the texts which were not integrated into a clear argument. There were, for example, lots of references to the narrative structure of *Frankenstein*, *Dracula* or *Wuthering Heights*, or the free indirect discourse of *Mrs Dalloway*, without any clear link to the question or argument. The least successful responses showed little or no awareness of writers at work and no understanding that characters are fictional constructs.

It was evident that the most able candidates could draw productive links between any permitted pairing of texts. However, it was clear that some teachers had elected to choose two nineteenth century texts and there was some evidence to suggest that this approach has a number of advantages, not least when it comes to considering context. A course of study linking *Lady Audley's Secret* and *The Moonstone* (both published in the 1860s) or *The Picture of Dorian Gray* and *Dracula* (both published in the 1890s), for example, can benefit from them having much in common.

It is also worth mentioning that 'context' can be interpreted in a number of ways. The socio-historical context of novels was invoked the most and was effective when it was securely grasped. Discussion of literary context appeared less frequently but could be very helpful in illuminating the techniques of an author. Biographical context (Wilde's homosexuality, Shelley's parents) was used by a significant number of candidates but was often a source of obfuscation or fanciful speculation.

Question 1

'Characters responding to difficult circumstances'

Many candidates linked *Hard Times* with *Atonement* and did so successfully. The contrasting authorial voices and narrative structures of Dickens and McEwan provoked fruitful discussion. Some candidates had a thorough grasp of postmodernism; others mentioned it but did nothing with it. On a different level, there were productive comparisons of Briony (too much imagination) and Louisa (too little) who were both seen to have suffered from poor parenting. Utilitarianism was held up as a great evil by many students of Dickens but it often seemed that candidates were unsure what it was. Stephen Blackpool's approach to his difficult circumstances provided some candidates with a rich source of relevant material but discussions of male characters were comparatively rare. A significant number of candidates managed to discuss *Atonement* without mentioning World War Two, which was disappointing.

Fewer candidates tackled *What Maisie Knew* or *The Color Purple*. James is not an easy read, of course, but there were some very sophisticated answers showing a clear understanding of the underlying socio-historical climate. Responses to Walker ranged widely in terms of quality. Candidates often did not move away from very generic comments on racism and 'the patriarchal society'. The best answers here showed understanding of pantheism, and a detailed understanding of socio-economic and feminist context. Candidates seemed unable to resist reciting the sexually graphic language on the opening page – but this was often gratuitous.

This is a level 5 response on *Hard Times* and *Atonement*.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

'Hard Times', Charles Dickens

Text 2:

'Atonement', Ian McEwan

In McEwan's 'Atonement', and Dickens's 'Hard Times', children ~~react~~ respond to difficult circumstances with both imagination and despair. Moreover, the responses

often seem disproportionate to the difficulty of the situation being faced, such as Sissy's abandonment in 'Hard Times' and Briony's (essentially) melodramatic response to lack of attention. Such responses reveal the nature of the characters very often.

McEwan presents characters' responses as part of his wider exploration of fiction and literature, whereas for Dickens, characters' responses are ~~part of~~ designed to further the argument against utilitarianism and the ~~downside~~ importance of 'fancy' in harsh, industrial Britain in his didactic novel.

In both texts, authors ~~present their~~ reader with portray characters responding to difficult circumstances ~~with~~ by creating a fictional reality for themselves. Dickens presents Sissy as facing the abandonment of her father with stoic acceptance:

"Oh my dear father!... I You are gone away for my sake, I am sure to try and do me some good, I know! You are gone away for my sake, I am sure!"

Given that in Victorian Britain an orphaned child would have few places to turn but a workhouse (which were notoriously horrible, in 1848 it be revealed that Huddersfield

workhouse didn't even change soiled sheets for 9 weeks) this is a truly brave response. It also seems an inaccurate one. Sissy's certainty that her father is

"dear" and "good", furthered by the absolute phrases "I know!" and "I am sure", in light of the context of the time, seems unfounded.

This fictional reality is her way of coping, in keeping with Dickens's wider purpose of showing the importance of imagination to survive in the horrific world of industrial Britain. This makes the importance of 'fancy' in response to difficult circumstances very prominent.

McEwan also offers an example of a character responding to difficult circumstances with by creating a fictional reality. After seeing a sexually explicit letter written by Robbie, Briony and Lola classify Robbie as a "maniac", seemingly finding comfort in that this marginalisation.

A maniac. The word had refinement, and the weight of medical diagnosis."

The short syntax of "A maniac" and the almost iambic rhythm give a sense of Briony's classification of Robbie as a mad villain. This misunderstanding is

understandable given young girls would not receive sex education until the 1980s. But the fictional reality becomes too controlling.

The difference between Sissy and Briony's response is that response with fiction is a necessity for Sissy, a survival tool in harsh industrial Britain, dominated by laissez-faire attitudes to the poor, whereas it is a luxury for Briony in her upper-class life style, living in a house with "French windows" and "American cherry wood tables". This makes Briony's response seem disproportionate to the circumstances. But McEwan is exploring fiction and the power of words, hence "the weight of medical diagnosis" whilst Dickens writes a didactic 'State of the Nation' novel. This results in similar but subtly different responses of characters to difficult circumstances.

In both texts, we also see characters responding to difficult circumstances with despair. Dickens said in an article in 1853 that "it is a matter of grave importance that Fairy Tales be respected", and the absence of which is seen as a difficult circumstance for

Louisa who "grew up bawling every inch of the way". Dickens further portrays her as despairing at this life without imagination.

"In this strife I have almost repulsed and crushed my better angel into a demon"

The idea of her her response being a struggle (suggested by "strife") between good and evil (evil almost corrupting good), would seem truly dramatic and hyperbolic to a 19th century reader given it was a ~~more~~ much more religious time. The prison imagery throughout such as "jaundiced jail", suggesting discolouring and an unnatural upbringing under Gradgrind's dogmatic "Fact, fact, fact" ideology, continues the hyperbolic and dramatic response Louisa is to give to these horrible circumstances.

Briary also responds to difficult circumstances with despair and intensity. Having lost her "vital role" (showing her need for attention) she "felt that yet more was lost, when there was no witness to her sorrow" as she cries into her pillow. The word "witness" implies Briary sees ~~that~~ herself as a victim, also highlighting

her need for attention ~~was~~. This reaction seems over-dramatic and self-indulgent (whereas we can sympathise more with Louisa who blames no one, "I do not reproach you father", placing the blame on Victorian society and utilitarian ideology which rejects imagination as Dickens intended) and this distances ~~us~~ us from Briony. Moreover, the extreme, violent language of Dickens' such as "repulsed" and "crushed" eclipses McEwan's in severity and magnitude, especially with the religious allusion.

In this way, whilst both authors portray characters responding to difficult circumstances with despair, the severity of Louisa's situation, juxtaposing the childishness of Briony's, makes Louisa's response more tragic and sympathetic.

We further see some of Dickens' characters being more sympathetic, or even admirable. Sissy, despite being abandoned and clearly in dire circumstances, ~~says~~ creates her fictional reality "with her ~~arms~~ face turned upward, and her arms stretched out". This image of Sissy almost as a stoic martyr ~~embodies~~ as she faces Victorian society alone (in

which the poor or ~~or~~ orphaned were often dismissed as 'indolent' or even 'residuum' by P.M. Palmerstone) juxtaposes the childish image of Briony sobbing at the loss of attention. This makes Dickens's characters responses much more sympathetic in dealing with difficult circumstances.

In conclusion, McEwan and Dickens both present characters responding to difficult circumstances with imagination and despair. The reasons for the creation of fictional realities and despair vary, making Dickens' characters more sympathetic and severe in raising serious issues with ~~the~~ the reality of Victorian society. McEwan relates these responses in part to his exploration of fiction literature in this piece of metafiction. So in this way, these characters' responses also highlight the differing nature and purpose of McEwan's and Dickens' work.

* clearly she is untouched in her upper-class comfort by the Great Depression, whereas whilst Lily faces poverty straight on



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Examiner Comments

The response limits itself to a discussion of two characters but uses these to illustrate the writers' 'wider purposes'. Indeed, the candidate never moves away from this central consideration. The direction of the argument is set out in the introduction and much information is given in every paragraph. Quotations are apt and discriminating in support of a fluent argument.

Question 2

'Friendship'

Some candidates limited themselves by simply listing examples of friendship in their chosen novels but others took a more selective and discriminating approach, focusing on friendships which were central to the concerns of each author: Louisa and Sissy in 'Hard Times', Celie and Shug in 'The Color Purple', Maisie and Mrs Wix or Sir Claude. Some candidates usefully considered Briony's lack of friends and her flawed alliance with Lola.

A number of candidates discussed the relationships between members of the same family (Louisa and Tom, Celie and Nettie) or romantic involvements (Robbie and Cecilia). These were valid but tended to blur the focus a little.

This is a level 5 response on *Hard Times* and *Atonement*.

Text 1:

Hard Times, Charles Dickens

Text 2:

Atonement, Ian McEwan

Both works present friendship as something fragile, that is easily broken, manifested in reciprocated feelings (which are commonly absent) and yet something stronger than familial ties.

In McEwan's *Atonement*, friendship is presented as utterly fragile. The friendship in particular between Briony and Lola, constructed out of 'Lola's briskaess' and 'Briony's certainty' and reflected in both girls' new and inexperienced femininity. Lola's 'vermillion' nail polish is a symbol of

the recognition of adulthood - she sexualises herself in the beginning, having been hit by ~~young~~ adolescence. It is Briony's lack of such, and the omnipotence of her 'controlling demon' which forces their mutual hatred for Robbie, the 'sex criminal'. Essentially, their friendship is based on different power struggles; to be the most feminine, the most 'grown-up' and the most brave. Their friendship is as fragile as their new femininity, Briony's encounter with 'an arena of adult emotion and dissembling from which her writing was bound to benefit' sparks the friendship she forms with Lola as they both rely on adults to sign-post societal conventions which neither have learnt yet. The combination of such, the 'oppressive heat' of the day which McEwan expands the plot of part One into and the mutual experience of considerably lacking parents, pushes the girls together. What pulls them apart is entirely out of their control - Lola is raped by Paul Marshall and leaves the Tallis House, only to marry him in part Three. McEwan

reflects the fragility and inability of friendship to conquer external constraint - especially from a male. No matter the relationship Briony and Lola shared in chapters seven to thirteen, the power held by Paul Marshall to divide them is too great for their friendship to overcome.

Dickens reflects the same naivety as a constraint on the friendship of Louisa and Missy in *Hard Times*. Louisa's upbringing having 'never seen a face in the moon', having her emotions repressed by Gradgrind's utilitarian doctrine makes her somewhat incompatible with Missy, who 'looked as if she was frightened by the matter of fact prospect the world afforded', socialised only by 'fairy stories' and the love of her father. Louisa is so stunted by her father's philosophy, that their friendship begins as a struggle to overcome their differences. Dickens utilises Louisa's awkward and clumsy social interaction to form a bond between them as they learn more about each other in chapter

fight. Louisa's 'searching gaze', her innocence in the face of familial love; 'and your father was always kind? to the last?' asked Louisa [...] wondering very much! Bissy is also naive - she 'regularly to make mistakes' which 'seem to come natural to me'. Dickens purposefully contrasts their dialects to show the two parts of society coming together - can they be not naive completely to their situation, because they are settled in their characters, but it is easy for them to interact, perhaps as Dickens wishes it was for society - the upper and working class, reflected in two girls and their social interaction. Their friendship is fragile however, because of how they end. Louisa 'herself again a wife - as a mother [...] such a thing was never to be' and yet Bissy 'grown learned in her childish love' is fated to 'beautify their lives of machinery and reality' which Louisa can never escape. They are connected because they are completely different, and the power changes from Louisa as the

higher class and better educated to
sissy as loving and kind.

Both works also reflect the replication
in friendship through their settings.

In *Atoneament*, this means that the
Tee Tallives as a middle class family
in pre-war England form fake bonds
as protection - perhaps of status or of
~~personal~~ to make them feel personally
committed to someone other than themselves.
The Tallives are 'dysfunctional' they
exemplify everything untrustworthy
about bourgeois England. Their properties,
all 'built in the style of' another - the
Island temple, the fountain, the statue
acts as emblems for their ties of
friendship. They act as though they are
friends with the Turners, in paying
Robbie's tuition, and inviting him to
dinner, but subordinate them in doing so.
Not only does this highlight the
fragility of their 'friendship' but also
how power is used for the Tallis family
to perpetrate and replicate their feelings

of politics, of women's place in society and of the British class divide. Robbie as a 'close friend', yet 'truly Jack's plaything' is written of by Emily Tallis as a mere product of her husband's expanse of time. There is no true 'friendship' in this novel - not between the Tallises and the Turners because the class divide (utilised by McEwan) forces the relationship, the Tallises need a housekeeper and Mrs Turner needs a job. Robbie and Cecilia are never friends - they move from never speaking in their 'three years at university' to 'making love against the bookshelves'. The setting of the Tallis house with all its reconstructions forces fake friendships and spur on the middle classes to take power in their wealth and power to do so.

In *Hard Times*, Dickens replicates the same class division and the impact it has on the friendship of Bounderby and Gradgrind. Bounderby, a 'man with great puffed head and fore-head' with

hair that 'one might have fancied he talked it off' it feeds with Gradgrind with who seems to be completely 'square' as entirely different characters, united solely in philosophy. Dickens is arguing that industry and its 'serpents of smoke' breeds a poisonous doctrine, which bonds Gradgrind and Bounderby in a mutual decision to enforce it. Their friendship relies on both remaining faithful to their doctrine. However Bounderby's 'vice to fame' is entirely false, as is Gradgrind's 'successful' attempt at being a father. The phrase 'practically eminent practical' is repeated multiple times in regard to Gradgrind, ironically replicating what his philosophy is not - it doesn't work outside of his 'oppressive schoolroom'. Their friendship exists as ~~there is~~ there is no hierarchy - where the Tallies are bound by the hierarchy between themselves and the Turners, Gradgrind and Bounderby seem to be equal in class, and told so by their utilitarian views. However,

They represent the emergence of the dominance of Enlightened thought over care for the pastoral, and for others. They create a hierarchy in industry where Pounderby is the 'master' over the 'men' and Gradgrind heroines 'fact' over 'fancy'. Yet Dickens capitalises 'fancy' for a reason - because it is as important as fact. Their friendship is entirely false because it is based on a false hierarchy of utilitarian and industrial thought ~~of~~ over love, true friendship and regard for others.

Both writers present friendship as fragile and yet definable because none of their characters either can have it or are able to form it properly. ~~Briony~~ the girls in both works, Briony, Lola, Louisa and Fanny are contained in separate girls' circles, characterised by their differences and by their inexperience of being adults, or poignantly, women. The adults, the Tallises, Turners, Gradgrind and

Bowdler by pretend their friendships, in Atoneement, they exist in their fake setting ~~as~~ and as though the class divide doesn't separate them as it does. In Hard Times, Gradgrind and Bowdlerby exist as though their doctrine isn't harmful - when it is obvious to the reader that it is fatal - like their friendship - to be destructive rather than a new found Enlightenment philosophy, which Dickens mocks them for. Friendships are thus, fragile and ~~not~~ easily faded and so ultimately deivable - heroised and sanctified by both Charles Dickens and Can McQueen.

* They are strong in overcoming their differences, but weak in their manifestation of their divisive socialisations.



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Examiner Comments

References to the writers are less frequent but the argument is strong, and the examples are carefully chosen to buttress the argument. The quotations are also well chosen and fluently embedded.

Question 3

'Exploitation'

Huckleberry Finn was a notable absentee for this question but there were some effective discussions using the other texts: *Heart of Darkness* being linked to either *The Lonely Londoners* or *A Passage to India*. Exploitation was seen as brutal in Conrad but more subtle in Selvon and it was interesting to see how many candidates showed how women were exploited in both texts rather than the focus being solely on race. Narrative voice is central to our understanding of the texts and there were some engaging discussions of whether we should adopt Achebe's view that Conrad is a racist, or of Forster's sympathetic portrayal of Indians. A number of very able candidates explored how exploitation dehumanises the exploiters as well as the exploited, especially in Forster and Conrad, and one candidate effectively invoked Nietzsche's argument that 'if you gaze into the abyss, the abyss gazes also into you' with reference to Kurtz.

This response on *The Lonely Londoners* and *Heart of Darkness* just tips into level 5 for AOs 1 and 2 and is more secure on AOs 3 and 4.

Please write the titles of your chosen texts below:

Text 1:

Heart of Darkness

Text 2:

The Lonely Londoners

The presentation of exploitation is key to both books, as they both explore the controversies surrounding colonisation. 'Heart of Darkness' (1899) looks mainly at the exploitation of the people and resources of the Congo under the rule of Belgium, and also takes into account the psychological effects of this, often heinous, exploitation on the colonizers - shown through the first person narrative of Marlow. 'The Lonely Londoners' (1956) presents the exploitation of West Indian immigrants in the 50's, and their struggles to find work and housing, as well as being alienated and

demonised by ~~the~~ post-war British society.

Although Selvon himself was from a relatively middle class upbringing and his migration to Britain was not economically driven, most of the West Indians aboard the SS Windrush that first departed in June 1948, were males looking to find work and prosperity in England. Their colonial education had taught them about the chance for mobility in Britain, so when the British Nationalities Act was passed in 1948, 500 migrants ~~had~~ boarded the Windrush. Selvon presents honestly, how even the educated men were only likely to find labour intensive jobs, and how they were exploited for their cheap wages. ~~When~~ Selvon shows how the exploitation of West Indian immigrants ~~was~~ in the workplace due to institutionalised racism meant that being able to pay next meant you had to 'hustle a pound' if you were 'a spade'. Here, the word 'hustle' presents how even the men ~~of~~ who had jobs still had to find an alternative way to save money, because ~~as~~ their race was seen to be inferior - highlighted throughout the book with derogatory racial slurs such as 'spade'. ~~It is~~ ~~perhaps~~ ~~meant~~ ~~that~~ ~~readers~~ ~~should~~ ~~not~~ ~~judge~~ ~~even~~ ~~though~~ ~~he~~ ~~was~~

in ~~the~~

Exploitation of labour is also evident in Conrad's 'Heart of Darkness', when he presents the ~~the~~ 'chain gang' in ~~the~~ the 'Grove of Death'. The exploitation of labour in 'Heart of Darkness' contrasts with that in 'The Lonely Londoners', as it is far less invidious and casual than in the ironically named 'Old Diplomacy'. The exploitation of the Congolese workers was slave labour, enforced by King Leopold II in his quest to drain the Congo of its ivory and rubber reserves. In the process, Leopold became one of the top ten murderers of all time, and was accountable for the death of 2-15 million people. Marlow's first person narrative presents the damnation of the Congolese in all its severity, 'They were not enemies, they were not criminals, they were nothing earthly now'. The Congolese were referred to by the colonisers as 'enemies' and 'criminals' throughout the book, but Marlow's empathetic outlook denies the idea that these people had one anything wrong. This enables readers to see that ~~the~~ the exploitation of the 'chain gang' was completely unprovoked and undeserved, and that it had ~~no~~ ~~any~~ dehumanised innocent men who were now 'nothing earthly' - showing

how the physical and mental destruction inflicted upon them by the Belgians was inhumane and ~~unjust~~ ungodly.

In 'The Lonely Londoners' it is arguable that the exploitation of the West Indians was far less severe than that of the Congolese in 'Heart of Darkness'. However, the Congolese had no say in the Belgian takeover of the Congo that was decided in Berlin, 1884 during 'The Scramble for Africa', whereas the West Indians actively migrated to Britain in search of better education, work and housing. Perhaps what was more distressing in 'The Lonely Londoners' was the ~~exploitation~~ fact that the alienation caused by the exploitation of their labour and lack of social mobility, ~~that~~ led to ~~an~~ self hatred due to skin colour. This is shown when Gallahad says 'Colour, is you that causes all this, you know why the hell can't you be blue or red or green, if you can't be white?' whilst looking at his hand. Selvon uses non-standard English vernacular throughout the novel, and this is another example. The effect of this, whilst Gallahad is looking at his black hand, shows how immobile the situation is for the

West Indians. It is hard for them to change the way they speak, it is impossible for them to change their skin colour, however it is these differences that cause their exploitation and misery, which evokes reader sympathy because it is through no fault of their own.

In ~~novel~~ 'The Lonely Londoner', there is very little accountability taken by the British for the exploitation of the West Indians. However, in 'Heart of Darkness', Conrad shows that the exploitation inflicted also had adverse effects on the colonizers. The best example of this is when the character who embodies all meaning of colonialism, Kurtz, expresses his understanding of the extent to which the exploitation he inflicted caused damage. 'The horror, the horror', epitomises the disaster caused by colonialism, and by structurally choosing to make these Kurtz's last words, Conrad is highlighting how ~~no~~ unacceptable and vile the exploitation was, the repetition of the phrase also shows this. Furthermore, the placement of the phrase at Kurtz's death, shows how the horrors inflicted by colonizers will haunt them until death.

The exploitation in both books is clearly racially, and economically motivated, and leads to the unfair - and often violent treatment of the black people in both books. Although in 'The Lonely Londoners' there is far less physical violence, the Notting Hill Riots of 1958 shows the hostility that motivated the exploitation was not always contained passively. Contrastingly, 'Heart of Darkness' looks at the absolutely unimaginable atrocities inflicted upon the colonized, and how it backlashed mentally for the colonizers.



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Examiner Comments

The argument is clear, if highly selective, and relevant references to context are closely woven into it.

Question 4

'Unfamiliar environments'

There were some profitable considerations of how Selvon's West Indians adapted to London, or how few of Forster's Britons adapted to India. Huck Finn did make an appearance here and there was a particularly thoughtful discussion of how his journey removes him from society and allows him to listen to his own moral conscience. There were some sophisticated responses which considered the natural environments of India (particularly the Marabar Caves) and the Congo and how these mysterious places served to damage the Europeans who came into contact with them.

This response on *The Lonely Londoners* and *Heart of Darkness* was awarded a low level 4 mark for AOs 1 and 2 and a low level 3 mark for AOs 3 and 4.

Please write the titles of your chosen texts below:

Text 1:

Heart Of Darkness

Text 2:

The Lonely Londoners

~~Plan~~

~~Exploitation - HOD: natives exploited / Congo exploited~~

~~TLL:~~

~~Unfamiliar environments~~

~~HOD: Marlow and the Congo / changes him / confuses his mind~~

~~TLL: London is unfamiliar and changes the~~

~~West Indian immigrants into unrespecting people~~

~~Characters~~

In both the novels the characters are seen to be venturing to unfamiliar environments. In *Heart of Darkness* the journey of Marlow to the Belgian Congo is depicted in a framed narrative. Also in *The Lonely Londoners* is about immigrating West

Indian immigrants from the Windrush generation journeying to London England for adventure and a better life. Both of these unfamiliar environments seem exciting and full of prosperity, yet throughout each of the novels these environments reveal themselves to be harsh.

In Heart Of Darkness it is evident that the unfamiliar environment Marlow will enter is not as it seems. It is alluded to when he goes to the Company's head office and the city reminds him of a 'whited sepulchre', the connotations of 'whited' give an impression of something pure and good, yet the juxtaposition of this with 'sepulchre' gives imagery of death and corruption. This oxymoron foreshadows the reality of what Marlow will encounter when he enters the Congo. Similarly in Heart Of Darkness the idea of things not being what they seem is evident in the ignorance of Taty. She believes in the rumour, 'they say it have more work in England, and better pay', this belief in this idea paints the unfamiliar environment, London, in a good light and makes London seem like a prosperous city. Taty sees the city through rose tinted ~~windo~~ glass, yet the harsh reality is that London it has a harsh reality. This is indicated ~~or~~ in the beginning.

of the novel with the metaphor of 'the handkerchief turn black and Moses watch it and curse the page.' This not only foreshadows the brutal reality of London, but could be a comment from Selvon on the racist society that London is. Both of the novels highlight that the unfamiliar environments are not all that they seem on the surface.

~~to~~ The The ignorance of the characters in these unfamiliar environments are seen, and the expectations of these are evident in Heart of Darkness with Marlow's aunt. She believes in the propaganda and glorification of imperialism, much like the West Indian immigrants believe London to be a place of prosperity in The Lonely Londoners. Marlow's aunt believes in 'weaning these ignorant millions from their horrid ways.' Even though she ~~we~~ does not know this unfamiliar environment and therefore cannot judge its people; the ~~for~~ power and status she believes that herself and her country has over these natives makes her superior and entitled to judge them based on imperial propaganda.

Despite what his aunt believes in, as Marlow ventures further into the Congo, the unfamiliar ~~begins to change his~~ environment begins to change his views on society, man and the Congo. Although at the beginning Marlow believed it was a place to 'conquer', the wilderness of it entices him to respond differently. As he ventures 'deeper and deeper into the heart of darkness' he observes tribesmen dancing on the banks describing them as 'The prehistoric man', but he responds with delight to it, 'what thrilled you was just the thought of their humanity'. All the time before Marlow had been subject to believing that the natives were 'savages' and needed to be 'civilised', yet in observing this he sees more of the real humanity than he had before. This unfamiliar environment has changed his ideas, and his mind. Also Conrad employs ~~lots of~~ questions Marlow asks lots of questions, 'What was there after all? Joy, fear, sorrow, derations... - who can tell?', it's almost as if he goes into a state of existential crisis. The Congo, and the wild nature of it has led him to contemplate life and question humanity.

In *The Lonely Londoners* it is also evident in the character Harris how ~~the~~ England has changed him. He dresses up in a 'bowler' hat² and 'The Times folded up in the pocket', and 'he like English customs'. Harris tries so hard in this unfamiliar environment to change himself to be more English in order to fit into society. But the 'Only Thing, Harris face black'. *The Lonely Londoners* is different to *Heart of Darkness* in that with Marlow the unfamiliar environment persuades Marlow and entices him into changing his perceptions on society and life. Whereas in *The Lonely Londoners*, the unfamiliar environment Harris is subjected to ~~leads to~~ forces him to want to change so that he can fit in. The fact that there is a problem with 'Harris face black', also highlights the brutal reality of England and that it is not as prosperous as first thought by ~~the~~ almost all of the West Indian immigrants who came to England.

In both novels the authors have depicted how the environment can change the perceptions and views of the characters. Selvon aims to show the ~~the~~ expectations of the immigrants versus the brutal reality through

and several vignettes, and depicts the responses of the characters to the environment. In Heart of Darkness Conrad highlights how the wilderness exposes the reality of humanity.



ResultsPlus

Examiner Comments

Context is addressed in the opening paragraph but does not re-appear. The argument is controlled but its main thrust is not outlined at the start.

Question 5

'Characters who investigate crime'

There were very few answers on the P.D. James – in a way this text stands out as different to the others in that it is the one conventional 'crime' novel, and this in itself poses difficulties for candidates looking at it, especially those with little wider experience of the genre. Discussion of context was very limited, rather ironically since the murder room in the Dupayne Museum is predicated on the idea that murders reflect the times in which they are committed. Similarly, the Capote with its awkward balance of fact and fiction poses particular challenges which weaker candidates find it difficult to address.

Considerations of the detectives involved were frequently superficial: Dalgliesh has a team and science on his side whereas Robert Audley does not. Some were able to explore how characters such as Audley or Franklin Blake were developed by their creators, however, and those that considered Al Dewey saw him as an everyman who had little of the success that usually comes to fictional detectives but who had the solidity and commitment to persevere.

Narrative voice, and the way that authors are able to direct the reader's sympathies, is a very rich seam for study but few candidates exploited it.

This is a strong level 5 response.

Please write the titles of your chosen texts below:

Text 1:

THE MOONSTONE

Text 2:

IN COLD BLOOD

present characters who investigate crime

MS

- Sergeant Cuff - an outsider who throws the middle class home into chaos - dark scary appearance & brutal demoralisation.
- However, Cuff is a failure as the mystery is solved by the gentleman detective - Marxist readings + OK.

ICB

- AD = insider, a kind of avenging angel for the Clutter.
- Capote paints him as a hero (Duane West) but he fails many times before he succeeds - sheer hard work, not deductive leaps solve the crime.

① Outsiders vs. insiders - context / summer school / sensation fiction / 60s detective law & order

② Failures & successes - Marxist readings + Duane West, + "non-fiction novel".

In the 1968 "sensation fiction" novel The Moonstone and the 1966 "non-fiction novel" In Cold Blood, the reader is presented with two rather different depictions of the characters who solve crimes. As well-seasoned readers of crime fiction, we expect to be confronted with heroic detectives, who solve the case with Holmes-like deductions and intellectual brilliance but Collins and Capote give a different picture. Though there are detectives at the heart of both novels - the enigmatic sergeant Cuff and "family man" Alvin Dewey - we are encouraged to view their efforts critically, though not necessarily unkindly, and to ask questions about the relationship they share with their own contemporary society. Whilst Cuff is depicted as a threatening outsider, Dewey is an insider and their struggles reveal volumes about the divisions of mid-Victorian England and post-war America, respectively thus allowing both authors to turn ^{the crime fiction genre which} ~~what Orwell termed~~ the crime fiction genre into a powerful tool for social criticism.

In The Moonstone and In Cold Blood, Collins and Capote both devote time to characterising their central detectives and illuminating their relationship with the wider community, but they do so in different ways. Collins depicts Cuff as a threatening, quasi-demonic figure, with "long, lanky fingers

C...] hooked like claws", a face "as sharp as a hatchet" and "so miserably lean that he looked as though he did not have an ounce of flesh on his bones in any part of him". The simile likening his fingers to claws is suggestive of a bird of prey or demon, whilst his face is angular and aggressive and his figure ghostly, with the odd emphasis of "on his bones in any part of him" suggesting his meagre physique. This view of the detective chimes with broader Victorian fears of detection, whereby as Sumner notes, the detective was viewed by the upper classes as a "demon as well as a demi-god" due to his ability to throw the middle or upper class home into confusion and terrify the tenants. We see something of this conflict when Cuff sets in motion the brutal democratisation of the household, declaring "we must search all the wardrobes in the house or none", the juxtaposition here conveying how there must be no division between the rich and poor when investigating crime - all must be treated equally. Cuff is therefore a threatening outsider figure but by contrast, Dewey is shown by Capote to be an insider and a well-established member of the community: he is a "lean, handsome, fourth-generation Kansan", thus suggesting his agility, his unremarkable appearance and his well-established position in the area and the neatness of the fiction emphasises that he is not a terrifying figure. Indeed, he is something of an 'everyman' figure who is devoted to the case, not for sensational reasons like Cuff, but because he views it as a "personal proposition" since he was a "real fond of the victims". By

including these moments of direct speech from Dewey, Capote shows him to be kind and personable and thus we see that the detective figure of the Victorian period and the "law enforcement man" of 1960s America were vastly different. Where Collins characterises Cuff as a threat to the class system, an outsider with the power to open the Victorian home up to voyeurism and suspicion, Capote shows Dewey to be well-integrated into his own contemporary society.

However, the heroism of both Cuff and Dewey is called into question by both Collins and Capote. Whilst Cuff at first appears to be a powerful figure, he is in fact shown to be a failure since he incorrectly believes Rosanna Spearman and Rachel to be the criminals, when this is in fact far from the case – an unusual subversion of reader expectations since we come to the crime fiction genre expecting the detective to be a success. Instead the solving of the case is passed on to more well-established members of the community, most notably Franklin Blake, who is a gentleman and member of the upper classes. Collins dramatically unveils Franklin's realisation of his own guilt in an Oedipal moment of discovery: "I have discovered myself as the thief", with the unusual verb choice "discovered" sitting at odds with the subject 'I' of the sentence to show how Franklin uncovers a secret about himself, which lay hidden even from him. Thus we see how Collins shifts the focus from the working-class detective solving the crime, to the

crime in fact being solved by a member of the upper classes, which though at first might appear to uphold the status quo, in fact marks a moment of radical social criticism. Though a Marxist reader might view Cuff's dismissal as a failed act of class struggle, the terrifying reality Franklin faces when he finds himself to be the thief is in fact more perturbing because he has uncovered the flaw in his character himself and his crisis becomes more existential as he at first loses his subjectivity, recalling the moment in confused fragments: "the scene shifts" as though observing himself in a stage play, with the word choice "scene" suggesting this. If Collins shows how the characters who solve crimes are not necessarily professional detectives, then Capote challenges the genre in another way by showing how Dewey is not a detective who solves the case in a purely cerebral manner, but rather ~~works~~ investigates tirelessly and frequently makes errors. Capote illustrates this through his use of a sophisticated narrative structure - since the killers are known from the outset, Dewey's misguided following of false leads is thrown into relief for us. We watch as he becomes distracted by trivial details, deciding that he must find the place where Nancy buried her cat, lest it might prove a "small, malicious prelude" to the murder, even though this entails "combing the vast whole of River Valley Farm". The juxtaposition of the verb "combing", with its implications of a minute and painstaking search, with the size of the area to be looked at, emphatically described as a "vast whole", only emphasises

how this is a costly waste of time. Dewey is shown to be far from discovering the truth, and yet unlike with Giff, we do not view this as a failure but rather continue to see him as heroic because of his humanity and self-sacrifice - the case leaves him "emaciated" and "smoking sixty cigarettes a day" thus establishing his vulnerability. Since Capote vowed that "every word" of his novel was "true", it is unsurprising that Duane West complained that Dewey was made out to be the hero, when the fact was not. Yet, perhaps Capote's characterisation hints at a greater truth - as readers of crime fiction, we expect brilliance from the detective but Dewey is a hero, not for solving the case, but for retaining his essential goodness in the face of such a "heinous" crime. Therefore, it is clear that whilst failure leads the task of investigating crime to be passed from the working class detective to the amateur gentleman detective in The Moonstone, Dewey's failings in In Cold Blood only make us more appreciative of the difficulties of investigation. To conclude, Cozzis and Capote both present characters who solve crime as complex individuals, rather than intellectual super-human heroes, and so deviate from generic convention to reveal how the detective must face challenges both from his own society and ^{from} the crime itself.



ResultsPlus
Examiner Comments

The candidate pursues a sophisticated argument, well supported with evidence, that makes sustained and relevant links between the two texts. A consideration of context, whilst unobtrusive, is present throughout.

Question 6

'A sense of mystery'

Few candidates attempted this and, again, a study of narrative voice and structure could have been productive but was rarely seen. However, some candidates discussed how authors of crime fiction were able to stage manage the 'slow leaching of information' which is the staple of the who- how- or why-dunnit.

Question 7

'Hope'

Superficial answers considered Frankenstein's hope that he would be successful, the hope for children in Gilead, the hope for rescue in *The War of the Worlds*. The more successful considered how hope was integral to narrative structure and narrative voice, focusing on Offred's memories of the past or Kathy's search for deferment in *Never Let Me Go*.

This is a level 5 answer on *The Handmaid's Tale* and *The War of the Worlds*.

Please write the titles of your chosen texts below:

Text 1:

'The Handmaid's Tale'

Text 2:

'The War of the Worlds'

~~Hope~~ Plan nothing changes instantaneously.

Importance of hope. I try to tell myself it doesn't
→ holds on to all ^{matter} ~~time~~.

Survival - although bleak Offred + Narrator hope -

contrasts e.g. Curate - Historical ^{ways we} learn.

faced with oppression - heroic. overcome obstacles.

↳ Martians end up dying, Gilead overthrown
message to reader.

In both ~~War~~ *The War of the Worlds* (WOTW) and *The Handmaid's Tale* (HMT), their respective authors, both Wells and Atwood ~~atmos~~ symbolise the need for hope as of paramount importance when one is faced with oppression or ~~dystopia~~ crises. Although many of the characters in HMT

show hope through underground' ~~resistance~~ resistance and rebellion, ~~the~~ such as 'Mayday', ~~the~~ the characters in WOTW seem much less 'passive' as such, and instead tackle the Martian invasion face on, in hope for a positive outcome and, of most importance — survival.

In 'HMT', Margaret Atwood uses hope as an emotion in which the reader can admire and view the characters who show hope as heroic; indeed, it is clear that although Offred and the other Handmaid^s are submissive concubines, "two-legged wombs", they must remain hopeful if they wish to see the light at the end of the tunnel — that is, the overthrowing of ~~the~~ the repressive Gilead regime. Although a metaphor to the reader, "two-legged wombs" is very much what the Handmaids are reduced to, with emotions and love becoming illicit for women, making them involuntary surrogates, it is easy for the reader to consider that there is no hope for them. However, as seen in historical parallels such as Nazi Germany and the ~~the~~ genocide of 'untermenschen' (those who were considered sub-human, such as the Jews), hope can provide that final reason to live; although the Handmaids have had everything taken away from them, such as reaching and "freedom to", which Aunt Lydia associates with the "Days of ~~the~~

anarchy", it is important that they remain hopeful because, although the present may seem bleak, ~~they~~ the future is ~~not~~ not determined or absolute. Writing in 1985, ~~At~~ Atwood would have used Offred as almost a foil to those who faced the brutal regime of Nazi Germany in which, although millions perished, many of those who held on through hope made it out ~~to~~ on the other side.

In 'WOTW', H. G. Wells exhibits a very similar portrayal of hope - in which those who remain rational will make it through. To portray this, he uses the juxtaposing characters of the narrator, ~~a~~ a rational man who talks in a "matter-of-fact" tone, and the curate, whose deep attachment to religion causes him to face ~~a~~ his demise. The narrator claims to the curate "Be a man... You are scared out of your wits!" and that "what good is religion if it collapses under calamity? [God] is not an insurance agent." This satirical tone used by the narrator shows ~~he~~ his ~~detachment~~ lack of ~~attach~~ attachment to religion, in which he is able to focus on the present, whereas the Curate is fixated on the apocalyptic visions he sees. ~~By~~ ~~telling~~ This secular and rational approach may be ~~part~~ the voice of Wells himself, who was influenced by Darwin's 'On the Origin of Species', published in 1859. ~~Writing Published in~~ ~~1890~~ Wells, a scholar student of T. H. Huxley,

(Darwin's contemporary) was greatly influenced by the 'survival of the fittest' and 'social Darwinism', which is likely why the narrator is so much more hopeful than the Curate; he is stronger, more rational and thus more willing to fight the Martian invasion. The reader realises that the Curate is very much doomed, constantly using the exclamatory phrase 'My God'. Thus, both Offred's and the Narrator's ability to remain hopeful is crucial, particularly as we learn that both Gilead is overthrown (in the 'Historical Notes' section) and that the Martians die of earthly bacteria; despite the bleak present, one never knows what is around the corner.

Furthermore, both Atwood and Wells present ~~in the~~ the importance of hope in the sense that power and oppression is not fixed. ~~was sub~~ Although Gilead is indeed a theocratic dictatorship, in which the (Guardians), Commanders and patriarchy are feudally inferior - there are some things they cannot possibly take away from those lower down, such as Handmaids. Offred reminds the reader that 'Nothing changes instantaneously'; in a gradually heating bathtub, you'd be boiled to death before you knew it.' This has led to a deep underlying of hope, as the fact that nothing 'changes instantaneously' means that Offred realises there are still some things which are

available to her - small things to retain her identity and individuality. Considering "Context is all", Offred frequently reminds herself of the 'Time before', and Atwood presents this through the structure of the novel - dividing it into the sections 'Day' and 'Night'. During the 'Night', Offred ~~reminds~~ reminisces on the past - on her ex-husband and ~~her~~ child. Like those in the ~~Soviet~~ forced ~~to~~ Soviet's forced labour camps, the 'Gulaks', Offred, and most the other Handmaids, and the other oppressed characters, still have their minds. Although Gilead attempts to indoctrinate the women through its manipulation of Evangelical Christian values, Offred continues to remind herself that "I want to be with someone" and that "I am not frightened". The use of the personal pronoun "I" reminds us that Offred desperately tries to hold on to her identity, which is fundamental if one wishes to have hope for a future in which they can be free again.

Although this idea of individual hope is so crucial in 'HMT', 'WOTW' is rather different, in that Wells emphasises the importance of collective hope. As with a deep contempt towards the imperialised, colonial Britain he lived in, Wells used the 'WOTW' as a message ~~that~~ of how brutal humans can be, not only killing the 'banned dodo' but ~~the~~ even its own 'inferior races' such as the 'Tasmanians'.

Indeed, Wells, ~~be~~ a prospective Labour MP in 1920, ~~though~~ tried to warn us of ~~the~~ the dangers of war and "~~human~~ vanity" that, unless humanity joins in unison, the future will be very bleak. By reminding us of the horrors man ~~can~~ can do ~~to~~ to man, the narrator tries to tell us that if we are unwilling to participate with each other in times of crisis, such as the Curate (and even the artilleryman who ~~became~~ descends into ~~as~~ madness), then not only do they risk their own lives but also the lives of those around them. Perhaps this is the pinnacle of Wells's message, that unity is required if we can be hopeful, which in turn will lead to a better, more ~~peace~~ peaceful society — where as Atwood teaches us that the ~~individual~~ individual must remain hopeful and that if there is to be any positivity for the future.

Additionally, Atwood and Wells both regard hope as ~~un~~ important because, if we lack it, we are simply willing to become submissive and oppressed — a disconcerting vision for the human race indeed. Poignantly, Offred in HMT claims that she ~~enjoys~~ the power enjoys 'the power; power of a dog ~~has~~ bone, passive but there.' ~~The words~~ 'passive' and 'power' almost seem a The adjective 'passive' and noun 'power' almost appear to be a ~~dichotomy~~ dichotomy or oxymoron of

sorts, but the reader soon realises that anything we are able to do if we wish to remain hopeful is significant, ~~of~~ regardless of how minor it may seem. A metaphor for teasing the men with sexual gestures, 'Offred's 'dog home' shows that men ~~can~~ are not omnipotent in Gilead and that women are able to use their bodies to their advantage. This is complemented by the 'May Day' ~~resister~~ resistance, and of which the first Ofglen is ~~an~~ a member of - indeed, the reader can link such resistance movements to 'Take back the Night', a feminist movement in opposition to the conservative New Right in the early ~~19~~ 1980s, which supported 'traditional family values' and was anti-abortion. Although Professor Piexoto calls this the 'underground railroad', ~~the~~ implying it was weak and useless, the final overthrow of Gilead ~~remains~~ reminds the reader that, if it wasn't for this small sense of hope, Gilead ~~and~~ may have never ~~ceased to~~ ~~have~~ died out.

Similarly One again however, Wells approaches this idea in a rather different manner. Instead of focussing on small resistance movements, he is much more concerned about heroism and how those who are vocal, and speak out for what they believe in, are the most significant in regards to hope. By helping the Elphinstone

ladies flee to safety, ~~the~~ the narrator's brother is a symbol of the 'Victorian hero' - a man who helped ~~to~~ the women, who were viewed as weaker, and ~~care~~ was focused on progression in such an industrialised and rapidly changing society; those who fail to adapt to change such as this, Wells implies, are the ones who perish. Thus, it is evident that Atwood's, small-scale rebellion and Wells' heroism both contribute to this significance and need for hope.

In conclusion, the importance of hope in both 'HMT' and 'WOTW' is primarily concerned with the need to focus on the present and future, not dwell on the past - one that cannot be changed. Although Offred reflects on the "time before" and the narrator admits to his flaws, the reader realises that it is their heroic and rational values which ~~lead to~~ reflect why hope is so important, and that those who refuse to remain hopeful will perish.



ResultsPlus
Examiner Comments

This is a strong, evaluative argument which keeps the writers of the texts in the foreground and makes links continually.

Question 8

'Criticise human behaviour'

This was by far the most popular question on the paper. Weaker answers focused on characters who behaved badly (Frankenstein, the curate) but the majority looked at the wider issues involved and the ways in which authors directed our responses. There were many broadly feminist readings, especially in discussions of Shelley and Atwood, which adopted the view that male-dominated societies were subjugating or negating the role of women in fiction and in fact. Shelley was often seen as a proto-feminist, mainly due to her mother, whose treatment of women characters was an implicit criticism of male hegemony and Frankenstein's attempt to remove the need for women altogether. Candidates often quoted Atwood's statement that there was nothing in her novel that hasn't already happened and there were frequent references to Reagan's and Thatcher's conservatism and policies in various countries which applied birth control. However, these tended to be bolted on to arguments rather than woven into them.

Those who answered on Ishiguro found it more difficult to apply a consideration of context, although there were some thought-provoking explorations of how the powerful manipulated the weak in society. *The War of the Worlds* featured less prominently but the candidates who had studied Wells were often able to construct some strong arguments about his criticism of Imperialism, his use of the contrasting standpoints taken by the curate and the artilleryman and the triumph of Nature at the end of the novel.

This is a level 3 response on *Frankenstein* and *The Handmaid's Tale*.

Please write the titles of your chosen texts below:

Text 1:

Frankenstein

Text 2:

THE HANDMAID'S TALE

INTRO → expose human flaws, behaviour & damaging to others

P1 → F hybrid

P2 → society's

P3 → justice

P4 → theme

P5 → Men & Women

Conc. → sum up

Both Shelley and Atwood criticise human behaviour and folly through the abuse of science, the corruption of religion and the ~~circles of~~ ^{struggle for power.} ~~power and success.~~

Shelley was writing in the Regency era therefore she incorporates ideas of conflict between the Enlightenment and the Romantics in her novel whereas Atwood's society was a period of social change and conflicts arose because of the ~~evolving~~ evolving hierarchy.

Both Shelley and Atwood expose human flaws to critique human behaviour. In Frankenstein, ~~Shelley~~ Victor's hubris is the drive for his behaviour. He becomes so consumed with furthering his knowledge he 'seemed to have lost all soul or sensation but for this one pursuit' the sentence reinforcing how he was seduced by science. It becomes his sole focus and drives him to collect 'bones' from graveyards in an attempt to 'bestow animation on a lifeless being'. Shelley echoes Luigi Galvani's method of galvanism when Victor tries to 'infuse a spark of being' 'spark' connoting to electricity but also danger and destruction as Shelley is subtly

foreshadowing the consequences of his behaviour. Victor tries to act godlike and he fails, Shelley's vivid description of ~~his~~ 'bodies deprived of life' ~~and~~ and his obsession which doesn't allow him to eat or sleep, reflects her disapproval. Shelley critiques Victor's behaviour by making his creation a 'catastrophe' because he abuses science to further his own egotism of gaining fame.

However, in 'The Handmaid's Tale' Atwood ~~is~~ critiques women behaviour by taking a broader focus on society as a whole instead. Atwood highlights society's hubris ~~is~~ by creating the dystopian ~~world~~ ^{society} of Gilead in which men rule through religion. Atwood's use of neologisms such as 'Guardians' and 'Angels' reinforce how the theocratic government has taken control over even language. The Angels being used to enforce the law thus becoming the repressive state apparatus, whereas, religion is used as the ideological state apparatus as religious beliefs such as the story of Rachel and Jacob in Genesis 'my maid Bilhah, go in unto her... that I may also have children by her' is used to justify ~~the governments~~ ^{the Sex Ceremony}.

Atwood exposes the corruption of religion as the government controls the private and public sphere, restricting the lives of women which is what the New Christian Right and ~~the~~ bible belt of America wanted to do in the 1980's.

Atwood sees how religion can be corrupted • ~~her~~ her message being that all men-made institutions are ~~subjected~~ prone to corruption as humans themselves are inherently flawed.

Both Shelley and Atwood ~~expose~~ ^{critique} human behaviour, revealing that humans always seek to fulfil their own agendas which can be seen through Frankenstein's hubris and the theocratic government.

Both Shelley and Atwood critique human behaviour by exposing the injustice in society and how individuals suffer for their own actions or ~~for~~ the actions of others. In 'Frankenstein' Shelley critiques human behaviour through the trial of Justine. Frankenstein is ~~is~~ exposed as selfish as he 'accompanied them to the court' and 'suffered living torture' he focuses on himself and the guilt he feels for this wretched mockery of justice, however, he does nothing to help Justine. He

acknowledges that he was 'the cause' yet allows Justine to be scapegoated, trying to convince himself that no one would believe ~~his~~ his

'declaration'. Shelley ~~is~~ reveals the inequality as Justine in a patriarchal society, reflecting the Regency era, is condemned by religion immediately and told to confess.

Women were seen as inferior in the Regency era as they were ~~used as possessions to give~~ in ~~exchange~~ ~~for~~ housewives or mothers,

the patriarchal society believing women incapable of rational thinking yet ironically

Shelley shows that it is ~~a~~ a patriarchal society that ~~cannot~~ think rationally as they ignore the evidence of Justine's innocence and

blame her using 'several strange facts'. Shelley's critiquing the self preservation of ~~the~~ human

as Victor himself remains a coward, refusing to confess and 'several witness' who knew

Justine were rendered 'timorous'.

Similarly, Atwood exposes the injustice in society ~~by~~ to critique human behaviour. The most disturbing form of

injustice is ~~the~~ 'The Wall' in which was displayed publicly to act as a deterrent against non conformity. The ~~got~~ totalitarian

government blurs the lines between the public and the private sphere by punishing people's actions in the private sphere publicly. ~~Society~~ Society punishes disobedience and rebelling ~~there~~, therefore, it remains in a constant state of terror & yet Atwood highlights ~~that~~ through her description of ~~three~~ more bodies hanging that individuals cannot be restrained. Atwood's use of the Wall is similar to the Berlin wall, which collapsed, therefore Atwood could be critiquing human behaviour as humans try to control all aspects of life yet ultimately fail as individuals are free agents who will never conform completely. ^{This can be seen} ~~through the~~ [^] ~~resistance of~~ [^] ~~Offred~~, who often expresses her discontent with her new life by constantly juxtaposing it with her old life.

Both Shelley and Atwood critique human behaviour as Shelley's 'Frankenstein' explores outcasts whilst Atwood's speculative novel highlights the dangers of extreme human behaviour. Both novels explore women as outcasts who are marginalised in society and have no power, in 'Frankenstein' the narrative form

which is framing, excludes women from having a voice as they are often killed 'bloodless forms' or presented as the ~~stereotypical~~ stereotypical 2D two dimensional angel in the house, whereas in 'The Handmaid's Tale' ~~women~~ Offred is ~~from~~ the sole narrator to expose society's oppression of women, in all other aspects of life. In Frankenstein, Shelley critiques human behaviour as women ~~are~~ are treated as inferior and although the form of the novel is empathetic, Victor looks empty therefore the exclusion of women leads to tragedy. ~~at~~ ~~liberators~~ in 'The Handmaid'



ResultsPlus Examiner Comments

This is a clear response which uses both texts and shows awareness of the writer's craft. The argument tends to explore and describe rather more than it analyses and references to context are not fully integrated.

Question 9

'characters who experience anxiety'

It was tempting, here, for candidates to pick out characters who went through difficult times and describe how they reacted to them. Such an approach clearly does not go far enough, however, and more successful answers looked at the very nature and origins of the anxiety experienced. Thus, it was possible to see both Wilde and Stoker using their characters to voice the contextual anxieties about atavism, immigration and vice. Similarly, Waters used characters to demonstrate anxieties about the decay of privilege and the rise of the working class whilst Morrison explored the deep-rooted legacy of slavery. Although the theme of *The Supernatural* links all four texts, it is important for candidates to examine what the texts are really about.

This response to *The Picture of Dorian Gray* and *Dracula* was awarded marks low in level 4.

Please write the titles of your chosen texts below:

Text 1:

The Picture of Dorian Gray

Text 2:

Dracula

Plan:

* Women anxious = manifests in weak. 'flew white, and trembled.'

'You are not serious!' 'pain in her face' 'lay there like a trampled flower' 'aburdly melodramatic' 'given a scream so wild' 'her face was ghastly.' 'her eyes were mad with terror' 'horribly white.'

* Synonymous with madness so punishment: 'death-like swoon' 'dazed expression' 'sick with a wild terror of dying' 'it had be merely fancy'

'the lunatic within ringing gaily' 'deepest emotion' 'so would bring on a fit'

* Justified for men: 'horror overcame me' 'I was a prisoner' 'I simply sat down and cried' 'he is only a wreck of himself' 'misshapen figure' 'grotesque things' 'staring, lustreless eyes' 'rose up wearily'

Within 'Dracula' and 'The Picture of Dorian Gray' the writers present characters who experience anxiety in an unfavourable light. Certainly for the female protagonists, their anxiety is justified by the fact it manifests itself in the weak, correlating to the patriarchal norms of Victorian society. Contrastingly, the male characters that experience anxiety are treated sympathetically, despite their deviance from the strong ideal of Victorian gentlemen.

As mentioned above, both Stoker and Wilde present their female protagonists in an unflattering fashion when it comes to the anxiety they experience. In particular, it is interpreted that their anxiety is an extension of their weak nature, thereby portraying them as dependent on men. Indeed, when Sibyl expresses her anxiety at the thought of losing Dorian, she is described as 'aburdly melodramatic', the adverb connoting irrationality and unreasonableness. The fact she later 'lay there like a trampled flower' allows readers to experience the disdain that the omniscient narrator encourages, thereby mirroring Dorian's condemnation of Sibyl and her anxiety. Specifically, it is the image of the 'trampled flower' that promotes such a response; whereas once Sibyl held her own with her 'flower-like face', her anxiety exposes her to be the weak character she is. Likewise, Nina is presented in a similarly pathetic fashion, with Stoker utilising anxiety merely as a tool to illustrate her feeble nature. This female protagonist

is the only character that gives 'a scream so wild' during the events of Chapter XX that she is presented as comparatively weak to her male companions. Furthermore, the fact 'her eyes were wide with terror' gives an insight as to how far her anxiety goes; Stoker plays on the concept that the eyes are the window to the soul, so depicting them with 'terror' suggests Mina's anxiety is deep-rooted within her, rather than superficial. By presenting the female characters that experience anxiety as weak, Stoker and Wilde conform to the stereotypes of the typical Victorian woman. A descendant of Eve, the being responsible for original sin, the Victorian woman was considered comparatively weak to men, demonstrated in the novels through their excessive anxiety. Therefore, the presentation of female characters that experience anxiety is that they are more susceptible to such feelings due to their feeble nature.

An alternative way in which characters that experience anxiety are presented is through corrupt imagery, thereby suggesting that anxiety can be synonymous with sin and is therefore a punishment from God. Before Tuke and Pinel advocated restraint-free care in mental asylums, it was generally accepted that symptoms of madness, which includes anxiety, were a punishment for sin. This notion is best observed in The Picture of Dorian Gray through the inhabitants of the opium dens. Certainly, the 'grotesque things' with 'staring unseeing eyes' conjures up imagery of corruption, with Wilde evidently

suggesting that the drugs have created such an effect. However, it is Adrian Singleton's description in particular that portrays his anxiety as a product of his. As he 'rolls up wearily' to address Doran, the adverb 'wearily' suggests that he has having some difficulty. Used in conjunction with 'rolls', Wilde is suggesting that it is a physical exertion to elevate himself to the nobility of Doran Gray again, consequently reiterating that his anxiety is symbolic of degradation. Like Wilde, Stoker presents characters that experience anxiety as similarly corrupt. However, it is a diagnosed lunatic that ascertains the notion that anxiety is a punishment. Rentfield is of constant interest to Dr Seward, who notes that certain things 'would bring on a fit'. Another symptom of anxiety, this presents Rentfield in a negative light, solidified by his immoral zoophagy. The fact that he uses the deifying 'He' in regards to Dracula as opposed to God is demonstrative of his immoral corruption, which enables readers to recognise that his anxiety is a product of this, alongside his madness. As such, both authors present characters that suffer anxiety as immoral and sinful due to the suggested idea that it is punishment.

Contrarily to this, the authors do present some characters that experience anxiety in a positive light; notably the upper-class Victorian gentleman. Described as a 'prince

Charming' figure, it would not be unreasonable to draw parallels between the ideal English gentlemen and Dorian Gray. Indeed, the fact that he attends 'White's', a London gentlemen's club established in 1693, presents him as the ideal embodiment of aristocracy. As a result of this, the 'death-like swoon' that he experiences as a product of the anxiety-inducing James Vane arouses sympathy within readers and surrounding characters. When the Duchess stands 'motionless with horror', her physical stance represents what all the readers are feeling; utter sympathy to a man is seemingly pure and gentle as Dorian Gray. Parallels can be drawn with Jonathan Harker, who's career as a solicitor establishes him as a man above the working-class. Through the epistolary genre, Stoker evokes a similar feeling of pity towards the anxiety he experiences. Writing that 'I was a prisoner', Harker's use of first person pronouns makes his subsequent experience of anxiety all the more personal to readers. The later description that 'he is only a wreck of himself' determines him as a once proud and strong man, conforming to the typical characteristics of a Victorian gentleman. Through this characterisation, both Wilde and Stoker therefore present aristocratic members that experience anxiety as figures to pity. Their apparent gentility and charm evokes images of angelic beings, thereby making their anxiety a product for women to love all the more.

Characters that experience anxiety are therefore more presented in varying degrees according to their gender, status in society and acts of immortality.



ResultsPlus
Examiner Comments

The response is fully focused on the question and the candidate presents a controlled, structured argument. The elements of the argument are supported by discriminating reference to context and integrated links between the two 19th century texts.

Question 10

'Violence'

Again, there were a large number of broadly descriptive responses. Better ones explored how violence was a response to deep-seated contextual concerns such as the worrying sexualisation of women in *Dracula* or Victorian xenophobia. Some candidates examined the way violence was presented and this sometimes gave rise to detailed word-level analysis which ultimately proved sterile and distracting. There were, however, some very successful responses examining the use to which writers put violence – as catalyst, as catharsis as well as a crime. One particularly thoughtful response discussed how violence could be seen as heroic in *Dracula* and *Beloved*. Similarly, violence was sometimes seen as an expression of despair in Wilde and Waters.

This response on *The Picture of Dorian Gray* and *Dracula* was awarded marks in level 5.

Please write the titles of your chosen texts below:

Text 1:

The Picture of Dorian Gray (Oscar Wilde)

Text 2:

Dracula (Bram Stoker)

Within 'The Picture of Dorian Gray' by Oscar Wilde and 'Dracula' by Bram Stoker, violence is presented as impulsive, cathartic and sinful.

Both authors use graphic, repulsive imagery in order to imply how easily the innocent become corrupted and aggressive, reflecting upon the dualistic nature of Victorian Society, especially the contrast between the opulent houses of the rich and the devilish slums of the poor.

However, whilst Wilde implies that the sinful nature of violence leads to insanity, Stoker comments upon the carnatic nature of violence, obviously implying that whilst Wilde embraces the new Gothic form of the enemy within the mind and psychological descent, Stoker conforms to a more traditional form, with a strong sense of good and evil in opposing characters.

Within both texts, violence is portrayed as impulsive, reflecting upon the new Victorian interest in the psyche and multiple selves. Cesare

Lombroso, with his two daughters, suggested that there existed a 'criminal type' in Victorian Society; someone who inherited a mental disorder and therefore could not suppress the childlike urges of violence. As a result, such impulsive behaviour can be seen in both Donan's killing of Basil, and the murder of Lucy (as a vampire), clearly conforming to the Victorian belief that there was a 'criminal type.' Jonathan Harner describes how Arthur "struck [the stake] with all his might" "driving deeper and deeper the mercy stake." The powerful verb "struck" effectively conveys the overwhelming force that Arthur uses, as a result of both his hatred for the predatory vampire, as well as his pity for the innocent girl that has now gone. Similarly, "deeper and deeper" expresses the excessive^{ness} action as the repetition reinforces the image of overwhelming violence. Similarly, when Donan murders Basil, equally excessive force is used, conveyed by the verbs "dug" and "crushing" as these seem horrific to the reader, as "crushing" implies that Donan is trying to destroy every trace of Basil and oppress his sweet and innocent persona. Therefore, it is evident that Wilde and Stoker present violence as impulsive, ~~and~~ rash and excessive in order to reflect upon society's beliefs about criminality. Alternatively, whilst Stoker presents violence as cathartic, Wilde conveys how the act of violence broods itself in the mind, ultimately leading to insanity. Following both the destruction of Lucy and Dracula, pathetic fallacy is used by Stoker in order to imply the sense of psychological relief, and even moral feeling, that the violent destruction of evil brings. After Lucy's head has been "cut off", symbolising^{ing} a severing of her links with evil, the air is described as "sweet", with Jonathan claiming that the "sun shone, and the birds sang, and it seemed as if

all nature were tuned to a different pitch." Evidently, this implies that violence can actually lead to relief and more beauty, as the strong contrast between Lucy's death and the "sweet" air is so surprising, yet calming for the reader. In fact, the sibilance in "sweet" "shone" and "song" effectively causes the reader to almost whisper this passage with a gentleness that completely opposes the climax of the death. Stoker here therefore may have wanted to reflect upon society's xenophobic attitudes and fear of the East causing social ~~atom~~ atomism, because it was feared that Eastern foreigners brought disease and crime (represented by the vampires), meaning that the destruction of the vampires represents society's triumph over the unknown. Alternatively, Wilde portrays how violence ~~is~~ can lead to insanity, due to its immoral nature. Following the murder of Basil, Donan's mind seems to "dance like some foul puppet", and he later has a "mad craving", "gnawing at his lip." Undoubtedly, the metaphor of "[dancing] like some foul puppet" conveys how Donian is losing control over his thoughts and thus being manipulated by sin, in some disturbing show. Therefore, this demonstrates the psychologically destructive effects of the supernatural. In fact, this disturbing imagery relates to 'The Strange Case of Dr Jekyll and Mr Hyde' in 1886, which greatly influenced Wilde's 'Donan Gray', through its focus on a sense of multiple, fragmented selves and immorality. Consequently, it is clear that whilst Stoker presents violence as cathartic, Wilde presents it as psychologically damaging.

Finally, violence is portrayed in both novels in contrast to peacefulness, calmness, and beauty, in order to make the acts of violence more disturbing. In 'Donan Gray', Wilde cleverly has Donan "crushing a flower in his hand" just before he murders Basil. Undoubtedly, not only does this foreshadow the "crushing" of Basil's head, but "flower" effectively makes the violence

appear even more out of place as Donan is so often associated with flowers, such as "roses" and "lilies" therefore implying that he is actually destroying his own sense of morality and innocence. This may have been Wilde's attempt to comment upon society's fascination with the psyche. For example, William James in 1891 found several real cases of 'alternating personality', ~~suggested~~ & implying that the mind is capable of fragmentation. Therefore, Wilde may be subtly suggesting, as Demian claims in allusion to Milton's 'Paradise Lost,' "Each of us has Heaven and Hell in him," thus demonstrating a sense of id ^{versus} ~~the~~ superego and a split conscience. Similarly, when Dracula is finally killed, with the "plunging" of a knife into his heart, obviously expressing intense aggression, Mina describes the scene as "like a miracle" as Dracula had "a look of peace," in his face.⁴ Obviously, this is surprising for the reader because Dracula has been the epitome of evil throughout, yet "miracle" and "peace" create associations with Christianity. Therefore, Stoker is attempting to demonstrate how everyone is capable of good and bad, yet some are more easily corrupted, once again like Wilde, drawing upon this Victorian fascination of a split conscience. Moreover, such religious imagery suggests that religion was still important to Victorian society, despite it being an era of secularisation, with Darwin's 'Origin of Species.' Therefore, both authors contrast violence with beauty and morality in order to convey how the conscience can be split, yet religion was still an important part of Victorian life.



ResultsPlus Examiner Comments

This is a fluent, coherent argument, supported well by some close references to both texts and analysis of detail. There is a confident overview of the concerns of each writer in the light of contextual factors, supported by well-chosen, embedded quotations.

Question 11

'Loss'

In the main, candidates saw the need to interrogate the distinct nature of loss in each text studied. There were many interpretations and lines of argument, considering the loss of ambition, or freedom, or education. There were a good many answers that focused on the loss of identity, particularly when it came to the central characters in *Mrs Dalloway* or *A Thousand Splendid Suns* but also in *Wuthering Heights*. However, this view often led to formulaic and reductive arguments about the way women are treated in male-dominated societies. Much more productive were the responses which paid proper attention to authorial or narrative voice and there were some particularly perceptive criticisms of the paternalism and manipulative techniques adopted by Hardy. Similarly, some examined Bronte's use of a variety of narrators in order to direct reader response.

This response on *Mrs Dalloway* and *Tess of the D'Urbervilles* was awarded marks in level 5.

Please write the titles of your chosen texts below:

Text 1:

Mrs Dalloway

Text 2:

Tess of the D'Urbervilles

Plan

Loss of innocence

Penci's death

Agricultural decline

Loss of happiness

Tess & Angel

Loss of sanity

Fans' death

Pete's failure

Septimus PTSD

Dual narrative

In both Hardy's bildungsroman *Tess of the D'Urbervilles* (*Tess*) and Virginia Woolf's stream of consciousness narrative in *Mrs Dalloway* the theme of loss is explored. Hardy sympathises with his protagonist throughout the novel as he criticises the plight of women's lives in the Victorian era. By contrast Woolf's stream of consciousness narrative distances

Yet from the character in the novel however gives the reader an insight to the thoughts and feelings which are experienced.

Hardy presents Tess as an innocent young girl in the beginning of the play as her 'large innocent eyes added eloquence' to her characteristics. Tess is suggested to have 'phases of her childhood locked in her aspect still' therefore she is at this point in the novel 'a new vessel of emotion untroubled by experience'. The lexeme 'untroubled' emphasises her purity and her virginity still keeping her innocence intact. The character of Alec D'Urberville is introduced to take this purity from Tess - 'thus the thing began' as Tess as a 'farm girl' is 'mightily sensitive something which Alec is not used to'. 'The Chase' scene illustrates to the reader through pathetic fallacy that something has been taken - 'darkness and silence ruled everywhere wound'. Thus Alec has taken from Tess, the one thing which ensures she is marriage-worthy in this dominant patriarchal society. The loss of innocence Tess experiences here is important as it haunts her for the rest of her life.

By contrast, Woolf presents Clarissa having outlived her youth and she is now considered 'old' and clinging onto her position in society by being the 'perfect hostess'. Having lived a privileged life, Clarissa contrasts to Tess as the loss of innocence Clarissa now feels is due to her no longer being 'utterly free' as

'She is almost trapped in this society feeling 'invisible' and 'not even Clarissa anymore' simply 'Mrs Richard Falloway'. This shows a link with Tess' as due to Alec's rape, she feels for more 'Mrs Alexander Ploverville' as he 'mastered' her. The importance of women being the 'property' of their husbands emphasises the evident patriarchal society which both authors critique as women lose themselves in the 'process of living' which is one way the reader notices the theme of loss.

Due to the rape, Tess has changed from a 'simple girl into a complex woman' as she has been altered. Her family who persuaded her to 'claim him' now feel cheated upon Tess's return as she does not bring with her the hope of marriage. 'Why didn't ye think of doing some good for your family instead?' 'Thinking only of yourself?' Their feelings do not sympathise with Tess as she has endured terrible things while at Trantridge, they focus on the financial loss as they're desperate to elevate their position in society.

Marrying to elevate your social status was a common occurrence in the 1800s and early 1900s, as in 'Mrs Falloway' she has a 'marriage of convenience' with Richard Falloway and although 'Falloway was falling in love with her' and 'she was falling in love with Falloway' their marriage eventually led to Clarissa's feeling of isolation as she retreats to her attic bedroom due to the loss of love and emotion between the couple.

The dual narrative in 'Mrs Dalloway' is explored by Elaine Showalter who considers the character of Septimus to be 'Clarissa's double'. Septimus is a 'brave soldier' who had served 'with distinction' in the first World War, however 'the deferred effects of shell shock' lead ultimately to his downfall. The 'fallen leaves' in 'Mrs Dalloway' emphasise the fallen War victims and Septimus' friend Evans is one of these. The love Septimus feels for Evans is hinted at by Woolf as being more than just a relationship as 'they needed each other', implying sexual feelings. Homosexuality in the 1920s was condemned and Septimus' feelings of love are repressed in this aspect of sexuality as he knows society would condemn him. Rexia dismisses her husband's state of mentality as 'everyone loses someone they love in the war', the lexeme 'love' suggesting that she possibly knows about the relationship between Septimus and Evans.

Similarly, Tess experiences repressing feelings of a sexual nature with Angel as she feels she is not pure enough to marry him. Angel persuades Tess to 'take my name to escape yours' as she is desperate to be free from the D'Elberville name which haunts her. The significance of Angel and Tess's marriage taking place on New Year's Eve is symbolic of an ending of an era as Tess confesses her past to Angel resulting in the loss of

love Angel feels towards her, as he considers her as 'another woman in your charge':

The loss of sanity is evident in both novels. In 'Mrs Patherby', Clorissa's mentality decreases throughout the Circadian novel as she considers herself to be very like 'the young man' who had 'killed himself'. This man is Septimus as he 'flung himself vigorously, violently down on to Mrs. Filmer on a railing'. The verbs 'vigorously' and 'violently' express his desperation to escape life and the need to be free. Clorissa considers that 'death is an attempt to communicate' which is interesting as in the original draft 'The Hows' Wolff had intended Clorissa to die; this again shows the duality of Clorissa and Septimus as both characters experience feelings of death and anguish, however as Septimus' mentality appears as a serious case of schizophrenia, Clorissa's is simply her mental state deteriorating, showing the loss of both characters' sanity.

Hardy also shows in 'Tess'; the protagonist - who he considers as 'our heroine'; losing her sanity towards the end of the novel. The 'Phantom' Tess has felt her whole life has been due to Alec's attempt at 'ruining her' as she became 'his creature', and she can no longer take it. Angel's words had foreshadowed this eventual act of Tess when he said 'how can we live together while that man lives?' and upon his return, Tess

accepts he falls as Alec had 'torn my life apart... made me a victim, a caged bird!' which leads to his stabbing him with 'the carving knife'. The penetrating act of stabbing is relevant as it is seen when Alec penetrates Tess in 'The Chase' and therefore she wanted to cause him pain in the same way. Tess accepts her loss of life and trades in Alec's as she can not live while he did and the act of her killing him sets her free.

In 'Mrs Dalloway' the character of Peter Walsh can be compared to the character of Angel Clare in 'Tess' as both men appear as 'Judases'. Peter's 'whole life had been a Judas' as he always chose the 'wrong women' and his retreat to India emphasised him running from the loss of love in his life. Similarly, Angel's retreat to Brazil represents the same form of loss as he had finished Tess. Angel also represents the decline in religion at this time also as his lack of faith meant that he did not conform to high class society as the rest of his family did in pursuing a degree. This is important as the period of enlightenment is symbolic of there being a rise in scientific belief and the loss of belief in God. In 'Mrs Dalloway' Clarissa echoes the post-modern view that 'one must be scientific above all things' which also highlights the loss of religion.

Overall, the significance of loss is evident in both novels as the authors work to critique society and the periods in which they were writing. Although Herdy sympathises with Tess he still condemns her to a disastrous fate as the 'victim of the immortals had ended his sport with Tess' which emphasises that her struggle with life had finally come to an end and the loss of her life was symbolic in the fact that she may represent the struggle many women faced and work to change this for future generations. Similarly, Septimus's struggle with mental illness can be linked to Woolf herself as Woolf also committed suicide due to not being able to conform to society as Clarissa is shown to. The loss in both novels works to change the social divisions of the future and to allow people to be given a fair chance in the oppressive societies which were present when the authors were writing.



ResultsPlus
Examiner Comments

Coverage of the texts is sophisticated. The response is fully focused on the question and contextual ideas are embedded. There is evaluation of the writers' use of structure to shape meaning. The tone is confident and there is an interweaving of detail with overview.

Question 12

'Attempts to find happiness'

Most candidates attempted to define the nature of the happiness sought by women characters but there was a tendency to focus on the obstacles that stood in their way rather than on how they attempted to find it. Again, patriarchy and male domination were the principal culprits but religion, in Hardy and in Hosseini, came under fire, as did social convention in Woolf and Bronte. The better arguments considered the way that narrative voices either empowered or made passive the relevant characters: through Mrs Dalloway's internal debate, for example, or through the way Bronte and Hosseini range across generations to edge towards some kind of resolution.

The Women and Society theme is understandably popular but candidates should pay close attention to the nature of the texts they study and avoid using them as stepping stones towards sweeping generalisations about how women are treated. Context is best used when it is nuanced, specific and accurate. Otherwise, it can become employed as a specious form of rhetoric, as this candidate colourfully demonstrates: 'Tess is repeatedly groped by the patriarchal hand of the nineteenth century'.

This response on *Wuthering Heights* and *Tess of the D'Urbervilles* was awarded marks high in level 2.

Please write the titles of your chosen texts below:

Text 1:

Wuthering Heights

Text 2:

Tess of the D'urbervilles

~~Tess~~ through labour tries to find happiness being rewarded contracts dairy girls

Both Hardy and Bronte present the search for happiness of their female characters through failed attempts at love which are prevented due to the social values held by male characters.

This is particularly clear in Catherine and in Tess who ultimately are driven to madness through their failed pursuits of happiness.

is shown by Catherine's ~~quest~~ ^{so} ~~staring~~ = Linton's
is as different as moon beam from lightning,
or frost from fire" showing how the two are
not compatible and this sheer contrast
foreshadows her descent to madness locked at
Thrushcross Grange. Despite this Catherine
marries Edgar, tempted by the prospect of
being a proper lady which could be argued
as Brontë promoting feminism and the rise in
women's power, however much as the feminist
movement was not well established so had not
yet ~~tragedy~~ made an impact within society in the
1840s. Catherine's attempt to gain power is
fruitless as she ends up locked at the Grange
fulfilling the typical female role of the domestic
woman. In Tess of the D'Urbervilles however,
Tess² also has a duality in where she can find
happiness however this is through love or
through work. This shows Hardy's ~~portrayal~~
portrayal of women to ~~be~~ be a progression
of Brontë's as Tess does not need to rely
on the power of men to find happiness but can
attempt to exist as her own woman. This
can be seen as a reflection of the strong feminist
movement that had been established by the
1890s and Hardy's portrayal of Tess

although not yet as strong as the full
oppressive males such as her father and Alec,
she's arguably a stronger woman than Catherine.
This is shown as Catherine can only attempt
to gain power before her death through
self destruction as she aims to 'dissolve
all bonds of relationship between herself
and him' ~~showing~~ showing that only through
isolating herself can she harm Edger ~~and~~
however this will not bring her happiness, whereas
Tess gains ultimate power as she rejects
her prior oppressor Alec and becomes stronger
after it 'I could walk any distance' showing
that despite her death being imminent
Tess has achieved a form of happiness in revenge
and can be read as a religious allusion as she
must now walk a long journey through purgatory
to make it to heaven.

Both Hardy and Bronte present a woman
achieving true happiness in spite of the
failed attempts made by Tess and Catherine
Senior. ~~the~~ Catherine Junior is due to
marry Heathcliff as ~~the~~ ~~story~~ concludes
as they inherit both properties the Heights
and the Grange. This joint inheritance

shows a clear progression from that of the previous generation as Heathcliff manipulates others to gain property. ~~and~~ In Cathy teaching Hloerton to read* it creates a relationship where Catherine has power despite being a woman. In Tess of the D'Urbivilles Tess' ~~sister~~ and Angel are also set to marry which can be seen as Hardy presenting as Angel ~~the~~ realizing his mistakes with Tess and trying to atone for them by marrying her sister. Both Authors irrespective of time frame can therefore be seen as presenting the changing fates of women through the ^{shifts in} ~~events~~ the novel and through the resulting happiness of these ~~per~~ final relationships can be interpreted as the prospective outlook of both Hardy and Bronte of a clearly less patriarchal ~~more~~ society.

Therefore happiness is presented in both novels through a duality of decisions in both Catherine and Tess as they both aim to find happiness in gaining power which can be viewed as both Bronte and Hardy commenting on the rising movement of feminism in the 19th century.

* = Mr Hareton is desirous of increasing his amount of knowledge" shows how due to the differences in their social class



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Examiner Comments

The response tends to remain outside the texts. There is the beginning of a clear argument but there is limited detailed analysis of the writer's craft and references to context are very general.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- consider judiciously chosen and relevant contextual material throughout your course of study, and use it to understand a writer's concerns
- make links between your two texts continuously in your responses
- put the authors at the forefront of your response, examining their concerns and methods
- use concepts and terminology when needed and when relevant and avoid merely listing literary techniques
- use embedded quotations that serve a purpose, to further an argument
- decide on a line of argument before starting the response
- bear in mind that the theme chosen (The Supernatural etc) is a way of linking texts but should not always be the focus of an exam response. Pay full attention to the question rather than the theme.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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