The purpose of this pack is to provide centres with marked exemplars of responses to the June 2016 examination.

Included in this pack:

- Questions from June 2016 paper with exemplar responses
- Scripts
- Examiner commentary on scripts
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QUESTIONS

Answer ONE question on your chosen texts, one of which must be pre-1900.

CHILDHOOD

Texts
Pre-1900: What Maisie Knew, Henry James; Hard Times, Charles Dickens
Post-1900: Atonement, Ian McEwan; The Color Purple, Alice Walker

EITHER

Question 1

Compare the ways in which the writers of your two chosen texts show how characters mature.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 1 = 44 marks)

OR

Question 2

Compare the ways in which the writers of your two chosen texts present loneliness.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 2 = 44 marks)
COLONISATION AND ITS AFTERMATH

Texts
Pre-1900: Heart of Darkness, Joseph Conrad; The Adventures of Huckleberry Finn, Mark Twain
Post-1900: A Passage to India, E M Forster; The Lonely Londoners, Sam Selvon

Question 4

Compare the ways in which the writers of your two chosen texts present the harmful effects of colonisation.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 4 = 44 marks)

CRIME AND DETECTION

Texts
Pre-1900: Lady Audley’s Secret, Mary Elizabeth Braddon; The Moonstone, Wilkie Collins
Post-1900: In Cold Blood, Truman Capote; The Murder Room, P D James

Question 6

Compare the ways in which the writers of your two chosen texts make use of domestic settings.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 6 = 44 marks)
SCIENCE AND SOCIETY

Texts

Pre-1900: Frankenstein, Mary Shelley; The War of the Worlds, H G Wells
Post-1900: Never Let Me Go, Kazuo Ishiguro; The Handmaid’s Tale, Margaret Atwood

EITHER

Question 7

Compare the ways in which the writers of your two chosen texts present characters responding to adversity.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 7 = 44 marks)

OR

Question 8

Compare the ways in which the writers of your two chosen texts present anxieties about scientific development.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 8 = 44 marks)
THE SUPERNATURAL

Texts

Pre-1900: The Picture of Dorian Gray, Oscar Wilde; Dracula, Bram Stoker
Post-1900: The Little Stranger, Sarah Waters; Beloved, Toni Morrison

EITHER

Question 9

Compare the ways in which the writers of your two chosen texts portray the intrusion of the supernatural into everyday life.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 9 = 44 marks)

OR

Question 10

Compare the ways in which the writers of your two chosen texts present characters who are haunted.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 10 = 44 marks)
WOMEN AND SOCIETY

Texts

Pre-1900: Wuthering Heights, Emily Brontë; Tess of the D’Urbervilles, Thomas Hardy
Post-1900: Mrs Dalloway, Virginia Woolf; A Thousand Splendid Suns, Khaled Hosseini

EITHER

Question 11

Compare the ways in which the writers of your two chosen texts present women’s experience of suffering.
In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 11 = 44 marks)

OR

Question 12

Compare the ways in which the writers of your two chosen texts present the effects of social conventions on characters.

In your answer you must consider the following:

• the writers’ methods
• links between the texts
• relevant contextual factors.

(Total for Question 12 = 44 marks)
Both texts present women's experience of suffering. Wuthering Heights shows how women (like the character Catherine) are unable to show who they really are and have to hide behind a mask. This is due to them having no power and being inferior to men. Similarly, in A Thousand Splendid Suns, Mariam and Laleh both follow in the same footsteps and constantly suffer throughout their lives.

Catherine's suffering because she is never able to be with the man she loves, Heathcliff, "he is more myself than I am?" This quote shows both love and pain; the love they both have for each other which is why their bond is so strong and why they know so much about each other and the pain behind the secrets of their relationship and the stories of how he is more himself than she is, why he is such a significant part of her and why they cannot be together. This quote
also how men had such power and were thought to be superior and knew everything and how women relied on men for the answers to their life and were dependant on their authority and power.

On the other hand, in A Thousand Splendid Suns, the suffering is completely different. Mariam and Nana’s woes are extreme suffering throughout the entire novel. Mariam is called a "haram," and is mentally tortured by her own mother, who is supposed to love and support her no matter what and is not completely accepted by her father because of her low class mother and is treated unequally to every other child around her. To have a child is a blessing, however, Mariam was seen as a burden and was betrayed by the closest person to her. Mariam suffered when one marry Rasheed and lived an abusive life with him.
As of tomorrow, I expect you to start acting like a wife. This shows the high expectations Rashheed had of such a young, vulnerable girl. Mariam was not ready to have sexual intercourse with her husband due to the fact of her being so young but he forced it upon her causing her to suffer in pain, fearing her to wait out the pain. This shows how Mariam constantly waits throughout her life, waits for the pain to fade, waits for a miracle but nothing ever comes her way.

Mariam also suffered when she killed her husband Rashheed as she is sent to prison and must live her life in guilt and anger. Life imprisonment meant that she was out of chances and had no more opportunities.

She also lives in guilt of the death of her mother which she 'disgraces' herself for. Her mother said, 'If you go, I'll kill myself,' and yet Mariam, she still betrayed her mother and went home to find her dead.
These two novels both present the suffering of women but more importantly compare the lifestyles of women in different countries and in different years. Catherine from Wuthering Heights was a wealthy, high class lady who could have lived very happily and could have received all she desired because of her status of her family and her husband. On the other hand, Mariam who lived in Afghanistan was abused by all men in her life mentally and physically and was even frowned upon by the women with most in her life. One was of a low-class and low status due to her single-parent family and lack of male influence, one did not have the choice of who to marry like Catherine.

But both female characters were given their lives and did not have a say in their future. Both novels show how men in this generation were the breadwinners and had the power over women and also how families had a significant impact on the way people were treated in society.
4. Compare the ways in which the writers of your two chosen texts present the harmful effects of colonisation.

Both E.M. Forster and Joseph Conrad use colonisation to tell their stories. The contexts of their texts show the evidence the harmful effects of imperialism as euracuism appears in both novels. There is an idea of Eurasians being a higher in comparison to ‘natives’ or ‘Indians’.

Joseph Conrad presents the harmful effects of colonisation by dehumanizing the “natives” by their ‘‘dearness” appearance “meanly black” and raised, moved around like ants.” The use of the simile emphasizes this point further as they are compared to “ants.” The use of the words “black” and “ants” creates horrific imagery. Although Eurocentrism exists in both texts, “A Passage to India” doesn’t. Forster devalue was colonized to animals, but the does make the British more superior in a foreign land. In the opening chapter “House

beyond to Eurasians stand on the high ground by the railway station. This shows them the British were power in India. and they did as India was part of the British empire. The foot that British live or stay so close to the “railway station” suggests that they can travel as much as they like wherever it pleased them to.
Cœred provides horrific imagery that allows readers to view normal people as "savages" as he continues to dehumanize them. "I could see every rib, the joints of their limbs were like knots in a rope." Again, Conrad uses similes to emphasize the fact that a coloured person would never equate to a white man because of the colour of their skin. This is why some people may agree with Archer's point that the novel is "bloody racist," as it continues to go deep into the past and disregards the fact that the colour of your skin does not define whether or not you are human.

Forster uses various characters to portray traits the "natural" as people who do not show manners. "Here is a native who has actually behaved like a gentleman," the use of the word "actually" suggests that the British believe that Indians are impossible. For an Indian to be a gentleman, this presents shows that the harmful effects of colonization creates prejudice and stereotypes a society where people are not treated equally. Unlike Cœred, Forster also uses social events and activities to show the divide between the colonized and the British.

"If it was not for his black face we would almost allow him to join our club," meaning that the content of this "nature" is great, but because he is black, we cannot be associated with such.
Both 'Heart of Darkness' and 'A Passage to India' show irony in the idea of 'excessions' helping the natives. This was developed, however, in 'A Passage to India' the English try to do nothing. This suggests that they make it look like their helping but they are not doing it. Just trying to bring British England to India, which is not geographically possible. In 'Heart of Darkness' they.

Marlow says, "I also was part of the great cause of these ..."

And just proceeding the use of the word "just" is supposed to mean fair but Marlow goes on to say "my idea was to let that chain-gang get out of sight." The use of the words "chain-gang" presents the natives as horrible people but we never get to hear their voice whereas in 'A Passage to India' we can.

The fact that the oppressed are in chains is not in their control and the use of the word "gang" is not applicable in anything the Excessions should be described as a 'gang' as they continue to call the native "Happy Bungalow." This is why Nicholas thinks that this novel is racist as we never hear the Voice of the natives are the British always come across as more superior.
Text 1: *The War of the Worlds*, HG Wells

Text 2: *The Handmaid’s Tale*, Margaret Atwood

In both texts, the writers, Atwood and Wells express their concerns about their contemporary societies. For Wells this is the 1890s Victorian England in 1890 and for Atwood this is America during the 1980s. Both in both of these societies, scientific development, or lack of it, in Atwood case, created concern for some people by reflex. The writers both reflect this in their novels to produce a speculative fiction, to warn people what could happen (both are extreme cases) and to make them aware critique their contemporaries.

During Victorian England, when Wells writes, there was a surge of scientific development such as Darwin’s theory of evolution. This, coupled with the industrial revolution caused Britons to become vain, arrogant and selfish. Wells critiques this aspect of society through the arrogance of the characters in the novel. Wells describes these characters through the narrator as being “scrutinised and studied...” as narrowly as a man with a microscope might scrutinise the transient creatures. This simile depicts man as
narrow-minded due to their great interest in science - people are focusing on science and the "transient" (temporary and insignificant) occurrences/things which Wells critiques as seemingly unimportant compared to other things. These other things might consist of family shown through his relationship and separation from his wife who he "counted... among the dead." Therefore, the selfishness of people caused by this feeling of superiority caused by science is shown through the "radius from London" in which "by three or, people were being trampled and crushed... victims were felled, people stabbed..." The listing of the verbs shows the extent to these selfish acts of "each man for himself." Wells shows that this arrogance is ridiculous and not useful for anyone as it simply causes further chaos. Similarly, Atwood was writing in a time when science (or lack of) greatly influenced society. During the 1980s in America, science was regressing due to the right-wing
Christian fundamentalist ideas that were becoming popular as a response to modernisation. Because of this belief in orthodox biblical views, scientific development regressed and women's rights were crushed. This shift from the feminist movement and the development availability of the contraceptive pill in the 1960s concerned many people, including Atwood. In her novel, Atwood creates a possible future for America based on these occurrences, much like Wells. Atwood, in contrast to Wells, writes specifically as though these views of the fundamentalists had developed to an extreme, which makes the novel quite satirical. Atwood writes "the air got too full, once, of chemicals, rays, radiation, the water swarmed with toxic molecules..." using the listing of contemporary issues such as radiation and nuclear power - in particular their disposal, to comment on some of the issues with science. However to her, in contrast similarly to Wells, it is the effects of these issues on people's beliefs.
Wells also shows that despite the progress the Victorians had made, they did not yet know all there is to know; they still had a long way to go. This particularly shows this after the Martians' defeat through no fault of the humans, but merely bacteria. The narrator, a biologist and a man with an interest in biology himself, writes: “neither is the composition of the Black Smoke known... and the generator of the Heat-Rays remains a puzzle.” These
ncalogisms show the limitations of Victorian Science, even though their minor victories were being celebrated in the “Crystal Palace”. Wells describes using the word “glittered as silver rods” showing the pride people felt by these scientific feats. This is also juxtaposed with “the dome of St. Paul’s”, which was “injured”. This might suggest that Wells is anxious about the development of science within Britain, a case in point. In England:

In conclusion, both Wells and Atwood are heavily influenced by the effect of science on their societies. They both see science as a benefit to society, in particular Atwood, and believe that it has helped mankind to progress. However, Wells is concerned about scientific development creating hostility and rifts between people.
as it effects I causes a feeling of superiority. 

Abroad on the otherhand is concernead about

the effects of science as she is aware that it can damage the environment, yet she feels that without science and therefore the regression to extreme traditional views, mankind would be worse off much effeected in a much more destructive way. Both writers appreciate the need for science yet come through they comment on the effects that it has on people.
Text 1: "The Picture of Dorian Gray" by Oscar Wilde

Text 2: "The Little Stranger" by Sarah Waters

Waters and Wilde both use uncanny fear to show how the supernatural has impacted the characters' lives. They both also show how the intrusion of the supernatural causes ruin to objects, such as the painting in "Dorian Gray" and Hundreds Hall in "The Little Stranger", and their degeneration is a metaphor for wider themes such as sin and class. The supernatural also affects the mental stability of the characters, who become convinced by its presence, showing its influence.

The uncanny, as stated by Freud, is the fear in the familiar. Waters uses household objects, such as the "shaving glass" and "cuff-links", to create fear with the reader in that the supernatural could occur in any object nearby. She describes the actions by the "shaving glass" as "shuddering" and "creeping", connecting an unnatural movement that shocks the reader. The fact that these actions are undertaken by a household item is even more shocking as it makes the reader conscious about everything around them. Similarly, the painting in "Dorian Gray" holds the corruption of Dorian's soul, and its uncanny changes that occur show how the intrusion has impacted the painting, a household object, to become fearful. Wilde depicts the changes as "a touch of cruelty in the mouth" and Dorian starts "gazing
at the picture in a deep, sickened horror. The juxtaposition between "goring" and "sickened horror" mirrors the juxtaposition between the painting's beauty and fear.

Both texts use the damaging effects the supernatural has as a metaphor for social fear and changes. For example, the painting in "Dorian Grey" becomes worse and worse in terms of its rotting picture. However, it is used as a wider metaphor by Wilde to show sin affecting the soul. Dorian calls the painting his "hologram", and this "hologram of Christianity" would have shocked the reader, as 1890's Britain was a predominantly Christian Society where had fear of morality, and God. By being able to see how his wrong doings affected his soul, Wilde created controversy so much so that sections of his book had to be removed before being published. The supernatural helps people see how everyday mistakes affected Dorian. In "The Little Stranger", the supernatural grips Hundred Hall, and its impact on the Hall's decay is a metaphor to show the fall of the gentry in post-war Britain. The introduction of the supernatural being "a drain on the house" and "some sort of madness" shows how like the
inhabitants and hundreds Hall itself were affected. The idea of a "Mansion" however, could be Waters showing how the Ayres, like many other gentry families, were unsure of how their class had begun to fall and become less influential.

The mental stability of Rod and Dorian can be questioned, after they become transfigured by the supernatural going on around them. Dorion would often "rush off to check on the painting" and said the portrait must be hidden away at all costs. The word "must" connotes his urgency, and shows how he was so fearful of people seeing his painting, as it showed essentially, his own soul. Rod, in "The Little Stranger", says he was "transfigured by it [the shaving glass] and had "cried out". It could be argued however, that Rod's degeneration is not caused by the supernatural, but possibly post-war stress from the war.

In conclusion, the supernatural fear that occurs in everyday life in these novels creates fear with the reader, due to the shocking items which it occurs in.
SCRIPT 5 – Question 12

Text 1: MRS DALLOWAY
Text 2: TESS OF THE D’URBERVILLES

In both literary texts, "Mrs Dalloway" by Virginia Woolf and "Tess of the D’Urbervilles" by Thomas Hardy, the authors explore social conventions through the central protagonists of Tess Durbeyfield and Clarissa Dalloway. They are both victims of society's pressure on women to conform in different ways. Tess, being unwed, writes use a variation of narrative techniques in order to convey their oppression such as freer indirect discourse, omniscient narration, poetic language, and third person narration.

Throughout history, women were allocated the role of motherhood set by society. The social convention on having a maternal instinct can not be shown within Hardy's novel. Tess calls her baby "sorrow... the unbaptized bastard gift of nameless nature". The use of the word "sorrow" implies remorse causing the reader to believe that she feels sorry for the destiny of the young child as she lays him in the shabby corner of God's allotment where he lets the nettles grow. Hardy uses the tricolour of "unbaptized infants, notorious drunkards and suicide go to lay in order to present the reader, through omniscient narration, that these were sins were of equal standing. However, within Mrs Dalloway, Woolf explores a young yet distant motherly affection.
Towards her daughter Elizabeth. The name of Elizabeth may be linked to monarchy as at the time of the novel 1925, a female monarch was ruling England, thus giving Elizabeth a regal sounding name to emphasise her status. When Elizabeth interrupts the interaction between Peter, Walsh, and Clarissa, Walsh says, Clarissa, exclaims “Here’s my Elizabeth.” As if the use of the possessive pronoun of ‘my’ within the exclamation can be suggesting that either proud of her ‘handsome daughter’ or she was simply trying to make Peter jealous as he had no children. Peter later through stream of consciousness recalls this exclamation and determines that ‘true mothers, they try to make things what they are not’. Societies conventions are clearly shown through Peter’s stream of consciousness as it shows how he believes women and mothers to be unreliable in their teachings implying men have a greater knowledge of the world and thus they don’t ‘make things what they are not’. Societies conventions, therefore, do not create a large impact on the protagonist’s lifestyle. Both characters have a detached relationship with their child; something which a stereotypical woman in society would not have.

The impact of parents within the novel also highlights the impact of social convention. In the 1890s, the time Hardy wrote his novel, women and children were reliant on their parents to ‘warn them’ of ‘danger in men-fool’ and other matters.
However, although at the heart of the novel, Tess is still a child. She feels that she should have helped her mother with the domestics rather than indulging herself outdoors, even though her mother's objection of the help was due to her wanting to goto 'Rolliver pub' herself. The parental role of a mother does not fit with societies expectation, as it seems that Tess is looking after her mother who was like a child, therefore causing Tess to be a parent to her own parent. However, the dependence of Joan on her daughter is evident through out the novel when father's life was the last on the property, after he was gone we had no rights to live in their previous house causing Tess to supplicate to Alec through 'my sisters and brothers and mother's needs were what you moved me by whereas in Mrs Dalloway, Woolf presents parents as being independent from their children. Clarissa's mother is never mentioned in the novel, thus suggesting that she had no affiliation with her. Her father, how 'old pairy' is mentioned. Peter uses free indirect discourse to reflect how women attached themselves to places and their fathers. Women were always proud of their fathers. The use of the 'definitive' always allows the reader to notice social conventions, and how they were instated by men in 1925. The social convention of class and hierarchy is extremely potent within the novel.
It can be suggested that class determines your religious attitude. Within Tess of the d'Urbervilles, paganism (a peasant form of Christianity), Christianity, and the Methodist church are all present. The Methodist church is found in characters of a higher ranking such as Alec d'Urberville and Mr Clare Angell's father. This form of religion is therefore reserved. It seems, for those of the elite. However, this is also evident within Mrs Dalloway. Where Woolf presents the 'poor, more over, degradingly poor' Mrs Willman to be of religious standing as well as Septimus Warren Smith, during his dream of consciousness mental illusion. 'These trees are alive. There is a God... I must tell them of the prophecy.' When Teresia believed 'God simply doesn't exist.' Mr Sir William Bradshaw also doesn't believe in a god. The use of the term 'prophecy' allows the reader to believe that Septimus feels as if he is the enlightened one. Class therefore emphasises their religious standing or those of Religion, in 1925, was minimal. As after the war many didn't believe in God as he had caused so much suffering within England. The way that both Woolf and Hardy represent religion through class evidently shows not only the hierarchy but how stereotypically people of lower class believe. Class is also determined through social conventions within education. In Hardy's
novel, Alec whistles 'tune otane those 'psalmsay', an sonnet by shakespeare about a lusious connoisseur. He does this in order to exert his power over Tess as she stands 'unaware' of the tone. The social convention of men being allowed a better education is therefore evident here. Within Woolf's novel, 'A, Sleeper, both Clara and Septimus hum the tune of 'Bear no more the heat of the sun' another shakespearean sonnet. Once again it is the people of the upper class who understand it more coherently as Septimus believes that 'Shakespeare looked humanity', as he believes that Shakespeare hates death, when he translates the sonnet as he is merely trying to create contentment within oneself. Therefore Hardy and Woolf both show us the pressure of society on the lower class and as the upper class are more open to education and knowledge.

Society at the times of both novelists were very similar in the treatment of women. Within Hardy's novel, Tess is being 'thrown out of the trying pan and into the fire' while being in 'the hands of a spoiler.' The ambiguity of this scene allows the reader to determine whether it was rape or seduction as Tess falls into 'a moment of oblivion' before Alec had 'stolen a hearty kiss'. After 'saving' her from a fight with Carrasbuch. However, through the use of third person narrative,
Trollope depicts Alec as being predatory as he has "hidden creepingly close... enough to satisfy him." The parallel Hardy could be making here is one of predator versus prey imagery as Alec feels "overcome" with Tess. Its stalkerish behaviour is highlighted within this scene, thus objectifying Tess towards the end of the novel, after Tess refuses Alec's hand in marriage. He screams "I was your master once; I will be your master again!" The dialogue here creates an intimacy of Alec's "inferior man" that she knows was surely not extracted. His thirst for power highlights the impact of society as he feels he should be "her" master. The way in which Hardy therefore presents Tess allows the reader to sympathise with her who trusted Alec through her naivety. In Woolf's novel, Peter Walsh is represented as predatory. He follows a woman after leaving Clarissa's house to find out if she "would like to have an ice with him." However, through Woolf's use of omniscient narration, the scene is made even more disturbing. Woolf describes the actions as "she crossed, she moved, he followed her" as he "stealthily angling the his pocketknife, he followed after her." The use of short phrases in "she crossed, she moved, he followed her" allows the reader to realise how quickly the action is building.
It predatory, much like how Alec's character pitied Tess. Therefore due to societal pressures on women within the novel, Tess feels that she owes something to Alec as he helped her escape causing the scene of the rape seduction to take place, whereas in Woolf's novel the woman is far more independent as she is a stranger who owes nothing to Peter. Even by 1925, after women had got the vote in 1918, men were still predatory. However, there is a huge difference in the outcome of the predatory behaviour in the two novels.

In conclusion, Hardy and Woolf excellently depict the effects of societal pressures on women. Then especially within Tess of the d'Urbervilles, where Tess feels as if she owes something to society whether that be to a man, education, or her child or mother. Tess therefore can be argued as being more oppressed by society than Clarissa, who although has had trouble still is able to face them with your due to her standing in the hierarchy.
SCRIPT 6 – Question 1

Text 1: Hard Times
Text 2: The Color Purple

Both Dickens and Walker present their characters as a result of the society they've been brought up in. How they've been raised, Celia's childhood is one of abuse and oppression to her development is her finding independence through maturation. Similarly, Louise is raised in the Victorian Unitarian society and finds herself unprepared for life as a woman. Louise maturation has her accepting her fate and conforming to society. Dickens and Walker display characters maturing as a decision to do what society expects or to be your own person.

Celia is raped and abused as a child. Walker writes:

'First he put his thing up against my hip and sort of wiggle it around. Then he grab hold my titties' to portray the unsettling disturbing scene. Yet, the verb 'wiggle' and 'titties' are childish words, suggesting innocence. Walker uses them to convey the vulnerability being taken advantage of, and how easy doesn't receive a normal peaceful childhood, she is forced into a world of oppression and abuse when she is raped and impregnated. In the 1930s America, Black women where deemed inferior to men, many believed it was their
Due to severe Walker treats her coldly and reacts dismissively without anger or complaint to suggest how, at this time, during the Great Depression, the abuse of women was overlooked. Celibacy or willingness to fight back creates a sense of hopelessness.

Dickens also portrays Hania, before as a victim of a patriarchal society that has lost all hope. The quote “Red sparks dropping out of the fire, and whitening and dying” to portray how Hania has accepted that she has no future. “Red sparks” here have connotations of passion, love and hope. However, the descending verbs “Dropping”, “Whitening” and “dying” create a sense of failure, a loss of hope and potential. This makes Dickens make a feminist remark with the characterization of Hania, despite the hint is raised like a toy in the Utilitarian society learning only ‘factual facts’ and nothing of emotional hania.

As a woman, Hania has no use for what she has learned, like in Victorian society, an upper-class woman didn’t work; her only way to marry, have children and obey her husband. Dickens makes a menstrual remark by having Hania reject what many women had been neglected or advocated because feminism means that women should do as they please and not be dictated by society. An alternative interpretation is that Dickens is criticizing the Victorian society and the potential
That is lost when women are confined to the only goal of marriage.

An element of Celie's maturation is her new found independence. Walker creates Celie, a woman at the start of the novel, portrayed as finding a fulfilling life without a man to challenge the belief that a woman needs a man to survive. Walker writes, 'You a low-down dog. What's wrong, I say. It's time for me to leave you and enter into the creative. And you dead body just the welcome mat I need,' to portray Celie's pent up aggression after her years of oppression being released in a climatic speech. The way Walker has Celie describe Mr. Mr——her abuser, with the metaphor 'Lowdown dog'—suggest how he is inferior to Celie. Earlier in the novel Celie is practically sold to Mr. Mr. like an animal. The reversal is used to display Celie's maturation into a strong, independent women, refusing to be held back by society. In 1930s America women were owned by their husbands. Women only role was to marry, have children, clean and obey. Walker creates this scene of rebellion to reject these ideas. Describing his body as 'Welcome mat' is another sign of how Celie has changed from her unwillingness to fight to yearning for his dead body. Walker does this to display how Celie...
for now that Celie has something to live for the
work she resented anymore.

Dickens also writes a scene of confrontation, where
Louisa criticizes her father for her upbringing and
its effect on her life. Instead of looking for
independence and a better life, like Celie does, Louisa
looks forward to death. Dickens writes: 'I curse the hour
I was born into such a destiny.' To portray Louisa's
inner turmoil, 'curse' has connotations of fear and
evil, suggesting how Louisa feels about her
father's actions as evil, and not as a father loving father.

The utilitarian method of upbringing rejected
emotion and 'fancy' soLouisa never used
experienced any loving childhood. Dickens displays
the Victorian society as a oppressive, and an
organization does irreparable damage to
children that no maturation can repair.

Another element to Celie's maturation, which Louisa
is her sexuality. The rape scene at the start of
the novel uses blunt, simple vocabulary, referring
to the ignorance of female sexuality in 1930s
America. If a woman's sexuality was thought to be
awakened by men, can an idea. Walker rejects in
this novel. Walker writes: 'Why, Miss Celie. You
make it sound like going to the toilet on you.' to
suggest how Celie has never had a positive
suggest how Celia has never had a positive sexual experience. Shug awakens Celia's sexuality and Walker has her say 'Why, Miss Celia' to suggest how experienced Shug is sexually. Walker uses the simile to imply that Celia has only ever known sex as forced and for a man sexually, now shocked she is to find out Shug enjoys it. Despite describing it as 'going to the toilet' suggests how disgusting and repellant it seems to Celia. Celia's maturation it can be seen in how Walker writes with more description when Celia describes Shug. 'First time I got the full sight of Shug a very long place tidy with it black plum nipples... I thought I had turned into a man' text that displays Celia's fascination with Shug's body. Using the metaphor 'black plum nipples' suggest natural and beauty and perhaps Celia's sexual arousal. Walker describes Celia's ignorance of female sexuality when Celia thinks she's become a man. This refers to how in 1930s America sex was belonged only to be between men and woman. This also refers to the oppression of gay people in 1930s America.

In conclusion Dickens portrays Louise's maturation in her response to what her childhood has affected how her life will be, she feels hopeless and angry. Walker also portrays anger in how Celia Celia's anger over being oppressed and abuse but better
Maturity is leads to Celie's seeking a better
more independent life. Walker presents a
number of factors that contribute to
Celie's maturity. Walker's book, whereas Dickens',
revolves around Louisa's marriage and lack of money.
Walker explores these factors to challenge
their beliefs, in 1930s, that all women are the
same. Walker displays the many ident
In ‘What Maisie Knew’ by Henry James and ‘The Color Purple’ by Alice Walker, both authors present their protagonists as lonely as a result of parental neglect and abuse. This results in Celie and Maisie having to adopt coping mechanisms leading to a retreat within themselves to deal with the consequences of their neglect. Despite both protagonists being from very different backgrounds, Maisie as a upperclass Victorian infant was socially expected to be ‘seen not heard’. In the

Similarly, Celie, a poor black woman is disregarded and considered to be at the bottom of the racial and patriarchal hierarchy of African American Southern communities of the early 1900s.

In ‘The Color Purple’, Walker begins the novel with Celie addressing God in her first letter. The fact that Celie says ‘Dear God’ suggests it emphasises the shame of the sexual abuse she suffered at the hands of her ‘pa’. It also indicates a lack of outlet for Celie’s emotional struggles amongst her community, stressing her loneliness. This could also imply in the American South of the 1900s, Celie’s use of religion as a personal outlet was considered as an acceptable coping mechanism. This
could be a result of the oppression many black people were suffered by the upper class white community which had a knock on effect on some black men oppress women further through violence. Many black American communities of the 1900's saw religion as a powerful outlet but could also be considered as a significant tool for oppression utilised by the white leaders to silence the black community.

In ‘What Maisie Knew’ the idea of an outlet as a result of emotional abuse is mirrored in chapter 3. Maisie releases her feelings of neglect to her doll Lisette indicating that Maisie too, has a lack of people she can turn to. As a result of the lack of emotional care Maisie receives from her parents, she mimicked her mother's “sharpness” of tone to her doll. This highlights the early corruption of Maisie's innocence and her youth due to upper class Victorian imprint were expected to entertain themselves and remain passive. Moreover, James presents the early neglect of Maisie by her parents in the preface, a deep little porcelain cup in which bitter acid could be mixed. The use of the phrase ‘deep little porcelain cup’ stresses Maisie’s innocence and potential to be filled with the bitterness of her parents hatred and corruption.
The use of "bittergourds" could emphasise the harshness of the emotional consequences Maisie will suffer as a result, leading to her loss of innocence and confidence. As a result of her parents' harsh treatment, Maisie adopts coping mechanisms to defend herself from their verbal disputes. In Chapter Two, Maisie realises "everything was bad because she had been employed to want it so" indicating her parents' utilisation of her as a weapon in their conflict. Consequently, Maisie adopts the "idea of an inner self" and "concealment", implying a retreat within herself as a form of safety, highlighting her lack of emotional care from the other adults within the novel.

In 'The Color Purple', Celie also adopts coping mechanisms that lead to her loneliness as a form of defence from her abusive relationship with Mr. Celie tells herself that she "is a tree" indicating her desire to conceal and remove her emotions to deal with Mr. 's cruel treatment. The fact that Celie compares herself to nature emphasises the patriarchal dominance she tolerates as 'man' also usually destroys nature, foreshadowing her corruption.

Furthermore, Celie and Maisie's loneliness leads to a cold, distant relationship with their families. For example, Maisie refers to her mother as her 'lad
"relationship" highlighting their lack of emotional attachment to one another. Maisie refers to Ida in the same way a stranger would displaying a typical distant relationship of the upper class Victorian with their children. Governesses such as Mrs. Wick were usually employed to take care of the children in order to emphasize the parents' upper class wealthy status. However, as a result, when both Maisie's parents "vanished" and "disappeared" she has an indifferent attitude and sense of relief as she no longer has to conform to social expectations of pretending to be emotionally care about her parents. Similarly in "The Colour Purple" Celie has a distant relationship with her father after her abuse and the death of her mother. Contrarily, she still refers to him as "pa" throughout the novel. This could suggest it was her mother's tactic to instill a sense of false closeness toward their stepfather. Despite this, when Celie's "pa" dies, she too also experiences an indifferent attitude emphasizing her emotional detachment towards him.

Additionally, Maisie's constant motion between her parents' houses over the course of the novel emphasizes the sense of burden and responsibility Maisie is considered to be. As a result, her father...
Book 2: Comparison Article

This also emphasizes Maisie's lack of safety and stability, stressing her loneliness whereas Walker's use of an epistolary structure highlights Celie's only form of escape and outlet through letter writing as she is trapped in an abusive relationship with Mr. It could also outline the patriarchal dominance Celie suffers through out as letter writing were considered an acceptable writing form by men in the early 1900s as they were never expected to be published. By using this convention, Walker makes it clear to the reader and allows them to understand Celie's confinement and loneliness. Maisie similarly is confined to a small society of upper-class adults of her parents, their friends, and her governesses, through out, with no exposure to the real world, enhancing her compulsion of innocence.

Overall, the loneliness felt by Celie and Maisie leads to their loss of innocence. As both mature significantly by the end of both novels, Maisie accepts Sir Claude & will not be her saviour after repeatedly asking Mrs. Beale in the final chapter. "Will you leave him?" Their encounter and furthermore, although Celie is reunited with her sister Nettie, she
In both novels, domestic settings are used to some extent in order to bolster the reader’s idea of the security of the home and to emphasize the devastating effects of the novels’ respective crimes. In both novels, crimes committed in domestic settings send the lives of the characters into disarray.

The opening lines of ‘In Cold Blood’ give us a sense of what Holcomb is like as a town: Capote presents an iconic American sleepy town, a ‘haphazard Hamlet’, making it sound quaint and atavistic, giving the area a sense of charm. This is reflected in Capote’s description of presents Holcomb as a simple place; he also goes on to say that ‘drama’ and ‘exceptional happenings’ never happen in Holcomb, once again enforcing the idea of Holcomb as a safe, quiet place. This, combined with Capote’s
description of the strong community within Holcomb (he says they seldom lock their doors) gives the town an undeniably domestic and homely feel. Capote uses this in order to emphasise the true extent of the crime, as at the end of the opening sub-section he tells us that the crime leads to 'fires of disdain', implying volatility within a previously 'prosperous' community. This could be a reason, Capote emphasises the domestic feel of Holcomb in order to show the harsh effect on ordinary people of the town and to intensify the extent of the crime itself. Similarly, Wilkie Collins uses the tranquility and beauty of Yorkshire (the homeplace of the Verciders family) to emphasise the effect of the crime; he describes the area as 'beautiful' (using Betteredge as a mouthpiece) and mentions it being 'high' up on the Yorkshire coast - this idea of height could imply the security of the Verciders' home, and possibly suggest that it is, like Holcomb, removed from the crime and instability of the rest of the country. Both Holcomb and Yorkshire would have been unexpected settings for crime novels of the time.
as no conventional literary convention (and expectations of the reader) would have been to set the home of the victim here.

The crime takes place in London in the case of Collins, and in one of the larger American cities in the case of Capote.

The fact that both novels defy these conventions jars with the reader and makes the crimes feel all the more devastating. Therefore, in this sense, both authors use the domestic settings of the hometowns of the victims to intensify the crimes committed and to stand out against the conventions of their respective times.

In both novels, no crimes are committed in the homes of the victims, which perhaps suggests an intimate breach of boundaries. Capote presents the Clutter home as ‘handsome’ and extensive, with an ‘ample lawn’, implying an air of elegance to the place and highlighting no wealth of the Clutter family. This also ties into the idea of The American Dream, as Capote tells us that Herb Clutter had ‘largely obtained’ what he wanted in life, giving us a sense of the ease and plenty with which the Clutters live their lives. Collins
houses The Varinders in an elegant and extensive house too: as an upper-class English family at the time they are fully equipped with a 'rose garden' and a small army of servants to keep the house running. This could link to Capote's idea of the wealth of The Clutters.

Perhaps both authors use domestic settings here to suggest that crime can happen to the wealthy as well as the poor. Certainly, the improbable nature of the loss of The Moonstone in Collins's novel implies a randomness to the nature of crime, and the fact that Perry even describes Herb Clutter as a 'nice guy' implies that crime, for these novelists, is random and doesn't recognize wealth or domestic circumstances.

In 'The Moonstone', the loss of the diamond is particularly significant as it happens inside Rachel's bedroom. During the Victorian era, this was an area restricted to access solely from the lady whose room it was and her servants. The fact that Colling has Blake actually go into her room gives an idea of him invading her most intimate space, so perhaps here the idea of domestic security is shattered.
Similarly, Dick and Perry invade the home of the Clutters when they commit their crimes, and Dick specifically tries to seduce Nancy in her own bedroom. This idea of an intimate invasion links back to the one presented by Collins. This could perhaps mean that both authors create the breaking of social domestic codes in order to increase the idea of a violation of the victims'. The sexual element of Rachel and Nancy's bedrooms being invaded by men adds a disturbing element to N's.

An idea that is touched on by Capote is N's lack of a stable domestic setting in his childhood could be the cause of his criminality. Capote tells us that he 'moved around a lot', and links this to the instability of his childhood and the hatred it causes him to feel. This idea could be echoed in The Moonstone; the crime itself causes the movement of the St. Wardener family to London. This could suggest that in one novel, domestic instability is the cause of crime and in the other it is the effect of the.
The Cape and Collins both use domestic settings to convey a variety of ideas, but overall I would argue that it is mostly used by both novelists in order to emphasise the effect of crime on a human level, and also to surprise the reader and imply that crime does not respect domestic settings. Both authors also play on the idea of the intimacy of the home and use this to emphasise the effects of the crimes committed, and both link the idea of domestic instability to crime; however, whilst Collins presents this as a cause of crime, Collins uses this to emphasise its devastating effects.
Text 1: The Picture of Dorian Gray

Text 2: Dracula

Plan: Characters went on journeys

P1: Jonathan - matter - imparts cancer envelope
Dorian - cancer causes the influence of the years
book - haunted by sin

P2: Lucy - haunted by Dracula
Single - could be argued that she is haunted by
The idea of Dorian

P3: Mina by reign - to house - to acquire
right in both novels

Throughout both 'The Picture of Dorian Gray' by Oscar Wilde and 'Dracula' by Bram Stoker, the idea of a character being haunted is used to convey the mysterious and uncanny aspects of the supernatural. When both novels were written, the gothic genre was changing to the 'new gothic' version was designed to scare Victorian readers by bringing the gothic supernatural closer to home. Thus,
by presenting numerous characters or events, some serious or absurd, to conform to this idea.

In Steven's novel "Orangerie", the character of Jonathan House is shown to be haunted by his encounter with Orangerie as he forever carries him as being worthy to forget his encounter. This idea is emphasized in Chapter Eight as Jonathan is described as having had some forgotten score with the word "Jonathan" being used to convey the arrested nature of what has happened and how this will have a negative impact on Jonathan.

Additionally, a man is also shown to be haunted by the events which have happened due to the fear of ever possessing him as having numerous dark nights' sleep. This is significant as sleep is a time when people are able to escape the pressures of the world in which they live, usually to be good or evil, are witnessed by showing how Jonathan's haunt can also occur. Similarly, writers also gravitate upon the idea of so his
Aesop's famous character, 'Oedipus' or 'Oedon', being haunted by the supernatural, as stated in the novel. The way in which Oedipus presents himself is through his passion for escape or 'escape', due to the fear of his past sins. Oedipus's dependence on opium as a form of escape is highlighted when we realize the hideous hunger for opium began to grow at him, with the word 'grow' implying that an escape may be found for consequences if Oedipus does not quit his escape, suggesting that his sins are supernatural or persistent in haunting him. Moreover, in 1888, before the novel was published in 1890, the 'Purity of Place' made drugs illegal. Something well known in society. But by presenting Oedipus as turning to an illegal substance in order to escape his haunting, we see the extent of Oedipus's haunting as he is unable to do anything necessary to escape this. Therefore, both words in 'an' and 'from' characters are haunted by depression and use opium to escape a sense of fear and their...
It could be argued that both works use significant female characters within their works to present the idea of them being haunted, with another example being shown through more in ‘Dracula’, the character of Lucy Westenra is shown to be physically haunted by Count Dracula as the reader is shown how he makes frequent visits to her room and she is prevented from leaving. This has on her a ‘ghastly’ look about her which connotes the universal presentation of her being ‘haunted’. As a result of his visits, she is able to highlight the viscosity of her being haunted as the word ‘haunted’ has connotations of someone you are no longer friendly with, perhaps to demonstrate the negative psychological and physical impacts being haunted has both on her personality, worry is also presented as being constantly present, again as a result of the haunting, due to this, she was wireless by a knocking on the windows. This is significant as it makes the reader anxious, as with the reader is inclined to assume it is a presence, it may be an other creature such as a bird. Thus this ambiguity further demonstrates the negative psychological impacts of the haunting on Lucy and with the negative impacts you can...
have she refer to him as 'Prince Charming'.

'Prince Charming' has connotations of royalty and may refer to be used to show how strong and daring he has over her. Cumberbatch's use is present to convey his choice as especially the phrase 'her power until' indicating her affair is opposed to a point of view which is able to connect the dominating woman. Cumberbatch has had an impact due to the fact she no longer feels 

fight from something. She was once fully possible about. Furthermore, ultimately showing woman's 

unrealistic, which has always commit suicide. This explicates the negative impact of being being 

haunted by the idea of Cumberbatch, however, it 

could be argued that which was ever to 

encase the position of women in Victorian 

society, so he may be suggesting that unaffected
one depends on man could ultimately lead to despair, and this may be carried far, for a change in society's values. By using the example of Romeo's character, one can see how society's values lead to his downfall. The elements of the supernatural, love, corruption, and being haunted by one's past.

Both cases also carry how their characters are haunted by religion, perhaps to conform to the heavy religious nature of Victorian society. This idea is emphasized by Oedipus, it is Oedipus's flaw to avoid his own which ultimately leads to murder and disaster, which uses guilt as a proxy for religious morals within the novel as demonstrated by how Oedipus warns to help certainreek operators. This is repeated in the phrase 'pray often, pray as the repetition of the word 'pray' emphasizes. Now, this is the only way Oedipus can be forgiven for his crimes and immoral actions. Moreover, it could be argued that Oedipus is haunted by the idea of religion, due to the fact he recognizes what he has done. Writing that this causes him to commit an ultimate act of murder which is able to show...
this as following this a strange sense
of anger came over him (person). Union the
word "strange" being used to convey the
uncertain nature of the situation, perhaps
because person is unable to escape revision
which has been haunting him. It could be
suggested, Brown also drawn upon the idea of
religion, haunting his characters. Yet his references
to love appear much more subtle, it is appear
to the reader that numerous characters believe
they are acting in the name of God, as
illustrated by the fact. Several emphasis
how to (the church) is one of God's true
deal, implying how no matter what the
circumstance, the characters are all haunted by
religion. Furthermore, it also presents mind
as a character, who is particularly haunted
by religion. Due to the fact, he would
rather said "no than be shamed by God." By
comparing these two sets ideas, Brown is able
to emphasize the extent to which man is
haunted by this as the idea of "deem" and
"shame from God" as one in the same,
by doing so, Brown may be enforcing the
highly crucial nature of Victorian society
as on the whole religion overrode the local
for many people. Thus by showing how his characters’ conformed to ‘God’s will’ despite the challenges they may face, Street may be re-enforcing the idea of importance of 
religion in Victorian society. Therefore, both writers present the character as being haunted 
by religion. Religion can been literally seen 
The consequences of sin can not be escaped as 
‘God is ever present’.

Overall, both Stone and Wilde use haunted 
characters to demonstrate the supernatural 
and physical impacts of the

supernatural and evil. Moreover, both use this
idea to highlight how ultimately conforming 
giving in to these powerful forces can lead to someone suffering as illustrated by the
emphasis on the importance of religion as by 

having portrayed this ‘sinner’ character, Wilde portrays 

a sense of moral action or control which Siva brings 

and forever bounces the characters.
Text 1: FRANKENSTEIN

Text 2: NEVER LET ME GO

Mary Shelley portrays adversity in Frankenstein through the scientific creation of a monster who is rejected from society. Similarly, the author creates a dystopian society where clones face adversity from the outside world. Both the clones and Frankenstein’s monster were created to be sub-human but were never meant to integrate with society. However, the author allows their response by giving them a voice, allowing the reader to sympathise with their questioning words on why these characters should face adversity.

The character of Tommy in Never Let Me Go perhaps faces the most adversity of all as she is rejected by her classmates before even entering the outside world. Despite many of the characters responding to their adversity through passivity and acceptence, Tommy shows signs of physical revolution through violence. 

Similarly, the narrator uses character words such as “instinct” and “inclination” to show Tommy’s physical power, a way of responding to the confined, strict society she was born into. This “instinct” seems dehumanises Tommy, and similar to the character of the monster in Frankenstein, suggests a lack of identity was caused these animal-like instincts.
also shows a lack of identity at one point 00 by saying 'What am I?' The use of the word 'what' shows how Victor's hubris has led to the denunciation and loss of identity of the monster as he was never considered to be a person. Therefore the monster responds to this adversity by becoming more human through education, unlike Tomney who becomes more anomalous. The monster educates himself and reads the biblical text 'Paradise Lost'. Shelley uses this text effectively to show the monster's rejection of science (and therefore of his creator) as he turns to religion. Victor responds to the lack of religion in Never Let Me Go however could be linked to a lack of identity and power. Religion is an alien construct only found through 'rumours', therefore there is little response to adversity as religion may cause them to question their creation. Shelley uses the monster to further respond to the rejection of a lack of religion in the novel to warn against the increasing secular society and the take over of science. In both novels, the voice of scientific creation makes the reader become an outsider in a world they are unfamiliar with.

The monster further responds to the adversity from man-kind through the imitation of others which he calls his 'friends'. This can be compared to Ruth in Never Let Me Go who tries to fit in by watching 'real' people on the TV and
The humanisation of the monster in Frankenstein is shown through phrases such as the 'gush of tears' despite Victor's attempt to separate the monster from humans with the use of speech marks to give distance. Later on in the novel, Shelley uses the theme of power to show how the oppressed can respond to adversity by the monster taking control. The monster calls his creator a 'slave' and himself his 'master'. Shelley uses these post-colonial like words to show the power rejection of the ethnocentric ways of 19th century society and to suggest that the colonised will rise up. Contrasting, a post-colonial belief of Never let me go shows a lack of response to adversity from characters who have been brainwashed into from birth into a single culture with little freedom. The characters never gain power like the monster due to their isolation, this is seen in the quote 'anyplace beyond Heathrow was a fantasy land'. The use of the abstract noun 'fantasy' shows the characters in the novel have little touch with reality, whilst being limited to only a small part of the world due to their fate being set out for them. In contrast, the monster shows a more response to adversity even the clones do.

Both authors use gender to show adversity. In Frankenstein, Victor usurps man and undermines women through science and by taking the role of creation; everyone he removes their voice from the novel. In the 19th century when the novel was
written, women were faced with great adversity by society but could show little response to due to morally binding laws. Even Shelley was undermined as a female writer as many people thought her husband Percy wrote the novel (it was not published under the name 'Mary' until later). This is evident in the novel as the female characters are portrayed as the 'victors'. Elizabeth is described as a 'powerful possession of my own', a objectifying her and giving all voice to Victor, her 'owner'. Although there are female characters in 'Never Let Me Go', the women's resistance to adversity such as Katy and Ruth, show the social progression of the time of women held great power in the novel. However, unlike in 'Frankenstein', women are not given the caring, nurturing role. The 'guardians' are disconnection from the children shown in the quote 'a spontaneous hug, a secret letter, a gift'—this role of care shows the adversity the clones face due to lack of love; they crave emotion in their society science dominated world. Therefore they respond to this adversity through human emotion with other clones. Sex is openly talked about in the novel, unlike 'Frankenstein' where male writers such as Shelley were restrained. However, like the clones, the monster faces adversity through form disconnection as he cannot have children- he is 'deprived of the
delight in and responds to this through forcing Victor to create another monster.

To conclude, the characters in Frankenstein respond strongly to adversity due to their freedom, although the women in the novel are not given a voice to respond. The characters in Never Let Me Go are forced to face adversity with subtlety.
# Commentaries and Marks

<table>
<thead>
<tr>
<th>Script</th>
<th>Question</th>
<th>Commentary</th>
<th>Mark AO1-2</th>
<th>Mark AO3-4</th>
<th>Total Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>The student focuses on the question well, but does not have much to say. Note the two small paragraphs on page 3 of the response and the page long conclusion which might have been more helpful if those points had been developed within the essay. The AO2 is weak, but some of the context a little better. Couldn't be deemed 'general understanding/exploration'. AO4 is limited, the texts largely separate until the conclusion.</td>
<td>7</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>This script is largely simplistic in its response. The student has not really addressed half of the question 'the harmful effects of'. There is some merit in the AO2 observations, but the context is limited and generalised. Connections are a little more than limited given that the connections are sometimes related to technique/meaning.</td>
<td>8</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>This response is very context heavy, and sometimes this context is expressed a little strangely. The expression is clear, but there is a lot missing on anxieties about scientific development. The candidate is also stronger on Wells than Atwood. Connections are more than limited, but only a few deemed as having straightforward examples.</td>
<td>12</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>This script is fluent and the expression clear. It does however sometimes stray from the question. The AO2 and 3 do not go beyond general exploration and the response is short, so there are limited opportunities for depth too. Some of the AO2 choices lack the exploration we would expect for level 3. The connections between texts are general and straightforward.</td>
<td>14</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>This script's AO1 suffers because the ideas are often muddled and there are some strange contextual points. However, there is depth in the response, not just surface readings for AO2. It just moves into level 3 for this reason. The connections fulfil everything in level 3 and just slip into level 4.</td>
<td>15</td>
<td>5</td>
<td>20</td>
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<td></td>
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<td>The candidate does explore the topic, but not consistently. In certain places, the clarity of the argument in relation to the question focus of how characters mature is lost. There are some pleasing observations about the writers’ techniques, but again, not always securely chosen. Context is included but repetitive at times. The connections are straightforward, mainly signalled by ‘also’.</td>
<td>19</td>
<td>4</td>
<td>23</td>
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<tr>
<td>7</td>
<td>2</td>
<td>This response struggles with structure - it strays from the question focus of loneliness, and appears to dip in and out as if the student is not writing about a whole text. That said, the AO2 and 3 are better, relevant, and with some nice moments of analysis in places - more level 4 than AO1. The connections between the texts are nothing more than ‘straightforward’ however.</td>
<td>23</td>
<td>4</td>
<td>27</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>This script is fluent and relevant to the question mostly. There are some issues over arguing what is a ‘domestic setting’. The AO2 is clear, but very little explicit language and structure analysis. The student is aware of the writer however. The context is clear, but minimal. AO4 is better, the connections are clear, certainly.</td>
<td>21</td>
<td>6</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>This script reads well, with good focus on the question and return to the 'haunted' idea. There is a lack of sophistication in the expression and the AO2 observation choices which prevents it from being level 5. The context is strong. In terms of AO4, the connections are clear, but a really good candidate would flick between texts more consistently.</td>
<td>27</td>
<td>6</td>
<td>33</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>AO1 strong in this script; a couple of awkward moments, but largely consistent. AO2 is clear, and again consistent, but there are issues with the sophistication of the choices – not ‘discriminating’ as in level 5. The context is significant and relevant. Connections between the texts are consistent and also quite subtle and engaging in places.</td>
<td>28</td>
<td>7</td>
<td>35</td>
</tr>
</tbody>
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