

Sense and Sensibility

Exam Preparation Pack
for AS Level Eduqas English Literature

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Contents

Thank You for Choosing ZigZag Education.....	ii
Teacher Feedback Opportunity.....	iii
Terms and Conditions of Use	iv
Teacher’s Introduction.....	1
Students’ Introduction.....	2
Specification Information	2
Revision Notes and Activities.....	3
The Construction of <i>Sense and Sensibility</i>	3
Key Characters and Relationships.....	4
Developing Critical Analysis Skills	8
Get to Know the Text	8
Remembering Key Quotations	10
Essay Builder.....	14
What Skills Do You Need to Demonstrate?	14
Essay Plan and Structure	14
Practice Essay Questions with Indicative Content	18
Essay Questions with Sample Candidate-style Responses and Commentary.....	34
Answers to Complete the Quotes	39
The Day of the Exam	41

Teacher's Introduction

This Exam Preparation Pack has been written to support the teaching and studying of Jane Austen's novel *Sense and Sensibility*, in preparation for the Eduqas AS Level English Literature examination. The pack is designed to be a cohesive and complementary element in the delivery of a scheme of work involving the study of *Sense and Sensibility*. Activities challenge students to 'think themselves into' the world of Jane Austen, to engage with the text and develop confidence in creating an analytic and coherent response to the focus of examination essay questions.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The pack includes:

Preparation Prompts

- Throughout the pack, Preparation Prompts offer practical suggestions to help students develop effective essay-writing skills, including reading for critical analysis, note-taking, and structuring essays. There are tips for remembering key quotations, and some quotations based on characters in the novel are included as starting points for identifying significant aspects of the text. This pack also contains activities to develop individual responses and group discussions focusing on specific aspects of the novel.

Revision Notes and Activities: The Construction of *Sense and Sensibility*

- Key points of Characterisation, Plot, Narrative and Stylistic Techniques, Perspectives, Themes, Attitudes and Values in *Sense and Sensibility*, with Preparation Prompts and activities designed to engage the student with the text and enable assessment of progress

Developing Critical Analysis Skills

- Reading to develop an analytic response to key scenes
- Key quotations with extension activities and answers

Essay Builder

- What skills do you need to demonstrate?
- Essay Plan and Structure
 - Extension Activities and Preparation Prompts to help you get the most out of a practice essay question: gathering and structuring ideas to create an effective response; planning and sequencing information
 - Practice Essay Responses: Extension Activities to develop a critical response to essay questions, encouraging both group and individual analysis and assessment
 - Ten Essay Questions with Indicative Content
 - Essay Questions with Sample Candidate-style Responses, and Commentary

The Day of the Exam: A final Preparation Prompt

The edition of *Sense and Sensibility* used as reference in this exam preparation pack: Penguin Classics, 2003 edition edited and with an introduction and notes by Ros Ballaster. ISBN 978-0-14-143966-2

October 2017

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Students' Introduction

Specification Information

Eduqas AS English Literature

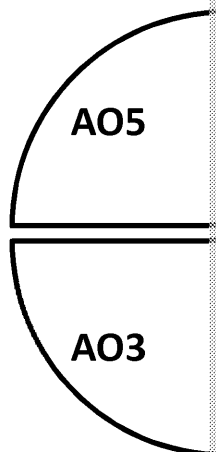
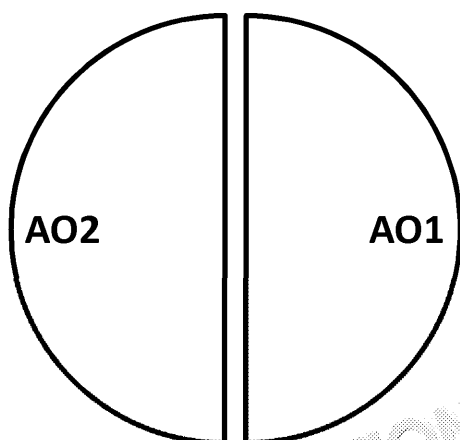
Component 1, Section A: Textual Analysis Pre-1900

- Closed-book written exam
- One two-part question for each set text
 - Part (i) is extract-based
 - Part (ii) is based on the whole text
- 20 marks for part (i)
 - AO1: 10 marks
 - AO2: 10 marks
- 40 marks for part (ii)
 - AO1: 10 marks
 - AO2: 10 marks
 - AO3: 10 marks
 - AO5: 10 marks
- Eduqas recommends spending around 1 hour and 15 minutes on Section A
- The exam for Component 1, Section A (Sections A and B) is 2 hours long and is written



Part (i): 20 marks

Part (ii)



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Revision Notes and Activities

The Construction of *Sense and Sensibility*

Key aspects of *Sense and Sensibility*: Characters, Narrative and Stylistic Techniques, Attitudes and Values

Preparation Document

Starting point for critical analysis of *Sense and Sensibility*:

As you study *Sense and Sensibility*, add notes to and extend the template below, with key points for analysis. Use chapter/page references to 'pin' the key aspects you have identified.

How are characters revealed? Through access to their thoughts? By what they say? Are we guided by the narrator?	
How does Austen establish the relationships between characters in <i>Sense and Sensibility</i> ? Is it all about family?	
What themes do these characters 'carry'?	
What attitudes and values are revealed? How do they link to wider social conventions as presented in the novel?	
What is the attitude of the narrator and how is this revealed?	
What is the role of irony in the novel?	
In what way could <i>Sense and Sensibility</i> be regarded as a comedy?	

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Key Characters and Relationships

Who's who in *Sense and Sensibility*?

'Old' Mr Dashwood	deceased; the 'last owner by name' of Norland Park; family for generations
Mr Henry Dashwood	deceased; son of 'Old' Mr Dashwood; inherits Norland Park a year later
Mrs Henry Dashwood	widow; mother of Elinor, Marianne and Margaret
Miss Elinor Dashwood	19 years old at the start of the novel; secretly in love with Edward Ferrars; marries him
Miss Marianne Dashwood	16 years old at the start of the novel; loves John Willoughby; eventually marries Colonel Brandon
Miss Margaret Dashwood	13 years old at the start of the novel; sister of Elinor and Marianne
Mr John Dashwood	son of Mr Henry Dashwood and his first wife; half brother of Elinor, Marianne and Margaret; has inherited Norland Park on the death of his father
Mrs Fanny Dashwood	wife of John Dashwood; daughter of Mrs Ferrars; sister of Edward and Robert
Master Harry Dashwood	only son of John and Fanny Dashwood; aged between 1 and 2 at the start of the novel
Mrs Ferrars	widow; mother of Fanny, Edward and Robert
Mr Edward Ferrars	brother of Fanny Dashwood; secretly engaged to Elinor Dashwood and ultimately marries her
Mr Robert Ferrars	brother of Fanny Dashwood; ultimately marries Lucy Steele
Miss Lucy Steele	secretly engaged to Edward Ferrars; ultimately marries Robert
Miss Nancy (Anne) Steele	older sister of Lucy
Mrs Jennings	widow; mother of Lady Middleton and Charlotte Palmer
Sir John Middleton	owner of Barton Park and Barton Cottage; cousin of Mr Palmer
Lady (Mary) Middleton	wife of Sir John Middleton
Mrs Charlotte Palmer	wife of Mr Palmer; daughter of Mrs Jennings; sister of Mr Palmer
Mr Thomas Palmer	husband of Charlotte Palmer; aspires to become a clergyman
Mr John Willoughby	cousin and heir of Mrs Smith, from whom he has inherited a large fortune; appears to be in love with Marianne Dashwood but eventually marries the wealthy Sophia Grey
Mrs Smith	widow; 'old cousin' (Chapter 44, p. 299) of John Willoughby; does not appear in novel
Miss Sophia Grey	the wealthy ward of a Mr and Mrs Ellison; ultimately marries Willoughby
Colonel Brandon	owner of Delaford; friend of Sir John Middleton; parsonage in his gift; eventually marries Marianne Dashwood; is in love with Marianne Dashwood; for most of the novel, but ultimately, Colonel Brandon and Marianne Dashwood are reunited
Mrs Eliza Brandon	deceased cousin of the Colonel; his first love
Miss Williams	illegitimate daughter of Eliza Brandon; unmarried; does not appear in the novel

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Preparation Prompts

A. Characters

1. Consider Austen's characterisation of male and female characters. Discuss her statement that 'Austen's female characters in *Sense and Sensibility* are far more characters'. Give evidence from the text to support your opinion.
2. Compare and contrast the characters of Elinor and Marianne Dashwood. Why demonstrate that each grows in self-awareness and is different at the end than when we first meet them?
3. Support your evidence from the text, compare and contrast the characters of Brandon and John Willoughby. Consider how Austen uses the traits she gives them to drive the plot of *Sense and Sensibility*.
4. In groups, create and collate word cards taken from the novel that help to describe Mrs Jennings; Mrs Dashwood; Fanny Dashwood; John Dashwood; Sir John Middleton. Without attaching a name to each word list, challenge other groups to see if they can identify the character based on the words you have chosen. Could any words 'fit' more than one character?

Key elements in character relationships

1. Whole group activity: draw up 'family trees' for the characters in *Sense and Sensibility* and show how they connect to other 'families'.
2. Create a map of real and imaginary locations found in *Sense and Sensibility* and label them (with chapter references) that occur at each of these locations.
3. Draw up a timeline of the events that lead up to:
 - the marriage of Robert Ferrars and Elinor Dashwood
 - the marriage of Colonel Brandon and Marianne Dashwood
 - the marriage of Robert Ferrars and Lucy Steele
4. As you study the novel, make a note of references to money, wealth and inheritance. Who makes the reference; consider the significance to the plot of the timing of the reference.

B. Plot structure

1. What happens when?

Working in small groups, create a storyboard for the plot of *Sense and Sensibility*. What are the key events in each chapter?
Note points of dramatic tension – how does Austen create these?
Visualise the settings of each scene – are they domestic or in the external landscape? In what way could the setting of a scene be said to be significant?

2. The 10-sentence challenge!

Working on your own, summarise each chapter and characters in *Sense and Sensibility* in 10 sentences. Share your summary with a partner in your group. Compare and discuss your individual summaries.

3. 50 chapters in 50 minutes

Shuffle the 50 labelled Chapters 1–50 and distribute them around your whole class. Your challenge is to sum up, in a minute or less, all that happens in each of the chapters. Work as a group to put the completed summary cards in order and discuss if any chapters or if anything has been overlooked.

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C. Austen's narrative and stylistic technique

Consider use of direct speech; free indirect discourse; the creation and purpose of a guide to character; creating ironic perspective; parallel events; symbolism; the role of coincidence.

Make a note of examples as you find them, using chapter/page references:

Consider the purpose of ambiguity – of meanings left unclarified, questioned or challenged.

Make a note of examples as you find them, using chapter/page references:

In what ways does the narrator's voice contribute to perspective?

Make a note of examples as you find them, using chapter/page references:

Why is the sequencing of information important? Consider the purpose in the novel of coincidence.

Make a note of examples as you find them, using chapter/page references:

D. Perspectives

1. Put yourself in the character of John Willoughby. Using his conversation with Eliza, write a letter he might have written to Marianne, if Sophia Grey had not dictated what he said.
2. We do not 'hear' the proposal of marriage made by Edward Ferrars to Elinor Dashwood, or by Robert Ferrars to Lucy Steele. Choose a dialogue between the characters involved. Consider how to show not only what is said but also the feelings and motivations of the characters.
3. Discuss the difference between a plot twist (you can find examples in Chapters 1, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47) and a coincidence. Create an example of a plot twist and a coincidence and discuss their significance.
4. Imagine that *Sense and Sensibility* was written in a time when social media had not changed. What comments and images might Marianne post? How do you think her friends would respond?

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E. Themes, attitudes and values in *Sense and Sensibility*

Courtship and marriage; appearance and reality; misjudgement, misdirection and concealment; education; power, wealth and social convention; England and 'Englishness'; individual and society

1. Could '*Distrust and Dislike*' be a secondary title for *Sense and Sensibility*? Work in groups to find examples of where dislike and distrust are evident in the novel (consider the relationship between Mrs Ferrars and Lucy Steele towards Elizabeth; Marianne Dashwood's relationship to John Willoughby's relationship to Catherine Morland, for example). Are these feelings justified? Consider how this contributes to the themes of secrecy and concealment and to the attitudes and values in *Sense and Sensibility*.
2. Working in groups, in the character of either Marianne Dashwood or Lucy Steele, write a speech on the topic of courtship, engagement and marriage.
3. In groups, create a 'word cloud' around the theme of England, Englishness and the nineteenth century.
4. Working in groups, draw up a 'wealth and power' chart to show characters' positions. Does the case that those characters with most wealth always have most power? How does this contribute to attitudes and values in *Sense and Sensibility*?
5. How do the words we choose affect meaning and influence how we see the world? In groups, create a description of your school, or a building familiar to you all, in the language of 'sense' and secondly in the language of 'sensitivity'. What features are emphasized in each? How do the descriptions make you see the building in a new way? Is one description more convincing than the other?

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Developing Critical Analysis

The wonderful thing about writing a response to an English Literature exam question is that you have the chance to contribute *your* analysis and interpretation of the text: it's your chance to demonstrate your understanding of the text, to argue your case convincingly and show that you can accurately use critical interpretation, using appropriate and accurate evidence from the text.

Get to Know the Text

Using the table below, analyse the significance of key scenes. Some key scenes are identified for you.

Consider: The contribution to the overall plot; the contribution to dramatic tension; the revelation of individual characters and the interplay between characters; narrative techniques; the narrator, dialogue, use of plot twists, coincidence, flashback, irony.

Key scene	Critical analysis
Chapter 1: The family background	
Chapter 2: John and Fanny Dashwood	
Chapter 4: The discussion about Edward Ferrars	
Chapter 7: The introduction of Mrs Jennings and Colonel Brandon	
Chapter 8: The discussion about Colonel Brandon (interesting comparison with Chapter 4)	
Chapter 9: Marianne's fall and the introduction of John Willoughby; Sir John Middleton's opinion of Willoughby	
Chapter 13: The cancellation of the visit to Whitwell	
Chapter 15: Willoughby's sudden departure	

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Chapter 17: Discussion revealing characters' attitudes and values	
Chapter 22: The conversation between Elinor and Lucy Steele	
Chapter 23: Elinor's response to Lucy's revelation	
Chapter 28: Marianne goes to Willoughby at a party	
Chapter 29: The letters between Marianne and Willoughby	
Chapter 31: Colonel Brandon tells his story to Elinor	
Chapter 34: John and Fanny Dashwood's dinner party	
Chapter 37: The news of Nancy's revelation to Fanny Dashwood that Lucy is engaged to Edward	
Chapter 43: Marianne becomes ill	
Chapter 44: Willoughby's attempt to explain his behaviour	
Chapter 47: The news of Lucy's marriage	
Chapter 49: Elinor and Edward	
Chapter 50: The narrator's perspective on Marianne and the marriages	

Remembering Key Quotations

- When you are learning quotations, look carefully at the spelling used by Austen and modern-day spelling (learning this difference can also help you to remember).
- You could try visualisation: focus on scenes that have a strong emotional or dramatic quality and link these to your recollection of them. For example, what quotations would you use to describe the following scenes?
 - ❖ Chapter 2, when John and Fanny Dashwood discuss the matter of what to do with the Dashwood and the sisters
 - ❖ Chapter 5, when Marianne and Elinor bid a tearful farewell to Norland
 - ❖ Chapter 9, when Marianne falls
 - ❖ Chapter 27, when Elinor and Marianne argue
 - ❖ Chapter 28, when Marianne sees Willoughby at the dance
 - ❖ Chapter 43, when Marianne's illness reaches a crisis
 - ❖ Chapter 44, when Elinor is confronted by Willoughby
 - ❖ Chapter 48, when Edward reveals he has not married Lucy Steele
- Identifying key themes, such as 'money', 'power', 'secrecy' and 'loyalty', can help you to understand the mind and link these themes with characters.
- Repetition, out loud, even in front of a mirror, mimicking the idiolect of the character, can help you to try to commit a quote to memory; when you need to recall it, you can 'list' the quote, or try singing the quote, or walking up and down wearing a silly hat while you recite it.
- Quotations do not need to be long, but they do need to be relevant, supporting your argument.
- Consider the author's purpose: why did Austen make the linguistic choices she did? How does the idiolect contribute to our understanding of character? Does the quote demonstrate a particular attitude? How does it show how she guides our perspective? How does she manipulate language?

Quotes: Extension Activities

1. Who said what?

In small groups, create 'anonymised' word or phrase cards of up to five words or phrases used by each of the following characters that reveal their attitudes and values.

- Elinor Dashwood
- Marianne Dashwood
- John Willoughby
- Colonel Brandon
- Mr. Jennings
- Fanny Dashwood
- Lucy Steele

Mix up the cards and challenge other groups to see if they can identify 'who said what'.

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2. Complete the quotes

Team up and see who can complete one of the four groups of quotations below. When all the quotations are completed, work as a whole group to sort the quotations into four groups and create a 'quick quote' chart for reference. [Completed quotations can be found in the 'Quick Quote' chart on page 40.]

Group 1

- Chapter 7, p. 35-36: Mrs Jennings is thought of by John as being 'a very good natured, merry, _____, _____ seemed _____, and _____'.
- Chapter 44, p. 299: Willoughby says '... it had been for some time my intention _____'.
- Chapter 29, p. 174: Marianne receives a letter '_____ cruel' from Willoughby.
- Chapter 34, p. 216: When Fanny Dashwood first meets Lady Middleton, 'the _____ hearted selfishness on both sides, which mutually attracted them; and the _____ in an _____, _____'.
- Chapter 37, p. 250: The narrator describes John Dashwood, saying 'his _____ provocation, and he never wished to offend anybody, _____'.
- Chapter 18, p. 95: Edward says that he knows 'nothing of _____'.
- Chapter 1, p. 7: '... But Mrs John Dashwood was a strong caricature of her husband'.
- Chapter 3, p. 18: Mrs Dashwood says 'I can find _____ sentiment of _____'.
- Chapter 50, p. 352: 'Marianne _____ was born to an _____. She was _____, and to _____, by her conduct, her _____'.
- Chapter 4, p. 22: The narrator describes Marianne 'to say what she did not _____'.
- Chapter 9, pp. 44-45: Marianne sees Willoughby as 'equal to what her father _____'.

Group 2

- Chapter 44, p. 299: Willoughby '... I have, by raising myself to affluence, _____'.
- Chapter 21, p. 118: The narrator describes Marianne 'it was impossible for _____'.
- Chapter 39, p. 264: Colonel Brandon comments 'The cruelty, the _____ divide, _____ long attached to each other, is terrible'.
- Chapter 10, p. 49: Marianne says 'I have _____ against every _____'.
- Chapter 1, p. 8: The narrator comments on Elinor's 'strength of _____' and '_____'.
- Chapter 11, p. 57: Elinor speaking to Colonel Brandon about Marianne '... _____ systems have all the unfortunate tendency _____'.
- Chapter 21, p. 118: Marianne cannot say what she does not feel, so 'upon _____ task of telling lies _____'.

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- h) Chapter 22, p. 129: When Lucy reveals that she is engaged to Edward Ferrars, she says: '____.'
- i) Chapter 37, p. 246: Elinor to Marianne '... *after all that is bewitching in the prospect of marriage and all that can be said of one's happiness*_____, *it is not possible that it should be so.*'
- j) Chapter 47, p. 327: Mrs Dashwood to Marianne 'Rather say your mother and I are _____.'
- k) Chapter 44, pp. 301–302: John Dashwood to Elinor 'My affection for Marianne and my attachment to her was all _____, or get the same from the same sources, ...'

Group 3

- Chapter 21, p. 116: Lucy is acknowledged to have '*considerable beauty; she had _____, and a _____, which though it did _____ her person.*'
- Chapter 22, p. 122: Elinor realises that when she is with Lucy, she is '*in the _____ joined _____ with ignorance*'
- Chapter 3, p. 17: The narrator describes Edward Ferrars '*He was not happy to make them pleasing*'
- Chapter 1, p. 7: The narrator's ironic perspective gives us more insight into Dashwood: '*He was not an ill-disposed young man, unless to be rather _____ - _____*'
- Chapter 10, p. 51: Elinor reflects on the character of Colonel Brandon '*his _____, free of any natural gloominess of temper*' ... '*disappointment.*'
- Chapter 19, p. 100: Edward describes himself to Mrs Dashwood as '*an idle _____*'
- Chapter 40, p. 271: Edward says of himself '*I am no _____*'
- Chapter 37, p. 245: When Marianne learns that Edward has been secretly married, she thinks of him as '*a second _____*;'
- Chapter 49, p. 346: Edward tells Elinor '*I am grown neither _____ nor _____ to grow _____*'
- Chapter 41, p. 280: Robert Ferrars' reaction to Edward's engagement to Marianne is '*forever ... he has done for himself completely! - shut himself out for ever*'
- Chapter 10, p. 53: Marianne says of Colonel Brandon '*he has neither _____ understanding has no _____, his feelings no _____, and his voice no _____.*'

Group 4

- a) Chapter 41, p. 278: Elinor of Mrs Ferrars 'she cannot be interested _____ not be so weak as to _____, and yet retain the an
- b) Chapter 7, p. 36: Marianne and Margaret quickly decide that Colonel Brandon 'for he was on the wrong side of _____.'
- c) Chapter 18, pp. 95–96: Edward Ferrars tells about what he likes 'I like _____ I do not like _____, _____ trees _____ no _____ like _____, _____ cottages...'
- d) Chapter 31, p. 212: Colonel Brandon warns Elinor 'You will find me a very
- e) Chapter 32, p. 204: Colonel Brandon continues to make '_____ inquiry
- f) Chapter 15, p. 82: The narrator describes Marianne 'She was without an _____.'
- g) Chapter 42, p. 285: Elinor believes that Colonel Brandon regards her as
- h) Chapter 49, p. 344: Colonel Brandon and Edward 'advanced _____
- i) Chapter 50, p. 352: The narrator comments on Colonel Brandon as he m _____ was _____ for every past _____'
- j) Chapter 9, p. 45: Sir John Middleton believes Willoughby to be 'As _____
- k) Chapter 41, p. 281: Robert describes Lucy as 'the _____ best _____ girl'



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Essay Builder

What Skills Do You Need to Demonstrate?

Your response needs to show you:

- ✓ can create considered, critical analysis in response to the given essay question and show how meaning is constructed
- ✓ write accurately and communicate your ideas clearly and demonstrate your understanding
- ✓ appropriately use critical terminology and concepts
- ✓ recognise and evaluate attitudes and values present in texts
- ✓ recognise the impact and importance of culture and context on authors and texts
- ✓ in your analysis, refer with knowledge and understanding to varying interpretations
- ✓ communicate clearly, using an appropriately academic register
- ✓ use quotations from texts and critical sources accurately and appropriately

In the run-up to the exam, try to get as much practice as you can under exam conditions, working in silence on your own...

Essay Plan 1: Structure

What is an essay and why should you plan it?

An essay in response to an examination question is an opportunity for you to communicate a planned response to the question, focus and to show the examiner that you understand and can critically analyse the text.

- **Notice key words in the examination board instructions:** for Part (i) of Section A, you are asked to **respond to a printed extract from the set text and to show your knowledge and understanding of the text**. For Part (ii) of Section A, you are asked to show your **wide understanding of the novel as a whole**.
- Take note that in Part (ii) of Section A, you are also expected to **refer to the context** – this means that you need to use evidence from the text to show your awareness of how the novel relates to the time in which it was written and show how the context contributes to your analysis and enriches your interpretation.
- The Introduction, written by the editor, Ros Ballaster and the Appendix at the end of the edition of *Sense and Sensibility* (ISBN-13:978-0-141-43976-2), will give you access to research some of the contextual influences that have been associated with *Sense and Sensibility*.

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Preparation Prompts: Practice Essay Planning

- Having good ideas and knowing the text well is great, but it is not enough.
- You might find it useful to remember the **B4C Strategy: Be Coherent, Cohesive** – in other words, express your ideas clearly; link them to the question focus, in other words, demonstrate your ability to analyse the text in response to the question focus; use of appropriate critical terminology in your analysis.
- Always keeping in mind the question focus, you need to be able to **sift, sort** and create a structured, coherent and effective response and avoid 'here is everything I know about...'
- A five-paragraph essay could be a useful structure:

An introductory paragraph, where you set out the frame of your argument – the question focus, followed by three paragraphs that each develop an aspect of your critical analysis of the novel, appropriate to the question focus. The final paragraph where you sum up what you have shown in the previous paragraphs and how you have answered the question that has been asked and demonstrates that you can contextualise your response to the question in terms of different interpretations.

Get the most out of a Practice Essay Question

- Preparing your response to practice exam essay questions
- Extension activities for essay preparation
- 10 essay questions with indicative content and extension activities
- Candidate-style essay responses with assessment commentary

Getting the most out of – and putting the most into – a practice essay question

- Read the question carefully, looking for key words – this gives you the framework to take.
- **Everything in your response must be relevant to the focus of the question** – about the novel...'
- Try out different ways of making notes and see which way works best for you
 - create notes, a mind map (spider diagram), bullet-point list or chart around the question – for example, this might be about the way a character is presented or developed
 - you could research into note-taking apps and what they might offer to support you
- Create an 'overview' of your knowledge of events in the novel and decide what you are going to focus on to support your response to a particular question.
- Think about the order in which you are going to present the elements of your response.
- Plan around ideas; support each idea with evidence from the text.
- As well as thinking about your strategy, when you set out to write a practice essay, spending some time considering the technicalities, such as your spelling, punctuation and grammar. Are your answers always 'to the point', or does your response sometimes drift away from the focus? In a real exam essay response, are you able to plan your time well or does your idea change as you write?

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Extension Activities for Essay Preparation

A. Three Preparation Strategies

It could be tempting, when faced with an essay question and a ticking clock, to rush. Just as, when you are learning to drive, you need to learn to do things in a certain sequence, learn to do things regularly – and it is the same with essay writing. So how do you prevent the ‘kangaroo’ approach to writing an essay?

1. Create a ‘mind map’ (‘snowflake’ diagram) and plan a response to the following essay question: **‘Discuss the significance of inheritance and power in *Sense and Sensibility*’**
2. Create a bullet-point list and plan a response to the following essay focus: **‘With supporting evidence from the text, examine and comment on the purpose of Austen’s use of the omniscient narrator in *Sense and Sensibility*’**
3. Create a five-paragraph structure to create a response to the following essay question: **‘Discuss the significance of family relationships in *Sense and Sensibility*’**

For example:

Paragraph 1:

Introduction and thesis (for example, that you believe that family relationships are central to the characterisation, themes and plot in *Sense and Sensibility* and that these relationships include themes such as power and wealth, secrecy and concealment, loyalty and trust, and that these are all on the social conventions that frame the lives and choices of the characters)

Paragraph 2:

Argument and evidence for your first point (for example, the fundamental importance of family structure to the fate of Mr and Mrs Dashwood and her daughters)

Paragraph 3:

Argument and evidence for point 2 (for example, the relationship between John and Mrs Ferrars and the inheritance laws that mean that John becomes the owner of Norland, their attitudes to money, and contrast this with the relationship between Mrs Ferrars and her sons and daughters and Jennings and her daughters.)

Paragraph 4:

Argument and evidence for point 3 (for example, the significance of the close relationship between Elinor and Marianne Dashwood and between John and Mrs Ferrars and their sons and daughters on both themes and plot)

Paragraph 5:

Conclusion (for example, reiterating that family relationships frame the characters and the plot in *Sense and Sensibility*. These relationships are contextualised within the social conventions of the time and much of the dramatic tension, motivation and conflict stems from the characters’ actions within which the families operate. Indicate that you believe you have read the text carefully and that family relationships are of central importance in the novel, through the evidence from the preceding paragraphs. If possible, show that you have read more widely on the topic and how this relates to the question focus.)

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B. Sift, sort and sequence your evidence

Reorganise points (i)–(v) below to create an effective structure for a response to the question.

‘With close reference to at least three parts of the novel, discuss the role of social convention in *Sense and Sensibility*.’

Consider:

- Are points (i)–(v) all relevant to the question, *as is*? Are there any further points that you think are relevant?
- Are all the examples for critical analysis relevant to the question? Are there more?

i	<p>Evidence to show dramatic tension between other characters and social convention</p> <ul style="list-style-type: none"> • the story of Eliza Williams and the different consequences for her and her sister - examples for critical analysis: in Chapters 31, 44
ii	<p>Evidence to show dramatic tension between Marianne and social convention</p> <ul style="list-style-type: none"> • relationship to Willoughby - examples for critical analysis: in Chapters 10, 28, 29 • conflict with Elinor (Elinor’s attitudes and values follow social convention) - examples for critical analysis: in Chapters 13, 27, 29
iii	<p>Conclusion: social convention is both the framework of reference for the lives of the characters and a catalyst for dramatic tension – for example, the conflict between Marianne and Willoughby; the expectations of society about how a married woman should behave; the feelings for Edward and the obstacles to the expression of those feelings; the offering of appropriate examples from other nineteenth-century novels; evidence for critical analysis</p>
iv	<p>Explanation of Austen’s arguably didactic purpose in writing the novel; the familiarity of her audience</p>
v	<p>What is meant by social convention as presented by Austen in <i>Sense and Sensibility</i></p>

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Practice Essay Questions with Indicative

Ten Essay Questions with Indicative Content for Responses

1. Read the following extract, taken from Chapter 16 of *Sense and Sensibility*, to the questions which follow:

After a short silence which succeeded the first expressions and enquiries of meeting, came directly from London. No, he had not been in Devonshire a fortnight.

'A fortnight!' she repeated, amazed at his being so long in the same county with

He looked distressed as he added, that he had been staying with some friends

'Have you been lately in Sussex?' said Elinor.

'I was at Norland about a month ago.'

'And how does dear, dear Norland look?' cried Marianne.

'Dear, dear Norland,' said Elinor, 'probably looks much as it always does at this time of the year, walks thickly covered with dead leaves.'

'Oh!' cried Marianne, 'with what transporting sensations have I formerly seen you delighted, as I walked, to see them driven in showers about me by the wind! In the spring season, the air altogether inspired! Now there is no one to regard them. They are swept hastily off, and driven as much as possible from the sight.'

'It is not every one,' said Elinor, 'who has your passion for dead leaves.'

'No; my feelings are not often understood. But sometimes I sink into a reverie from which I am often roused. Now, Edward, attending to me, he said, 'Here is Barton valley. Look up it, and be tranquil. Did you ever see their equals? To the left is Barton park, amongst those woods, one end of the house. And there, beneath that farthest hill, which rises with steep

'It is a beautiful country,' he replied; 'but these bottoms must be dirty in winter.'

'How can you think of dirt, with such objects before you?'

'Because,' replied he, smiling, 'among the rest of the objects before me, I see a

'How strange!' said Marianne to herself as she walked on.

'Have you an agreeable neighbourhood here? Are the Middletons pleasant people?'

'No, not all,' answered Marianne; 'we could not be more unfortunately situated.'

'Marianne,' cried her sister, 'how can you say so? How can you be so unjust to family, Mr. Ferrars; and to my dear friends, who have behaved in the friendliest manner. How many pleasant days have they afforded to them?'

'No,' said Marianne, in a low voice, 'nor how many painful moments.'

- (i) Examine Austen's presentation of the character of Marianne in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss the character of Marianne and 'sensitivity' in the narrative.

Preparation prompt: exchange of views

Having written your own essay response, exchange your essay with the essay writing group. Each write a commentary on the other person's essay, highlighting strengths and noting areas that could have been developed further or were inaccurate.

In writing your commentary, consider:

- How well the essay responds to the question focus
- The introduction: does it clearly state the 'thesis' – the main argument / position?
- Are points relevant and well developed in the main body of the essay?
- Is there appropriate use of critical terminology?
- Are quotations used accurately and appropriately to support the argument?
- Are there appropriate references to other sections of *Sense and Sensibility*?
- Is there evidence of wider reading and other critical opinion?
- Does the conclusion make reference to the question focus and sum up how it responds?

2. Read the extract below and answer the questions which follow.

'Four months!' – cried Marianne again. – 'So calm! – so cheerful! – how happy! – By feeling that I was doing my duty. – My promise to Lucy, obliged me to be therefore, to avoid giving any hint of the truth; and I owed it to my family and solicitude about me, which it could not be in my power to satisfy.'

Marianne seemed much struck. –

'I have very often wished to undeceive yourself, and my mother,' added Elinor, 'I attempted it; – but without betraying your secrets, I never could have convinced'

'Four months! – and yet you loved him!' –

'Yes. I did not love only him; – and while the comfort of others was dear to me, from knowing how much I felt. Now, I can think and speak of it with little emotion; I suffer on my account; for I assure you I no longer suffer materially myself. I am not conscious of having provoked the disappointment by any imprudence as much as possible without spreading it farther. – I acquit Edward of all else; he is very happy; and I am so sure of his always doing his duty, that though now he is not, the end he must become so. Lucy does not want sense, and that is the foundation on which may be built. – And after all, Marianne, after all that is bewitching in the idea of attachment, and all that can be said of one's happiness depending entirely on another, it is not meant – it is not fit – it is not possible that it should be so.'

- Examine Austen's presentation of the character of Elinor Dashwood in this extract.
- With close reference to at least two other parts of the novel, discuss the theme of propriety in *Sense and Sensibility*.

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3. Read the extract below and answer the questions which follow.

'Well, sir, and what said Mrs. Smith?'

'She taxed me with the offence at once, and my confusion may be guessed. The of her notions, her ignorance of the world – every thing was against me. The and vain was every endeavour to soften it. She was previously disposed, I believe, to my conduct in general, and was moreover discontent with the very little attention that I had bestowed on her, in my former visits. In short, it ended in a tale which might have saved myself. In the evening of her morality, good woman! she offered to marry Eliza. That was all the business – and I was formally dismissed from her favour. The following morning, when I was to go the next morning – was spent by me in deliberation what I should do. The struggle was great – but it ended too soon. My affectionate conviction of her attachment to me – it was all insufficient to outweigh that dislike of those false ideas of the necessity of riches, which I was naturally inclined to increase. I had reason to believe myself secure of my present wife, if I chose to myself to think that nothing else in common prudence remained for me to do. I awaited me, before I could leave Devonshire; – I was engaged to dine with you, and it was therefore necessary for my breaking the engagement. But whether I should do so in person, was a point of long debate. To see Marianne, I felt would be dreadful; I could see her again, and keep to my resolution. In that point, however, I understood as the event declared; for I went, I saw her, and saw her miserable, and left her never to see her again.'

- (i) Examine Austen's presentation of John Willoughby's character in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss Austen's presentation of the relationship between love and wealth, as presented in *Sense and Sensibility*.

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4. Read the extract below and answer the questions which follow.

Elinor made her a civil reply, and they walked on for a few minutes in silence. Lucy renewed the subject again by saying with some hesitation,

'I cannot bear to have you think me impertinently curious. I am sure I would rather be thought so by a person whose good opinion is so well worth having as not have the smallest fear of trusting you; indeed I should be very glad of your being in an uncomfortable situation as I am; but however, there is no occasion to trouble you to happen to know Mrs Ferrars.'

'I am so glad to hear that,' said Elinor, in great astonishment, 'if it could be of any use to you. Really, I never understood that you were at all connected with that little surprised, I confess, at so serious an inquiry into her character.'

'I dare say you are, and I am sure I do not at all wonder at it. But if I dared to say so, I should be much surprised. Mrs Ferrars is certainly nothing to me at present, – but the future will come must depend upon herself – when we may be very intimately connected.'

She looked down as she said this, amiably bashful, with only one side glance at Lucy, which had no effect on her.

'Good heavens!' cried Elinor, 'what do you mean? Are you acquainted with Mrs Ferrars? And she did not feel much delighted with the idea of such a sister-in-law.'

'No,' replied Lucy, 'not to Mr Robert Ferrars – I never saw him in my life; but he is his elder brother.'

What felt Elinor at that moment? A great deal, that would have been as painful as the immediate disbelief of the news which she had just heard. She turned towards Lucy in surprise to divine the reason of such a declaration, and though her complexion was pale, she was not in the least danger of an hysterical fit, or a swoon.

'You may well be surprised,' continued Lucy; 'for to be sure you could have known that he never dropped the smallest hint of it to you or any of your family; because it was a great secret, and I am sure has been faithfully kept so by me to this hour. Not only of it but Anne, and I never should have mentioned it to you, had I not felt the necessity upon your secrecy; and I really thought my behaviour in asking so many questions seem so odd, that it ought to be explained. And I do not think Mr Ferrars could have trusted you, because I know he has the highest opinion in the world of all your family and the other Miss Dashwoods, quite as his own sisters.' – She paused.

- (i) Examine Austen's presentation of the character of Lucy Steele in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss the theme of concealment or secrecy in *Sense and Sensibility*.

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5. Read the extract below and answer the questions which follow.

'What I felt on hearing that your sister was dying – and dying too believing in scorning, hating me in her latest moments – for how could I tell what horrid impressions were imputed? One person I was sure would represent me as capable of anything. My resolution was soon made, and at eight o'clock this morning I was in my carriage.'

Elinor made no answer. Her thoughts were still busy, busy on the irreparable loss of independence and its consequent habits of idleness, dissipation, and luxury, his character, the happiness, of course, to every advantage of person and talent, naturally open and generous, and a feeling, affectionate temper. The world had been his – Extravagance and vanity had made him cold-hearted and selfish. Vanity, the triumph over the expense of another, had involved him in a real attachment, which offspring necessity, had required to be sacrificed. Each faulty propensity in him was likewise to punishment. The attachment, from which against honour, against interest he had outwardly torn himself, now, when no longer allowable, governed his connection, for the sake of which he had, with little scruple, left her sister to her source of unhappiness to himself of a far more incurable nature. From a reverie of the end of some minutes by Willoughby, who, rousing himself from a reverie, got up in preparation for going, and said –

'There is no use in staying here; I must be off.'

'Are you going back to town?'

'No – to Combe Magna. I have business there; from there to town in a day or two. He held out his hand. She could not refuse to give him her's – he pressed it warmly.'

'And you do think some favour of me than you did?' – said he, letting it fall as he went to his mantle-piece, as if he was to go.

Elinor told him that she did; – that she forgave, pitied, wished him well – and happiness – and added some gentle counsel as to the behaviour most likely to be very encouraging.

'As to that,' said he, 'I must rub through the world as well as I can. Domestic life, however, I am allowed to think that you and yours feel an interest in my future means – it may put me on my guard – at least, it will be something to live for me for ever. Were I even by any blessed chance at liberty again –'

Elinor stopped him with a reproof.

- (i) Examine Austen's presentation of Elinor's attitude towards Willoughby in the extract.
- (ii) With close reference to at least two other parts of the novel, consider the relationships in *Sense and Sensibility* which are driven more by money than by love.

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6. Read the extract below and answer the questions which follow.

'... He thinks Marianne's affection too deeply rooted for any change in it under even supposing her heart again free, is too diffident of himself to believe, that in disposition, he could ever attach her. There, however, he is quite mistaken. For her's, as to be an advantage, as to make his character and principles fixed; – and he is convinced, is exactly the very one to make your sister happy. And his personal favour. My partiality does not blind me; he is not so handsome as Willoughby. At the same time, there is something much more pleasing in his countenance. – There was, I remember, – in Willoughby's eyes, at times, which I did not like.'

Elinor Dashwood remembers it; – but her mother, without waiting for her assent, says, 'And his manners, the Colonel's manners, are not only more pleasing to me than they are of a kind I well know to be more solidly attaching to Marianne. Their attention to other people, and their manly unstudied simplicity, is much more agreeable disposition, than the liveliness, – often artificial, and often ill-timed of the other. Had Willoughby turned out as really amiable, as he has proved himself the contrary, I never have been so happy with him, as she will be with Colonel Brandon.'

- (i) Examine Austen's presentation of the character of Colonel Brandon in the extract.
- (ii) With close reference to at least two other parts of the novel, discuss the presentation of the characters in *Sense and Sensibility*.

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7. Read the extract below and answer the questions which follow.

'Do you compare your conduct with his?'

'No. I compare it with what it ought to have been; I compare it with yours.'

'Our situations have borne little resemblance.'

'They have borne more than our conduct. – Do not, my dearest Elinor, let your judgment must censure. My illness has made me think – It has given me serious recollection. Long before I was recovered enough to talk, I was perfecting the past; I saw in my own behaviour since the beginning of our acquaintance but a series of imprudence towards myself, and want of kindness to others. I was prepared for sufferings, and that my want of fortitude under them had almost I well knew, had been entirely brought on by myself, by such negligence of my time to be wrong. Had I died, – it would have been self-destruction. I did not know danger was removed; but with such feelings as these reflections gave me, I would not have lived. Had I died, – in what peculiar misery should I have left you, my sister! You, who had seen all the fretful selfishness of my latter days; who had known my heart! – How should I have lived in your remembrance! – My mother too! – My father! – I cannot express my own abhorrence of myself. – Whenever I looked to my neglected, or some failing indulged. Every body seemed injured by me...'

- (i) Examine Austen's presentation of the character of Marianne in this extract.
- (ii) With close reference to at least two other parts of the novel, how far would you agree with the view that 'Marianne is betrayed by social conventions that prevent her from having independence?'

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8. Read the extract below and answer the questions which follow.

Elinor could not now be made unhappy by this behaviour. – A few months ago she had been exceedingly so; but it was not in Mrs Ferrars' power to distress her by it now; – and she had learned to distinguish between the manners to the Miss Steeles, a difference which seemed purposely made to hurt her. She could not but smile to see the graciousness of both mother and daughter to her; and Lucy was particularly distinguished – whom of all visitors had they known as the person who had been most anxious to mortify; while she herself, who had comparatively been pointedly slighted by both. But Mrs Ferrars smiled at a graciousness so misapprehended, and meant mean-spirited folly from her; she did not spring, nor observe the studied attentions which she courted it on, without thoroughly despising them all four.

Lucy was in exultation on being so honourably distinguished; and Miss Steele and Dr Davies to be perfectly happy.

The dinner was a grand one, the servants were numerous, and everything began to shew and the Master's ability to support it. In spite of the improvements made to the Norland Estate, and in spite of its owner having once been within some distance of being obliged to sell out at a loss, nothing gave any symptom of that indigence which is the mark of no poverty of any kind, except of conversation, appeared – but there, the deficiency was. Mr Dashwood had not much to say for himself that was worth hearing, and his wife had no peculiar disgrace in this, for it was very much the case with the chief of the family. He laboured under one or other of these disqualifications for being agreeable – Want of improvement – want of elegance – want of spirits – or want of temper.

- (i) Examine how Austen uses the narrative in this extract to guide our perspective on the characters grouped around the Dashwoods' dinner table.
- (ii) With close reference to at least two other parts of the novel, discuss the contrast between *Sense and Sensibility*.

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9. Read the extract below and answer the questions which follow.

'I do assure you,' he replied, 'that I have long thought on this point, as you that probably will always be a heavy misfortune to me, that I have had no necessary profession to give me employment, or afford me any thing like independance. The nicety, and the nicety of my friends, have made me what I am, an idle, helpless creature. Our choice of a profession. I always preferred the church, as I still do. But the family. They recommended the army. That was a great deal too smart for me. I was genteel enough; many young men, in the chambers in the Temple, made a circle, and drove about in every knowing gigs. But I had no inclination to abstruse study, which my family approved. As for the navy, it had fashion when I was first started to enter it – and, at length, as there was no profession at all, as I might be as dashing and expensive without a red coat on as with one, was pronounced on the whole to be most advantageous and honourable, and I was general so earnestly bent on being busy as to resist the solicitations of his friends, therefore entered at Oxford and have been properly idle ever since.'

'The consequence of which, I suppose, will be,' said Mrs. Dashwood, 'since less happiness, that your sons will be brought up to as many pursuits, employments, and amusements as Columella's.'

'They will be brought up,' said he, in a serious accent, 'to be as unlike myself as possible, in action, in condition, in every thing.'

'Come, come; this is all an effusion of immediate want of spirits, Edward. You are full of fancy that any one unlike yourself must be happy. But remember that the same thing has been felt by every body at times, whatever the condition or state. Know your duty, and nothing but patience – or give it a more fascinating name, call it hope. Your mother's duty, that independance was so anxious for; it is her duty, and it will, it must eventually prevent her death from being wasted in discontent. How much may be prevented.'

'I think,' replied Edward, 'that I may defy many months to produce any good.'

- (i) Examine Austen's presentation of the character of Edward Ferrars in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss the reason and emotion in *Sense and Sensibility*.

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10. Read the extract below and answer the questions which follow.

In a firm, though cautious tone, Elinor thus began.

'I should be undeserving of the confidence you have honoured me with, if I felt no farther curiosity on its subject. I will not apologize therefore for bringing it forward.'

'Thank you,' cried Lucy warmly, 'for breaking the ice. I have set my heart on it, or other afraid I had offended you by what I told you that Monday.'

'Offended me! How could you be so? Believe me,' and Elinor spoke it as could be farther from her mind, 'than to give you such an idea. Could you have been so unkind and flattering to me?'

'And yet I do assure you,' replied Lucy, her little sharp eyes full of meaning, 'of coldness and displeasure in your manner that made me quite uncomfortable. I have been quarrelling with myself ever since, for having took such a part with my affairs. But I am very glad to find it was only my own fancy, and that you knew what a consolation it was to me to relieve my heart by speaking to you of every moment of my life, your compassion would make you overlook every thing.'

'Indeed, I can easily believe that it was a very great relief to you, to acknowledge assured that you shall never have reason to repent it. Your case is a very unhappy one, surrounded with difficulties, and you will have need of all your mutual affection. Mr. Ferrars, I believe, is entirely dependant on his mother.'

'He has only two thousand pounds of his own; it would be madness to marry him on that part, I could give up every prospect of more wealth. I have been always poor, and could struggle with any poverty; but I love him too well to be the reverse, perhaps, of all that his mother might give him if he married to please her. We have been years. With almost any other man in the world, it would be an alarming prospect, and could be nothing can deprive me of I know.'

'That conviction must be every thing to you; and he is undoubtedly supported by the strength of your reciprocal attachment had failed, as between many people, it naturally would during a four years' engagement, your situation would have been very different.'

Lucy here looked up; but Elinor was careful in guarding her countenance from giving to her words a suspicious tendency.

- (i) Examine Austen's presentation of the relationship between Elinor Dashwood and Lucy Steele in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss the theme of love and engagement in *Sense and Sensibility*.

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Indicative Content

1. (i) You may consider including in your response:
 - A critical analysis of how Austen's language choice for Marianne's 'voice' reflects her character.
 - The perspectives on Marianne's behaviour that Austen shows in this extract and how Edward and Elizabeth are used to reveal Marianne's character.
 - A 'compare and contrast' critical analysis of the language used by Marianne and Elizabeth; what do they say and the manner in which they say it; what do these differences reveal about the characters?
 - Any comment about another character shown to relate to what it reveals about Marianne.
- (ii)
 - Remember you are asked to refer to **at least** two other sections of the novel, so choose a text that reflects this and that give you plenty of material to work with.
 - A critical analysis of the relationship between 'sense' and 'sensitivity' and how they define them.
 - What is the impact of 'sense' and 'sensitivity' on the interaction between Elinor and Marianne? Could it be that Elinor might be seen to represent 'sense' and Marianne to represent 'sensitivity'? Could there be more in-depth analysis by setting out a thesis that the two sisters change as the novel progresses, to support your argument; could the interplay of 'sense' and 'sensitivity' in other relationships in the novel?
 - Commentary on and analysis of the author's purpose in presenting two 'voices' of character interaction and plot development.
2. (i)
 - Evidence, supported by appropriate examples from the extract, of your ability to contrast the language and style of Elinor Dashwood, compared to Marianne.
 - Commentary on Elinor's understanding of 'duty' and its relevance to plot development, as well as its contribution to dramatic tension.
 - Commentary on the consequences of Elinor's concern to 'do the right thing' for her happiness.
 - Reference to the significance, in terms of plot, themes and character development, of the Dashwood sisters and their mother.
 - The significance, in terms of plot, themes and character development, of the betrayal of trust that is a key feature of the character of Elinor Dashwood.
 - Commentary on the assessment of Edward Ferrars and Lucy Steele: how do they relate to the other characters?
 - Commentary on Elinor and her relationship with 'sense': what does this signify for her emotion?
- (ii)
 - Establish what is meant by 'propriety', in the context of the society presented in the novel.
 - Comment on and analyse why the theme of propriety is significant in *Sense and Sensibility*.
 - Comment on (supplying appropriate evidence from the text) characters who follow the rules of propriety, characters who choose to flaunt the rules and characters who use the rules of propriety to fulfil their own ambitions; analyse their motives, how our understanding of the characters' relationship to and interpretation of 'propriety'.

You may wish to consider including analysis and commentary on scenes which illustrate the theme of propriety. For example:

- Chapter 10: Elinor's comments after Marianne's unrestrained conversation with Willoughby.
- Chapter 12: How Elinor reacts to Marianne's news that Willoughby intends to marry her.
- Chapter 13: Elinor's reaction on learning that Mr Jennings was correct: Mr Jennings is not a friend.
- Chapter 13, Chapter 31: The two Elizas.
- Chapter 15: Elinor and Marianne react to Willoughby's sudden departure.
- Chapter 16, Chapter 16, Chapter 28, Chapter 29: Elinor tries to restrain Marianne.
- Chapter 29: Marianne 'would never learn the game' – is this a metaphor for the game of love?
- Chapter 29: Elinor's belief in an engagement between her sister and Willoughby.
- Chapter 30: Marianne confesses that no engagement exists.
- Chapter 36: Mrs Dennison's 'mistake' in inviting Elinor and Marianne to her house.
- Chapter 46: Elinor considers the propriety or impropriety of how to tell Mr Dashwood about the engagement (Chapter 44).

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3. (i)
- Comment on the significance of Willoughby's audience here – what is his?
 - *'Everything was against me'*: how does Willoughby try to justify himself? What does this tell you about him? What can you learn from the text as you consider whether Willoughby has any reason to feel this way?
 - Analyse and comment on any evidence in this extract to suggest that Willoughby is a selfish, self-serving man.
 - Analyse and comment on any evidence in this extract to suggest that it is not just Willoughby who is responsible for the course of his life, rather than external influences.
 - Consider and comment on why Willoughby dismisses the possibility of his feelings for Marianne. What does this reveal about his character and his attitude towards her?
 - Comment on Willoughby's feelings for Marianne as suggested by this extract.
 - Consider and comment on why Willoughby believes that 'common prudence' is the only way forward.
- (ii) You may wish to consider including analysis and commentary on scenes which explore the theme of wealth and power. For example:
- Chapter 1: Consider and analyse how Austen establishes the themes of power and wealth in the opening of the novel. How does this theme relate to Elinor and Marianne?
 - Chapter 2: John and Fanny Dashwood: Comment on and analyse the way in which wealth and power define their attitudes and values.
 - Chapter 4: Comment on the significance of Elinor's comments to Marianne: *'difficulties in his way if he were to wish to marry a woman who had not expected to be rich'*.
 - Chapter 17: Comment on the significance of the attitudes to wealth expressed by the Ferrars brothers.
 - Chapter 44: Willoughby's self-justification: Comment on and analyse his view of the choices he believes are available to him; his justification of his actions, seen in the context of the necessity to acquire wealth through marriage to an heiress.
 - Consider and comment on the contrast between the status and power of the Dashwoods (Mrs Ferrars, Mrs Jennings, Mrs Smith), in contrast to wealthy unmarried women like Marianne, who are marrying Colonel Brandon's elder brother; what are Sophia Grey's choices? Comment on what powers Lucy Steele uses to secure her future.
 - Compare and contrast the characters and attitudes of Edward and Robert. How do these differences relate to the theme of wealth and power in *Sense and Sensibility*?
 - Consider who holds power in the novel, and why (consider issues of inheritance, 'fortune', or lack of it).
4. (i)
- Analyse and comment on the language used by Austen to describe Lucy's pauses.
 - Analyse and comment on the implications of Lucy's expression – *'I am sure I can say... if I dared'* – and how this contributes to the creation of the character.
 - Comment on why Lucy chooses to tell Elinor her 'secret' and on the language she uses: *'... Surprised ... Surprised ... secret ... secrecy'*: is this dialogue only about the secret?
 - Justify and comment on Austen's purpose in the use of the rules of propriety: *'... really thought my behaviour in asking so many questions about Mrs Ferrars to be explained'*; how Lucy cloaks her cruelty towards Elinor in a mask of propriety?
 - Lucy makes use of words that suggest trust, honour and faithfulness: *'Faithful dependance ... explained ... trusted ... highest opinion'*. Analyse and comment on how these qualities are not part of Lucy's character.
 - *'... quite as his own sisters'*: comment on how this may be the unkindest truth.
 - Analyse and comment on the power dynamic in this dialogue: who does the most? How does this contribute to our understanding of character?
 - Analyse and comment on how Austen's language choices show the contrast between Lucy and Elinor.
- (ii) Contextualise, analyse and comment on:
- Edward's need to conceal his engagement to Lucy.
 - Elinor's need to conceal her feelings about Edward.
 - Edward's shyness apparently conceals *'the full force of his understanding'*.
 - Marianne's refusal to conceal her feelings about Willoughby: *'Marianne at real disgrace could attend her refusal'* (Chapter 11) – but her determination not to engage.
 - Colonel Brandon's concealment of his love for Marianne; comment on his character.
 - Colonel Brandon's duty-bound to conceal Lucy's secret (Chapter 23), even from his wife.
 - The significance of Marianne's response to Elinor: *'Nor I,' answered Marianne, 'for we are alike. We have neither of us any thing to tell; you, because you do not conceal, nothing.'* (Chapter 27)
 - Willoughby's concealment of his past involvement with Eliza.
 - Lucy's concealment of which of the Ferrars brothers she has married.
 - The relationship between concealment and social convention – the part that it plays in the dynamic between characters.

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5. (i) • How Elinor initially manages to focus here not on the harm suffered by Mr Willoughby's behaviour, but on the 'irreparable injury' to Willoughby's character caused by her actions; where else in *Sense and Sensibility* is comment made on the corrupting and destructive power of love; draw parallels to any other characters.
- The characteristics Elinor identifies in Willoughby and how far she is accurate in her judgement.
 - Consider to what extent Elinor judges him by 'sense' alone, and whether she is fair; the extent to which Elinor could be said to show self-awareness in her judgement.
 - Comment on Elinor's motivation for forgiveness; her pity for Willoughby; her compassion (consider her response to 'Willoughby! be 'at liberty' again)?
 - Austen gives us access to Elinor's thoughts through the omniscient narrator's insight. Comment on how this creates a perspective on Elinor's attitude towards Willoughby.
 - Comment on the significance of Elinor taking Willoughby's hand.
- (ii) • Analyse and comment on:
- Characters that reveal the attitudes and values of Mrs Dashwood, Mrs Jennings, Mr Jennings – and how they compare with those of Lucy, Mrs Ferrars, Lady Middleton, Mrs Dashwood (see Chapter 2, for example).
 - Consider the significance of independent wealth in a society where there is no social mobility and the impact this may have on those characters who are preoccupied with money and those who aspire to having it.
 - Consider the relationship between money, social status and security and the motivation of these characters.
 - Comment on the significance, in Chapter 17, of Marianne's attitude to money and how it serves to weaken her position as someone driven purely by 'sensitivity'.
 - Comment on whether money in *Sense and Sensibility* automatically ensures happiness (think, for example, about Eliza Brandon and Sophia Grey – you may wish to consider the relationship between money, gender and power, as presented in *Sense and Sensibility*).
6. (i) • Analyse and comment on the meaning of: 'too diffident of himself to believe in his own strength'.
- Whether 'his character and his principles' are fixed; and, if so, whether Colonel Brandon's character is a convention in his attitudes and values.
 - Comment on what it is about the Colonel that convinces Mrs Dashwood that he will make Marianne happy.
 - You may wish to draw a comparison between Colonel Brandon's 'moral strength' and the character of John Willoughby, as suggested by Mrs Dashwood's evaluation of them.
 - Consider evidence that suggests that Colonel Brandon's character is 'much more solid' than John Willoughby's character.
 - Consider the character of Mrs Dashwood, who is giving this evaluation of Colonel Brandon.
 - Consider how the age gap between Colonel Brandon and Marianne is seen to comment further on what part social convention plays in the perception of both the Colonel and for Marianne.
- (ii) • Analyse and comment on the main male characters, their characteristics and their role in the plot.
- You may also wish to comment on the role of Old Mr Dashwood: misplaced actions/decisions trigger the events and relationships in the novel.
 - John Dashwood: inheritance, family, social status, relationship with Fanny Dashwood.
 - Colonel Brandon: the 'backstory' of the two Elizas, honour, experience, his duel over his conduct towards Eliza Williams; reliability, his love for Marianne; 'manly unstudied simplicity'.
 - Comment on whether Colonel Brandon could be said to be the least conventional of the men.
 - John Willoughby: consider evidence of his weakness, moral flaws; his relationship with his elderly cousin, Mrs Smith: relationship with Eliza Williams – father of his child; his love for Marianne genuine or for greater than his love of status and financial gain; charismatic, impulsive, mercurial, his seeming ability to influence even the most rational of people.
 - Edward Ferrars: 'backstory' of his engagement to Lucy Steele; secrecy; shy; his situation; eldest of the two Ferrars brothers but disinherited – how does he face the face of his mother's actions – indications that he has grown and matured into an independent-minded character than he had been as a youth; shows honour and integrity; engaged to Lucy even though it is the reason for Mrs Ferrars disinheriting him; views as a contrast to Marianne's.

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- Sir John Middleton: wealth, property, social status, generosity, lack of personal generosity gives Mrs Dashwood and her daughters a home when they have been displaced; his need for young company brings Lucy and Nancy Steele to the house; his meeting with Willoughby at the Drury Lane Theatre prompts him to try to see Marianne, whom he believes to be dying.
- Robert Ferrars: younger son who displaces Edward as heir to his mother's fortune; manipulative and yet is himself manipulated into marriage by Lucy Steele; despised; contrast in character to Edward; his marriage to both an obstacle and a benefit when Mrs Ferrars needs to feel secure; her disapproval of Edward's marriage also removes an obstacle in his path; his marriage (by marrying Lucy himself, an obligation to honour his mother's wish to see her married to Lucy).
- Indicate how each of the main male characters contribute to specific themes.

7. (i)  Identify the point in the novel where this dialogue occurs and how this reveals the sensibility of Marianne.
- Analyse and comment on the language – although she seems to be talking in a still full of 'sensibility': *'sufferings ... led me to the grave ... self destruction ... murmurings of my heart! ... Every body seemed injured by me'*.
 - But also look at other examples of the language she uses – does Marianne's language of 'sense', sufficient to convince us that she has had a genuine change of heart?
 - Show that Marianne can now reflect on her past behaviour and can see what is the best perspective.
 - Consider Marianne's illness and its purpose in the plot, as a 'watershed' moment in Marianne's perspective; how it signals the end of Willoughby and the beginning of Marianne's heart.
 - Comment on the significance of the phrase *'want of kindness to others'* – what does this phrase demonstrate?
 - Consider why is it necessary to the plot for Marianne to demonstrate this approach?
- (ii) Contextualise, analyse and draw comparisons between:
- Events in Chapter 29: the reading of the letter from Willoughby and Marianne's revelation that there was never an engagement between her and Willoughby; be perceived: as an open, honest confession to a genuine love, a selfish and youthful infatuation; contrast it with the social convention as presented by the letter and reaction to it.
 - Events in Chapter 30: Marianne's despair and life-threatening illness: contrast this with a moment of personal enlightenment, an understanding of the situation and genuine love, or a punishment for attempting to go against the convention.
 - Consider and comment on Austen's didactic purpose in writing *Sense and Sensibility*.
 - The conventions of the society portrayed by Austen: consider the expectations of class, in terms of behaviour, aspirations, attitudes and values; use examples of activities and accomplishments of the young, unmarried female characters.
 - Consider and comment on whether Marianne subverts these expectations; does she betray herself, driven by her belief in 'sensibility' to the point of self-destruction?
 - Consider and comment on whether society is to blame for her sufferings; could a 'free spirit' such as Marianne's to thrive? – evidence for this could be the narrowness of her social circle and permitted occupations for young women in the text, on whether the rules are there for the benefit of the individual or whether Marianne's refusal to behave conventionally shows a selfish disregard for family and the conventions that define their lives. Use evidence from the text with Willoughby to Allenhurst; her refusal to be comforted after Willoughby's communication with her mother (letter from London) to support your argument.
 - Consider and comment on how Marianne is so concerned about Marianne's being shielded Marianne from public scrutiny. In your argument, consider if it is to protect her from the already precarious social standing of her family.
 -  Consider and comment on evidence to show how it becomes clear that Willoughby's love – is she merely a poor judge of character who trusts too easily?
 - Consider and comment on how Marianne is Colonel Brandon's 'reward' for her life as the wife of Colonel Brandon is a betrayal of her true self – of the self initially attracted?

8. (i) • Analyse and comment on how Austen establishes the 'distancing' viewpoint and its effectiveness.
- Consider and comment on how the narrator can both observe and comment on the scene and also give us access to the 'internal' thoughts, feelings and motivations of the characters.
 - Consider and comment on why a dinner party is a useful plot device for revealing the characters.
 - Austen uses the narrator in this extract, rather than dialogue: consider why this is and what is letting us hear the characters in their own voices.
 - Although this scene appears to show Lucy's triumph and Elinor's defeat, there is evidence from the text that shows the victory is on shaky ground.
 - Analyse and comment on the purpose of the ironic use of expressions, such as 'everything is done on the Mistress's inclination for shew and the Master's inclination for the subject of conversation'.
 - The narrator is also used to give a sense of the wider social attitudes and values of the characters' lives: indicate and comment on examples of this from the extract.
- (ii) • Analyse and comment on evidence from the text that demonstrates how the characters, such as the impact of inheritance laws, the limited activities and social conventions surrounding the behaviour between unmarried men and women and the world of business, perceived as the sphere of men – passivity versus activity.
- Consider and comment on how Elinor's attempts at modifying Marianne's behaviour (and her awareness of the need to conform to expectations, to preserve their genteel status as they have no other status) – see Chapter 13, Chapter 27, Chapter 29, for example.
 - Analyse and comment on how Austen uses irony to reveal the manipulative nature of Elinor's personal ambition – for example, in Chapter 2, the dialogue between John and Elinor.
 - Consider and comment on the impact of social convention on the story of the novel and its impact on Colonel Brandon.
 - Consider and comment on how social convention is used by Austen in Chapter 10, when Elinor and Lucy go into a room occupied by Elinor and Lucy; each is aware of their relationship and the fact that it is this that preoccupies their thoughts – but it is not a permanent barrier. This creates a tension that is both intimate and humorous.
 - Consider and comment on Elinor's awareness of the social conventions that govern her contemporary world, how her characters are 'framed' by a social code that is not always to their advantage.
 - Consider and comment on how a 'happy ending' reflects conformity to social expectations.
9. (i) • Consider and comment on the contrast/conflict between Edward's character and the extent to which this accounts for his apparent indecision and 'weakness'.
- Consider and comment on Edward's description of himself as 'an idle, helpless man' and find evidence from the text to support or counter this description.
 - Consider and comment on how Edward intends to bring up any sons he may have.
 - Comment on the use of self-deprecating irony used by Edward.
 - Consider any evidence from the text to demonstrate whether Edward has more power than Elinor.
 - Analyse and comment on why Austen chooses dialogue rather than narrative for this scene.
 - Consider and comment on why Austen makes this a dialogue with Mrs Dashwood.
- (ii) For example, contextualise, analyse and draw comparisons between:
- Chapter 10: Elinor and Marianne's dialogue and Marianne's extended conversation with Colonel Brandon.
 - Chapter 11: Elinor and Colonel Brandon's dialogue about Marianne.
 - Chapter 18: the dialogue between Edward, Marianne and Elinor.
 - Chapter 27: the dialogue between Elinor and Marianne.
 - Chapter 29: the dialogue between Willoughby and Marianne; Elinor's reaction to the letter from Marianne and Elinor's reaction to Willoughby's letter and Marianne's reaction.
 - Chapter 31: Colonel Brandon's relating to Elinor of the story of the two Elinors.
 - Chapter 44: Willoughby's confession to Elinor.
 - Chapter 50: Marianne's acceptance of Colonel Brandon as a husband.

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10. (i)
- Consider and comment on why this scene is largely made up of dialogue, and of the few comments from the narrator in guiding our attitude towards Lucy.
 - Analyse and comment on Austen's use of irony in this extract.
 - Consider and comment on how Austen creates the tension between a dialogue and the demands of polite society and the 'subtext' that reveals their true feelings.
 - Analyse and comment on the contrast between the language used by Elinor: 'you have honoured me with...' 'you seem to me to be surrounded with difficulties...' and by Lucy: 'breaking the ice...' 'I have set my heart at ease...' 'angry with me...' 'for having took such a liking to me...' 'it was only my own fault...' 'it would be madness to marry...' 'it is...' 'it is...'
 - Consider and comment on whether these two young women are well matched. One is more practical than the other and what this reveals about their characters.
 - Consider and comment on any similarities in Elinor's and Lucy's circumstances and how they use these similarities to reveal the difference in character, attitude and aspiration between them.
- (ii) For example, contextualise, analyse and compare the portrayal of the relationships:
- Elinor and Edward Ferrars – see, for example, Chapters 3, 17, 18, 19, 23, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.
 - Marianne and Willoughby – see, for example, Chapters 9, 10, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.
 - Marianne and Colonel Brandon – see, for example, Chapters 7, 8, 11, 43, 44, 45, 46, 47, 48, 49, 50.
 - Lucy Steele and Edward Ferrars – see, for example, Chapters 22, 24, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.
 - Lucy Steele and Robert Ferrars – see, for example, Chapters 49, 50.
 - Willoughby and Sophia Grey – see Chapters 28, 44.
 - Consider and comment on how the social conventions that govern courtship and marriage create the dramatic tension of the plot.
 - Consider and comment on evidence from the text that shows how the theme of secrecy and concealment in *Sense and Sensibility*.
 - Consider and comment on evidence from the text that shows how the theme of class and status is used to reveal character in *Sense and Sensibility*.

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Essay Questions with Sample Candidate-style Responses

Preparation Prompt

- Read through each extract; read each candidate-style essay response and underline key points
- Are there other points that could have been discussed?
- Is there anything in the essay response that is irrelevant to the question focus?
- Discuss your reaction to the candidate-style essay, in the light of the comments above

1. Read the text and answer the questions which follow.

It was unnecessary to mention any favourite amusement to engage her to it. As soon as such points were introduced, and she had neither shyness nor reserve in their conversation, they discovered that their enjoyment of dancing and music was mutual, and that it was not a want of judgment in all that related to either. Encouraged by this to a further examination, she proceeded to question him on the subject of books; her favourite authors were the same, and with so rapturous a delight, that any young man of five and twenty must have become an immediate convert to the excellence of such works, however disregarded by the world. Strikingly alike. The same books, the same passages were idolized by each – or if any objection arose, it lasted no longer than till the force of her arguments and the beauty of the passages displayed. He acquiesced in all her decisions, caught all her enthusiasm; and they conversed with the familiarity of a long established acquaintance.

'Well Marianne,' said Elinor, as soon as he had left them 'for one morning I have already ascertained Mr Willoughby's opinion in almost every matter he thinks of. Cowper and Scott; you are right of his estimating their beauties received every assurance of his admiring Pope no more than is proper. But he long supported the extraordinary dispatch of every subject for discussion, and exhausted his favourite topic. Another meeting will suffice to explain his sentiments on marriages, and then you can have nothing farther to ask -'

'Elinor,' cried Marianne, 'is this fair? is this just? are my ideas so scanty? But too much at my ease, too happy, too frank, I have erred against every common sense; I have been open and sincere where I ought to have been reserved, spiritless, dull, and I have let the weather and the roads, and had I spoken only once in ten minutes, this repetition would have been a crime.'

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- (i) Examine Austen's presentation of the character of Marianne in this extract.
- (ii) With close reference to at least two other parts of the novel, discuss the 'sensibility' in the narrative.

Candidate 1's Response to (i):

- (i) Austen uses the perspective of the omniscient narrator to enable us to observe Willoughby has come to visit her, the morning after he has 'rescued' her from Marianne. Marianne does not conform to the conventions by making polite conversational roads', instead takes charge of the direction of the conversation, plunging into a debate about all her 'favourite amusement(s)'. The narrator notes that, unlike a young unmarried woman in the presence of an unmarried man who is not Marianne is not 'silent', and she shows 'neither shyness or reserve'. Words like 'a delight', 'idolised', 'enthusiasm' and 'brightness of her eyes' give us a clear picture of her looks. She is giving unambiguous signals to Willoughby that he is rapidly to her 'favourite amusements'. After he has left, her angry response to Elinor's advice shows her aware of 'propriety' and how she ought to have behaved during this meeting. She dismisses 'the common place notion of decorum'. She believes that she has a heart dictates, rather than follow rules of decorum that demand, as she believes herself to be dull and deceitful'. We are made aware that this attitude is in conflict with the conventional approach to life and this gives us a sense of the conflict between 'sensibility' and 'society' as a theme in the narrative.

Assessment of Candidate 1's Response to (i)

This response begins well, showing an understanding of viewpoint and technical context from outside the quoted extract. The response could perhaps benefit from reference to the rest of the narrative – for example, to show how Marianne's behaviour here is consistent with the rest of the narrative. Use of quotations flows naturally as part of the analysis and there is good understanding shown of how Austen uses the narrator's perspective to show Marianne's attitude and behaviour, and the focus on use of specific words and how they contribute to the recognition of the switch from narration to direct speech, show the capability of the candidate to analyse the author's lexical choices, although the response could have extended further the purpose and effect of the change from narration to direct speech. The response is rather brief and would have benefited from further development of the idea of Marianne's inability to appreciate Elinor's point of view.

Candidate 1's Response to (ii)

- (ii) The interplay between 'sense' and 'sensibility' is a major theme throughout the novel, shown through the relationship between Marianne and her older sister, Elinor, representing 'sensibility' and Elinor representing 'sense'. However, as the novel progresses, both characters learn through suffering and disappointments, Austen shows a change in self-knowledge. Other characters, such as Mrs Dashwood, Fanny and Lucy Steele also contribute to the theme of 'sense and sensibility'. In Chapter 16, Edward makes his promised, and overdue, visit to them at Barton. He immediately asks him about how 'dear, dear Norland' looks, remembering 'sensations' she felt watching the leaves fall from the trees in autumn. Elinor responds 'every one who has your passion for dead leaves' and Edward's views seem to change.

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for when Marianne tries to share her romantic ideals and delight in the 'picturesque' countryside surrounding Barton Cottage, Edward comments on how dirty Marianne then goes on to be very frank about how much she dislikes their home, even though it is through Sir John's generosity that they have a home and at Barton Park. Elinor accuses Marianne of being very unjust to the Middletons' remarks that her sister has made, aware that she has breached social convention, rather than keeping to the script demanding propriety.

The conflict that builds between Marianne and Elinor's attitudes to life comes when the sisters are staying at Mrs Jennings' house in London. Elinor, seeing Marianne agitated, asks her if she is expecting a letter from Willoughby. Marianne says that she is, but betrays that she is unsure that one will come. The exchange between the sisters, brought about because it seems that neither sister can confide in her. The reality is that Elinor cannot confide in Marianne because of Lucy's secret engagement to Edward. Marianne cannot confide in Elinor because she is not engaged to Willoughby. As we have seen before, Marianne is fully aware of her own letters to Willoughby defy these conventions. She still believes her own heart, but she does not want to run the risk of further criticism from Elinor.

In Chapter 37, Austen shows how Marianne's attitude begins to change, with her reflection on the engagement of Lucy and Edward and how Elinor has suffered in the while still holding on to her own love for Edward. After Elinor finally admits her feelings, Marianne begins to see that her own behaviour has been selfish. After she recovers, Marianne reflects on her past attitudes and decides that she was wrong and that her illness is also the cause of change in Elinor. She has always been looked to by Elinor as reason, the one to turn to for advice, even if the advice is not taken. This is the rightness of her own opinions – and when Marianne becomes ill, she is the one to turn to Marianne's symptoms – sending a letter to her mother. When Marianne's illness is life-threatening, Elinor realises she was mistaken. She feels guilt, and does everything she can to help her sister recover.

The conflict between 'sense' and 'sensitivity' provides much of the dramatic tension and contributes to another significant theme, of the relationship between the individual and society.

Assessment of Candidate 1's Response to (ii)

This response begins appropriately, showing that the student understands the significance of 'sensitivity' in the narrative, and is accurate in indicating that the relationship between Elinor and Marianne is the main way that this theme is explored. The reference to other themes is good, although this could be expanded into a paragraph of its own – mention of these themes in your response before you start could help ensure that the structure of your response is clear in exam conditions. The examples cited are in a logical, chronological order and show a good understanding of the text and recollection of short quotations, which are appropriately used to support the student's points. The student shows a good understanding of the conflicting points of view, and to some extent of the two main female characters through their experiences. The student makes a good observation in pointing out that Marianne is aware of the expectations of society, although she chooses to ignore them, holding almost to the point of death. The corresponding observation about Elinor and her own principles conforming to society's expectations, even though this causes her pain, is well made. The final paragraph is rather brief. It has the makings of a good conclusion, but could be expanded. Again, pre-planning could help to ensure sufficient detail is included in your concluding paragraph.

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Candidate 2's Response to (i):

- (i) Austen shows that Marianne is not going to conform to what is expected of her quietly but dominates the conversation, wanting to find out Willoughby's opinions. She is delighted to find out that he likes everything that she likes, even the same parts of some books – and even if there is a difference of opinion, although Austen suggests that it might be how she speaks, rather than what she says. Marianne shows that she is a free spirit and does not want to conform to behaving that she thinks is different. She gets angry when Elinor criticises her much and defends herself against this accusation by saying that what she is doing is the better conversation that Elinor would have had. Marianne still likes Elinor but she resents being told how she should behave.

Assessment of Candidate 2's Response to (i)

This is a rather brief response and, although the points made are appropriate, there is no development. There is no attempt to provide a context for the extract from the narrative. The observation that Willoughby is influenced by Marianne's bright eyes is a good ability to think critically about Austen's portrayal of character; the student's response shows a deeper critical analysis of Marianne's character. There is no analysis of narrative structure; omitted any reference to the significance of the change from narration to direct speech.

Candidate 2's Response to (ii)

- (ii) 'Sense' and 'sensitivity' are obviously important in the novel – Austen uses them so we know that this is going to be a story about them. Elinor Dashwood represents 'sense' and Marianne represents 'sensitivity'. Their opposing views lead to conflict and dramatic tension. From the start, Elinor is shown to be the sensible one, while Marianne is the sensitive one. When they realise that they will have to leave Norland, Marianne spends her time grieving over what has happened, rather than thinking about the future. Marianne is still not seventeen, so perhaps it is understandable that she is making plans – but then Elinor is not much older, at nineteen, and she sees the future. After they move to Barton Cottage, Edward visits them. Marianne tries to show him the countryside from her point of view – that the landscape is romantic – but Elinor is down to earth and doesn't like broken-down cottages or ancient trees. Elinor is openly saying to Edward how much she dislikes the Middletons.

When Marianne falls in love with Willoughby, her 'sensitivity' means that she shows her feelings – everything she says and does clearly shows how she feels and she is open about it. By contrast, Elinor's 'sense' means that she holds everything in – she is reserved for Edward. She suffers a lot because she keeps her promise to Lucy about the engagement to Edward. What Marianne and Elinor have in common is that they are both in love. In London, things get even more complicated: Marianne and Elinor are trying to deal with the fact that neither can tell the other about what is really going on. Marianne is still in love with Willoughby, even though he has not replied to her letters; Elinor believes that Edward will see her through and help her to cope with keeping her promise to the man she loves. Lucy pretends to have 'sensibilities' but is really just trying to give herself the best chance of marrying well. Elinor sees through this and realises that Marianne's 'sensibilities' are genuine, even though she thinks that

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to guide her and shield her from the criticism of society; for example, when Chapter 28 and Marianne sees Willoughby is there. She wants to rush over to her, as she knows how this will be seen by all the other guests. Before this, rumours spreading that Marianne and Willoughby are engaged.

When Marianne's romantic sensibilities are crushed to the point that she is ill, Elinor is the one to try to hold everything together, but her 'sense' leads her to see about how ill Marianne really is. When Marianne recovers, she understands that she abandons her 'sensibility' in favour of a quiet domestic life with Colonel Brandon, knowing that Elinor loves her, is able to show that her reason and sense she is able to acknowledge her love for Edward and go to live as his wife at



Assessment of Candidate 2's Response to (ii)

The opening two sentences of this response show that the student understands the novel and is clear about which characters are most significant in the interplay of 'sensibility'. The observation about how the conflict between these two points of dramatic tension is well made. While the references to other parts of the narrative are only one reference to a specific chapter, and no use of quotations, which indicates that the student has benefited from closer reading of and greater familiarity with the text. The student's response about Lucy masquerading as someone with 'sensibility' and the fact that Elinor has made to this woman she despises, but there is repetition of the idea, which shows the initial planning of the student's response.



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Answers to Complete the Qu

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Elinor Dashwood

Chapter 1, p. 8:

Chapter 11, p. 56, p. 57:

Chapter 21, p. 118:

Chapter 22, p. 119:

Chapter 37, p. 250:



Elinor's 'strength of understanding and coolness of judgment' speaking to Colonel Brandon about Marianne: '*... her opinions are all the unforgivable agency of setting propriety at naught...*'
Marianne cannot say what she does not feel, so 'upon Elinor's feelings when politeness required it, always fell'
Elinor is 'mortified, shocked, confounded'
To Marianne 'after all that is bewitching in the idea of a single all that can be said of one's happiness depending entirely on a meant – it is not fit – it is not possible that it should be so'

Marianne Dashwood

Chapter 4, p. 21:

Chapter 9, pp. 44–45:

Chapter 10, p. 49:

Chapter 21, p. 118:

Chapter 29, p. 174:

Chapter 38, p. 253:

Chapter 46, p. 322:

Chapter 50, p. 352:

'to say what she did not believe was impossible'
Marianne sees Willoughby as 'equal to what her fancy had ever favoured as her favourite story'
I have erred against every common place notion of decorum'
'it was impossible for her to say what she did not feel'
Marianne receives an 'impudently cruel' letter from Willoughby
Marianne compares her conduct with Elinor's: 'she felt it with reproach... but it brought only the torture of penitence, without...'
'I considered the past: I saw in my own behaviour, since the beginning of last autumn, nothing but a series of imprudence towards myself.'
'Marianne Dashwood was born to an extraordinary fate. She was the daughter of her own opinions, and to counteract, by her conduct, her mother's example'

Mrs Dashwood

Chapter 3, p. 18:

Chapter 11, p. 55:

Chapter 47, p. 300:



'I can feel no satisfaction in a sort of approbation inferior to love'
Mrs Dashwood 'entered into all their feelings with a warmth and sympathy, making this excessive display of them'
Mrs Dashwood to Marianne 'Rather say your mother's imprudence'

Fanny Dashwood

Chapter 1, p. 7:

Chapter 34, p. 216:

'But Mrs John Dashwood was a strong caricature of himself; – in her selfishness on both sides, which mutually attracted them; and other in an insipid propriety of demeanour'

John Dashwood

Chapter 1, p. 7:

Chapter 37, p. 250:

The narrator's ironic perspective gives us more insight into John Dashwood: 'a disposed young man, unless to be rather cold-hearted, and rather disposed...'; if he had married 'a more amiable woman... he might have been amiable himself'
'his nature was calm, not open to provocation, and he never was especially anybody of good fortune'

Mrs Jennings

Chapter 7, pp. 35–36:

Chapter 26, p. 155:

Chapter 29, p. 174:

Chapter 37, p. 250:

Chapter 49, p. 344:



Sir John describes Mrs Jennings as 'a very cheerful agreeable woman' and she was 'a good natured, merry, fat, elderly woman, who took her pleasure in her vulgar' 'a noisy cheerfulness'
'thoroughly good humoured concern'
'blunt sincerity'
'honest indignation' when she realises the truth of Lucy's deception
'a worthless hussey'

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John Willoughby

Chapter 9, p. 45:
Chapter 29, p. 174:
Chapter 44, p. 299:

Sir John Middleton believes him to be 'As good a kind of fellow as I have seen for some time'.
Marianne receives his 'impudently cruel' letter
'it had been for some time my intention to re-establish my circle as a woman of fortune'
'To avoid a comparative poverty, which her affection and her sense of its horrors, I have, by raising myself to affluence, lost every thing'
'My affection for Marianne, my attachment to her, my conviction of her attachment to me, was insufficient to outweigh the dread of poverty, or get the better of the necessity of riches'. 'I was naturally inclined to feel'

pp. 301–302:

Lucy Steele

Chapter 21, p. 119:
Chapter 22, p. 122:

Lucy is acknowledged to have 'considerable beauty; her features quick eye, and a smartness of air, which though it did not give distinction to her person'
Lucy, while she is beautiful, lacks any 'real elegance and artless she 'joined insincerity with ignorance'

Edward Ferrars

Chapter 3, p. 17:
Chapter 18, p. 95:
Chapter 19, p. 100:
Chapter 37, p. 245:
Chapter 40, p. 271:
Chapter 49, p. 346:

Although 'He was not handsome, and his manners required improvement' 'disposition' pleases Elinor.
Edward says that he knows 'nothing of the picturesque'
Edward describes himself to Mrs Dashwood as 'an idle, helpless creature'
When Marianne learns of his engagement to Lucy, for a while, 'second Willoughby'
'I am no orator'
Edward is outraged at the injustice of the suggestion that he is forgiven: 'I can make no submission – I am grown neither better nor wiser. – I am grown very happy'

Robert Ferrars

Chapter 41, p. 280:
p. 281:

'laughed most immoderately' at thought of Edward being clever
the prospect of Edward marrying Lucy means 'Poor Edward! I shall never see him again! – shut himself out for ever from all domestic life'
Robert describes Lucy as 'the merest awkward country girl'

Mrs Ferrars

Chapter 41, p. 278:

Elinor of Mrs Ferrars: 'she cannot be interested in anything that is weak as to throw away the comfort of a child, and yet retain it'

Colonel Brandon

Chapter 7, p. 36:
Chapter 10, p. 51:
p. 53:
Chapter 31, p. 193:
Chapter 32, p. 204:
Chapter 39, p. 264:
Chapter 42, p. 285:
Chapter 49, p. 344:
Chapter 50,

Marianne and Margaret quickly decide he is 'an absolute old fellow on the wrong side of five and thirty'
'his reserve appeared rather the result of some oppression of spirits than gloominess of temper' ... 'hints of past injuries and disappointments'
Marianne says 'he has neither genius, taste, nor spirit ... his unfeeling feelings no ardour, and his voice no expression'.
'You will find me a very awkward narrator'
Colonel Brandon continues to make 'a delicate unobtrusive enquiry'
'I have heard of the injustice of the world, the impolitic cruelty of the divide, two young people in love, attached to each other, is terrible living at Delaford to Edward, via Elinor
The Colonel regards Elinor as his 'kind confidante'
'Colonel and Edward 'advanced in good opinion of each other'
in Marianne he was consoled for every past affliction'

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The Day of the Exam

Preparation Prompt: The Day of the Exam

Okay. So the day has arrived. The day you have been preparing for, from the day you were sitting in a room that, even if it is familiar, looks odd. Everyone in rows. Silent desk. You have your answer book. You have your favourite pen. You are told you have words on one side and a sheet of blank paper on the other. How do you get to fill all that space with a response that makes sense and will impress the examiner? Here are a few tips to harness nervous energy into creative energy and to organise what you know into a coherent response.

- ✓ You will have heard this a million times, and it is still good advice: read through the questions. Breathe.
- ✓ Make sure you understand the instructions.
- ✓ Think about how much time you have and how you are going to divide that time. Give yourself some time to check over all you have written (and you may well have written more than the exam time).
- ✓ As you read through the questions, you will find that you are already beginning to answer. Are you being asked to do? Make sure that your answer is a focused response. It should have been phrased – rather than *'here is everything I know about this text...'*
- ✓ This is your chance to shine. You are there to do a job that you have prepared for. Put all your energies on getting that job done. It is your next step on the road to success.
- ✓ Go for it and good luck! (You have probably spotted the link between preparation and luck.)

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