

Considering Question 4

Compare two texts of the same genre to consider how audience expectations of that genre may change over time.

Interpreting the question

This question required candidates to demonstrate their understanding of the syllabus concept of genre and how the features of a genre can evolve or shift with time. Through a comparison of two texts of the same genre, candidates needed to also consider the role of the audience and how and why audience assumptions of a genre may evolve or shift with time.

The ATAR English syllabus glossary defines genre as, 'The categories into which texts are grouped,' on 'the basis of their subject matter, form and structure.' Candidates could refer to two texts belonging to the same form and/or the same subject matter. For example, candidates could discuss two films within the horror genre or two novels within the gothic genre, or two texts of the same subject matter but from different forms, like a novel and a film within the science fiction genre. Alternatively, candidates could compare how the form and structure of a text type like the feature article has been adapted to target audiences in this digital age of online news.

Once you have distinguished your chosen texts' shared genre, you need to clearly define their time period/s in order to successfully address the 'change over time' component of the question. In your response, you could acknowledge that audience expectations of genre may change over time in response to a variety of factors. You could consider how genre can evolve due to contextual factors such as a cultural shift in social attitudes, or due to particular events or issues that may arise within a specific society. For example, you could consider how a cultural movement like the recent #metoo campaign, originally intended to highlight the prevalence of sexual assault that women experience globally, has now instigated conversations around the underrepresentation of women in lead roles in film. As a result of these conversations, audiences now expect to see female protagonists across a variety of genres, like the character of Rey in the most recent *Star Wars* trilogy or the characters of Wonder Woman and Captain Marvel in the action-superhero genre.

Alternatively, you might consider how genre is being impacted by new advances in technology or how creators of texts might try to meet the expectations of an audience who are immersed in the world of technology themselves. For example, the science fiction interactive film *Black Mirror: Bandersnatch* is an innovation of the 1980's 'choose your own adventure' novel, where modern audiences can now use their own TV remotes in order to change the character's journey within the narrative. Another consideration with this particular example is the change in genre from a novel to a film in order to target a contemporary audience. Therefore, the phrase 'audience expectations' implies that you need to consider the relationship between the production of a text within a genre and the audience it targets. Genre might evolve due to the demands of an audience.

In order to form a comparison, it is important to consider not only *why* your chosen genre has changed over time, but *how* that genre has changed over time. This should form the basis of your comparison. Candidates needed to consider the specific features of the genre that have changed over time in order to meet, alter or subvert the expectations of the audience by

examining the similarities and differences between the two texts. These features could include the language, stylistic and structural features of a genre, or the ideas, themes, representations or perspectives in a genre. Stronger candidates would have provided clear examples and evidence of these features across the two texts.

Advice from teachers

- It is important that candidates form a comparison as the basis of their response by illustrating the similarities and/or differences between their two texts of the same genre.
- Try to use transition markers and comparative language in order to signpost the comparison between your two texts.
- This phrase 'over time' does not mean you have to select two texts produced far apart in time, but it is important that you illustrate how and why those changes in genre and expectations have occurred.

Activity: Identifying the expectations of a genre.

As part of developing your understanding of how expectations of genre may evolve over time, it might be useful to begin with a simple revision of the generic conventions you expect to see in different genres. Complete the table below by identifying the generic elements you expect in each genre, some of which have been completed for you as a guide. Add more conventions to each column.

Then, choose two of your own studied texts and place their genres at the top of the blank columns. List the expected generic conventions of your own studied texts. When selecting your own texts, consider making a choice based on both subject matter and form and structure.

Southern Gothic	Dystopian	Feature Article		
Marginalised characters and decayed, crumbling settings. Macabre imagery Conflicts between the powerful vs. Weak.	Individuality is suppressed Citizens are controlled by some form of authority Constant surveillance Futuristic	Headline By line Lead Paragraph Columns Images and Captions Rhetorical Devices		

Question 4: Sample response one

This is a successful response due to the candidate's clear and straightforward approach to the question. The candidate writes fluently, uses sophisticated vocabulary and incorporates textual evidence naturally within their response. The candidate identifies that the speculative genre has changed over time in response to specific situational and cultural contexts. While the candidate utilises comparative language and transition markers, this response could be enhanced by the inclusion of further comparative points between their studied texts in order to examine why audience expectations of this genre have changed.

Audience expectations of a genre have the ability to change over time due to changes in cultural contexts and the creation of new and unique texts that may challenge traditional generic conventions. As time progresses, the world we live in changes, with the development of new ideas and issues that can be conveyed through texts. Therefore, over time texts may become more complex. "Fahrenheit 451" by Ray Bradbury is a traditional dystopian speculative science fiction film. The novel was written in 1953 and is set in the 24th century. The text follows fireman Guy Montag, who struggles to exist in an oppressive society, fearing an impending atomic war alongside his "pill popping" wife, Mildred. The text explores Bradbury's anxieties regarding the proliferation of TV sets in people's homes and the fear that reading would be replaced by viewing mindless programs. Bradbury adopts and analyses the traditional generic conventions. However, in 2014, director Alex Garland released his unique science fiction film "Ex Machina", that also incorporates elements of the psychological thriller and romance genres. This contemporary manipulation of generic conventions can challenge audience expectations of genre. This film follows geeky, computer nerd Caleb Smith on his journey to discovering his artificially intelligent humanoid Ava is conscious of her own thoughts, or if she is just well programmed by egocentric mastermind, Nathan Bateman.

Bradbury has created a text that incorporates the traditional conventions of dystopian science fiction in "Fahrenheit 451", that confirms audience expectations. The text focuses on the proliferation of television and

This is a clear opening statement which demonstrates the candidate's understanding of the question and the syllabus concept of genre. It clearly defines the candidate's approach to the question.

This is an effective synopsis of the text because it highlights the time of production, genre and the text's key concerns.

This is a thought-provoking statement that needs further explanation. To strengthen this point, the candidate needs to clarify how and why this 'contemporary manipulation of generic conventions' challenges audience expectations.

The candidate needs a thesis statement to conclude their introduction. They must identify a specific argument that makes a comparative point about how these texts illustrate a development in the science fiction genre.

This topic sentence is quite broad. The candidate needed to immediately identify a specific convention of the science fiction genre in order to establish a specific point in this paragraph.

technology in society, an idea commonly explored in science fiction texts. Mildred refers to the "parlour walls" as her "family", emphasising the value of them in her life. The power the parlour walls have, to fracture her marriage with Montag is emphasised in the way they build a "literal wall between them". In another sense the dominance of technology is also conveyed as Mildred constantly has "her ears pinged" taking her to a "place far away", these seashell ear "thimbles" are powerful pieces of technology, as Mildred has adapted her lifestyle that she now "lip reads" what her husband is saying. Similarly, typical to many science fiction texts, this dystopian society is extremely censored with people acting as "informers" and dobbing in their loved ones to the firemen if found with a book. This censorship also results in an influx of surveillance methods, including the artificially intelligent "Hound" that is used to find any guilty readers. Ultimately, *Fahrenheit 451* obeys the traditional conventions of the sci-fi genre as it speculates what our future will look like. Bradbury is considered a prophet with the writing of this text because he accurately predicted that the world would become mass entertainment obsessed, and in 2019, that is our reality. Bradbury has successfully achieved this through the traditional structure of a science fiction film.

In 2019, contemporary audiences have had their expectations of genre challenged, through the experimental style Alex Garland has adopted in his film *Ex Machina*. The film is unlike many science fiction texts previously created as it incorporates science fiction elements that are also included in *Fahrenheit*, but also elements of the romance and psychological thriller genres, that challenges viewer expectations. Similar to *Fahrenheit 451* Garland speculates about what the future of society will look like, and comes to the conclusion that in a similar way to *Fahrenheit*'s society, it will be dominated by technology and artificial intelligence. Likewise, to the proliferation of "parlour walls" in people's homes, Garland includes many longshot durations of webcams and digital computer screens, in Nathan's home many doors can

It is pleasing to note that the candidate embeds their textual evidence well within this paragraph by selecting brief quotations and incorporating them fluently within a sentence.

Here, the candidate also successfully outlines some of the generic features of a traditional dystopian narrative, like a society controlled by technology and surveillance.

Further explanation of why Bradbury raised these concerns in his text would be useful here in order to link back to the statement in the introduction that genre can be a product of cultural context.

This final sentence makes reference to 'the traditional structure of a science fiction film'; however, the candidate did not explicitly address this aspect of narrative construction in this paragraph.

This topic sentence clearly identifies that the candidate's second text challenges the traditions of the science fiction genre, which demonstrates their understanding of the essay question. They also indicate that *Ex Machina* challenges audience expectations of science fiction because it is a blend of other genres.

It is pleasing to see the candidate's use of transition markers and comparative language in order to signal a comparison between their two texts. However, their choice of phrases like 'similar to' and 'likewise' suggest that *Ex Machina* conforms to the traditions they have established in *Fahrenheit 451*, rather than challenging them, as indicated in the topic sentence.

only be opened with a security keycard. Comparably to the surveillance and censorship in *Fahrenheit*, Nathan's estate has constant video surveillance, greeting Caleb when he arrives, "Caleb Smith, please approach the console and face the screen," and when Ava says "I wonder if you are watching me through the cameras. In the same way that *Fahrenheit* has *The Hound* as an example of Artificial Intelligence, humanoid Ava also confirms this generic convention expectation. As *Fahrenheit* was written in 1953, at a time of war and conflict and at the development and proliferation of TVs in people's homes, Bradbury incorporates traditional conventions of genre. However, as times change and the world continues to evolve, viewers expectations have changed as they are often challenged by texts such as *Ex Machina* that showcase genre hybridity, to cover a range of contexts.

Ex Machina is unique in the sense that it incorporates elements of the psychological thriller genre. This genre explores the dark side of human behaviour and is the study of the human mind. Garland has included these elements to make comment on mental instability in our society. In 2019, mental health is a large area of concern and thereby Garland has also speculated about the more immediate future, when he wrote this text in 2014. Garland includes deranged complex characters such as Nathan, who struggles from inner turmoil and frustrations, seen through his constant desire to exercise and release endorphins. Similarly, his mental instability is suggested through his dependence on alcohol, as a coping mechanism seen through the prop placement of empty bottles in the background of many shots. Another unique convention is the questioning motif. Nathan often answers Caleb's questions with a question, "What party?" and makes statements that allude to the ability to read Caleb's mind, "You're thinking Oh F*ck" and "there's no windows in here." The questioning motifs also seen in the thing test between Ava and Caleb and forms the basis for many of their conversations. The elements of the psychological thriller genre challenge audience expectations of the science fiction genre, as Garland

This point is insightful because it links the creation of *Fahrenheit 451* to a specific situational context, demonstrating an understanding that contextual factors can shape genre. This would be an opportunity to make a comparative point about how and why *Ex Machina* differs in its concerns.

This topic sentence is a clear example of a concise point of argument that connects to the question.

This is an insightful point that connects with the candidate's argument that science fiction texts respond to the concerns of their time. In order to strengthen their discussion here, they could state how this concern differs from that of Bradbury's time. This will allow the candidate to reiterate why this genre has changed over time to meet particular expectations of an audience.

The candidate needs to clarify their meaning of 'the questioning motif'. They also need to add more detail to their explanation of this evidence in order to clarify how this 'motif' is a challenge to the traditions of the genre, as well as how it is an aspect of a psychological thriller.

has manipulated the genre of this film to compliment and address the changes in time.

Bradbury and Garland have both incorporated the traditional science fiction elements, of technology, surveillance, artificial intelligence and future speculation to confirm viewer expectations of this genre. However, in keeping with time changes, Garland has additionally included elements of the psychological thriller to challenge the expectations of a contemporary audience.

The candidate expresses their points of argument fluently and with sophistication throughout their discussion. However, this conclusion over-simplifies the initial understanding of the question they expressed in their introduction.

Activity: Reviewing changes in genre

Genre can evolve due to a variety of reasons. Contextual factors like a cultural shift in social attitudes, or particular events or issues that may arise within a particular society, can shape the features of genre. These changes in cultural and situational contexts can also encourage changes within an audience and what they desire to engage with across a range of genres.

As part of a comparison between texts within the same genre, you might consider the similarities and differences between:

- situational and cultural contexts at the time of production
- features of the genre
- representations of perspectives, people, voices, ideas, issues and themes
- situational and cultural contexts at the time of reception
- different audiences and their expectations.

Use the table below as a template to review how and why two texts of the same genre illustrate changes in order to meet the expectations of a particular audience. Look at the example overleaf as a guide to completing the table.

Same genre:	
Text One	Text Two
Contextual factors:	Contextual factors:
Features of the genre:	Features of the genre:

Same genre: Dystopian genre	
<p>Text One <i>Nineteen Eighty-Four</i> by George Orwell (Novel)</p>	<p>Text Two <i>The Handmaid's Tale</i> by Margaret Atwood (Novel)</p>
<p>Contextual factors:</p> <ul style="list-style-type: none"> • Written by a British male author, George Orwell, a former political journalist and socialist. Published in 1949 after the Second World War. • Political satire commenting on the horrors of WWII and the rise of fascism in Germany. The British and European social and economic landscapes had been devastated by the war. • During the war, British people united for the war effort. The men went to the front lines while the women stayed and worked to keep the economy afloat, but returned to domestic duties after the war. 	<p>Contextual factors:</p> <ul style="list-style-type: none"> • Written by a Canadian female author, Margaret Atwood. Published in 1984. Atwood began writing the text in Berlin at the time of the division between East and West Berlin. • The Second Wave Feminist movement had occurred in the late 1960s and 1970s; women had gained some ground in areas like access to the pill and abortion, sexual liberation and employment opportunities. • Women were navigating new opportunities in the workplace, breaking free from previous traditional roles of housewife and mother.
<p>Features of the genre:</p> <ul style="list-style-type: none"> • The narrative focuses on a male protagonist, Winston Smith, and is set in 1984 – a bleak, futuristic society named Oceania, formerly Britain. • Third-person narrator with a masculine authorial voice. • The setting is impoverished and dilapidated. People live on rations. • Winston works for the Ministry of Truth, a government department involved in spreading propaganda and censoring information that goes to the public. • In the opening of the narrative, Winston is complicit in the system – he follows the rules. • This setting is completely controlled and monitored, with the use of screens in houses to monitor the residents. • Winston tries to resist, but he is eventually caught out and interrogated/tortured in room 101 by a man named O'Brien. He is re-educated and, in the process, he betrays his lover, Julia. • The narrative ends with Winston being beaten by the regime and completely re-educated. 	<p>Features of the genre:</p> <ul style="list-style-type: none"> • It is set in a bleak, futuristic society, formerly America, named Gilead – somewhere in the timeframe of 1984. • First-person narrator is female – Offred is the protagonist. • Different to 1984, the setting has the appearance of an all-American suburb, with neat and tidy homes and gardens. Beyond this pretty façade is a highly controlled society, monitored by constant surveillance and fear. • However, Atwood's female-focused narrative is a subversion of the traditions of the dystopian genre, where stories typically follow male protagonists and the male experience, often ignoring the experiences of women. • Offred is a subversive voice in the story; she is critical and disparaging of the regime and she attempts to escape it. • Atwood explores the plight of women within these types of regimes through this female narrator. She attempts to create 'herstory' rather than 'history'. • This change meets the expectations of a newly liberated female audience in the time of writing, and continues to do so even now, in 2020.

Question 4: Sample response two

This is a successful response due to the candidate's close attention to how and why audience expectations of a genre may evolve over time. Their choice to examine the evolution of the fairy tale genre and what contemporary audiences expect in terms of modern representations of gender is engaging. Throughout this response, the candidate effectively uses the metalanguage associated with their particular text types and provides detailed textual evidence to support their ideas. The candidate effectively uses comparative language to draw attention to the differences between the two texts. However, this aspect of their response needs enhancing through further incorporation of comparative points within their paragraphs.

The fairy tale is a genre that has changed significantly over time because of the growing change of the expectations that the audience upholds. Originally constructed as moral warnings, fairy tales were created as a way of commenting on society during the context it was written in which would satisfy the audience's expectations as their values were met. The common generic conventions of these fairy tales included the emphasis on attractiveness in women and the representation of women being passive with no agency. A good example of a fairy tale that encompasses these conventions is 'Beauty and the Beast' (1751), written by Jeanne-Marie le Prince de Beaumont. Whereas, *The Shape of Water* (2017), directed by Guillermo del Toro subverts the fairy tale genre to meet with the expectations that its audience now holds in this modern context, while also including original generic conventions of the fairy tale genre. The elements that del Toro chose to subvert in his adult fairy tale film is the unconventional princess, using a more updated and positive representation of the heroine and her unique kind of beauty. These texts are effective in proving how the fairy tale genre has changed over time to meet the different expectations and values that audiences uphold.

During the 18th century, fairy tales were originally written as a reflection of what is esteemed highly in society and what an audience valued. It was believed during this time that women were only respected for their beauty and attractiveness is the most important feature that a woman can have. The level of attractiveness of women in fairy tales were often an indicator of their future happiness. The 18th

This opening statement is awkward in its phrasing. A more direct statement could be, 'The fairy tale genre has changed significantly over time in order to meet the expectations of a contemporary audience.'

The candidate indicates a link between the traditional conventions of the fairy tale genre and the context of culture, foregrounding how and why this genre might change for a contemporary audience.

The word 'subverts' is an effective term to use in order to indicate a shift or change in the creator's use of the conventions of a genre.

The candidate attempts to conclude their introduction with a thesis statement. To strengthen this thesis, they need to make it more specific. For example, 'These texts are effective in proving how the fairy tale genre has evolved over time in order to meet a contemporary audience's expectations of a strong female protagonist.'

This topic sentence needs further refinement in order to articulate a more specific point. A stronger sentence could be, 'During the 18th century, fairy tales were originally written to reflect the traditional roles of men and women in society.'

The candidate clearly establishes the context of culture associated with the fairy tale genre by outlining some common perceptions of women during the 18th century.

century society believed that the 'good' female has a meek demeanour, is submissive, self-sacrificing and has no agency. This is evident in the construction of the character 'Beauty' in the fairy tale 'Beauty and the Beast'. The narrator describes 'Beauty' as having "obliging behaviour" throughout the story. In addition, 'Beauty's' father admires, above all else, her "patience". The use of this lexical choice emphasises how passiveness in a woman (as seen by her father's reaction to this trait of hers) is esteemed highly by society. Furthermore, when 'Beauty' speaks to her father after being captured by the 'Beast' she states: "leave me to the care and protection of providence". This quote further conveys that women do not have the ability to protect themselves as "Beauty" relies on an outside force to save her. This is the general behaviour that society, therefore the audience, expected of women during the 18th century.

The common representation of the female protagonist in the fairy tale genre is that she is the most attractive woman and will always find love because of her looks and not because of her personality. In the exposition of 'Beauty and the Beast', de Beaumont describes the sisters as "extremely handsome, especially Beauty". The use of these adverbs conveys how attractive the women are externally. In addition, de Beaumont states that the heroine is "admired for her beauty", a quote which suggests that this trait is what is valued highly, above all else in females and is of large importance. In addition, the narrator speaks about Beauty saying: "her looks make her better than her sisters". This quote conveys the fact that attractiveness in women was almost a competition in societies of the 18th century context.

The Shape of Water, released in 2017 and set in 1962, is described by the director as a modern retelling of the 'Beauty and the Beast' story. However, because the film was produced in the third wave feminist movement and set in the second, to satisfy the difference in values that the modern audience upholds in contrast to what audiences valued during the 18th century; del Toro

It is pleasing to note the candidate's natural incorporation of textual evidence within these sentences. This demonstrates control and fluency in their writing.

The candidate also provides specific examples from the selected text in order to support and continue their previous discussion of the traditional role of women in the 18th century.

This is an effective topic sentence because it indicates a clear and logical transition from the points identified in the previous paragraph.

The candidate provides some thoughtful analysis here. It is pleasing to see that they also identify the specific textual features used to construct these traditional representations of a woman's exterior in the fairy tale. To expand their analysis, they could also note the significance of the title, 'Beauty and the Beast' and how this reinforces their argument that a woman's physical appearance is a focal point of the narrative.

This topic sentence demonstrates an effective transition to the exploration of the candidate's second text. It creates an overall sense of argument in their response.

It would be useful to identify the specific 'values' a contemporary audience might hold, in contrast to a modern audience – this will clarify the new context of culture. Identifying specific values associated with

chose to subvert the fairy tale's generic conventions within his film to meet the expectations of the audience. To do this, del Toro constructed the female protagonist Elisa with an updated and more positive representation as she is conveyed as the unconventional 'princess' without a voice. Del Toro states that he "wanted the heroine to have a kind of beauty that is unique and powerful. Not the traditional Hollywood model type of beauty." Del Toro wanted his audience to fall in love with the female protagonist rather than just simply admire her. Unlike the traditional representation of the heroine in fairy tales, being passive, submissive and having no agency; Elisa is a strong and independent woman who is constructed positively as a modern adult in this fairy tale. This is evident in the beginning of the film as the audience witnesses Elisa masturbating to her egg timer, then later we witness her courting the creature with eggs. The repetitive inclusion of eggs is symbolic of Elisa's sexual connotations to that food. "I wanted her to not be the innocent and naïve heroine, but a modern average woman. She is not this idealised princess," said del Toro in an interview about the film.

In contrast to the representation of 'Beauty' in 'Beauty and the Beast', Elisa stands up for herself and is not dependent on anyone else to save or take care of her. "She does not wait and look pretty" del Toro states; instead she is the aggressor of her relationship with the creature whom she loves. Elisa is the one who taps on his living container and offers him eggs as a sign of friendship. She also entices him with music, controlling her love life herself. In addition, Elisa is the one who actively plans the escape for the creature and she is the one to save him instead of the other way around which is the traditional events in the fairy tale genre. The generic convention of women being overpowered and controlled while they submit to this behaviour is also subverted in *The Shape of Water*. This is evident when Elisa gains a 'voice' and stands up for herself against Strickland (the antagonist). This is presented through Elisa's facial expressions and body language/gestures in the scene where she says "FUCK YOU" to Strickland using sign language. The message is clearly

the feminist movement like sexual liberation, female autonomy, freedom from discrimination etc. would be effective in their discussion.

This interesting quotation from the director not only allows the candidate to engage with the question, but demonstrates a sophisticated understanding of the relationship between a text, its genre and context.

This is an eloquent example of how to incorporate a comparison between two texts within a paragraph. The candidate's use of the word 'unlike' is an effective way to signal their comparative point. As the comparison should form the basis of their response, they could include further comparative points here to connect back to the question.

Again, the candidate skilfully uses a comparative phrase – 'in contrast to' – in order to signpost a difference between the two texts within the same genre.

This sentence here could provide the candidate with an opportunity to incorporate a more specific example of women being overpowered in 'Beauty and the Beast' in order to develop their comparison between the two texts.

This is an excellent incorporation of the visual features utilised to convey the idea that Elisa gains a voice in order to stand up to the antagonist.

communicated to the audience through the written convention of subtitles which capitalise the statement in bold letters. Elisa is conveyed to be more powerful than the antagonist through her mocking glare and facial expression towards him and her strong stance and tall posture as she bravely tells Strickland what she thinks of him. This angers Strickland as he does not understand what she is saying which leaves him in a state of vulnerability as power is shifted between characters. This scene is the most satisfying to the modern feminist audience as it gives viewers great joy to witness such a well-constructed and positive representation that is subverted from the traditional role of women. But most of all, there is nothing more satisfying for feminist viewers to watch a strong female stand up for herself by saying "FUCK YOU" to her misogynistic boss.

'Beauty and the Beast' and *The Shape of Water* are effective examples of how the fairy tale genre has transformed over time to better reflect the context in which it is produced in. Furthermore, it conveys how the representation of women in fairy tales is subverted to meet the changing expectations that audiences have in different contexts.

Here, the candidate attempts to address an audience's response to this subversion of the female protagonist within the fairy tale genre. However, rather than referring broadly to the traditional role of women in fairy tales, they could make a specific comparison to 'Beauty and the Beast'.

This candidate identifies the approach they took with the question and why the fairy tale genre has changed over time. However, it would be useful to return to the key ideas of their discussion in more detail to add power to the conclusion.

Hint: Develop a vocab bank for values

Create a list of values that you think are commonly held by individuals, particular groups or societies. Developing a list will help to grow your familiarity with what is considered to be a value and make it easier for you to recognise these values in texts. It will also help you to identify and express them in your own responses. Some values are included below. What else could you add?

Community, Justice, Equality, Independence, Education, Patriotism, Security, Safety, Success, Tolerance, Freedom, Liberty, Family, Environment, Friendship, Loyalty, Wealth, Social Status, Comfort, Courage, Creativity, Faith.

Activity: Analysing particular features of genre

The previous good answer focused on the representation of characters in each text and how social attitudes towards gender roles shaped how each author represented their characters. This demonstrates an understanding of how contextual factors can shape the features of a genre, including what we expect of the characters or people within these genres.

Re-read the essay above and complete the table below to identify the changes noted by the candidate in their chosen genre. In order to explore the idea that specific features of a genre can change over time, identify the traits of each character and note down the candidate's reasons for these particular representations of characters and why changes in these representations have occurred. Part of the table has been completed for you as an example.

Text and character	Representation of the character and examples	Reasons for this representation
Beauty in 'Beauty and the Beast' (1751)	<ul style="list-style-type: none"> • Beauty is represented as having 'obliging behaviour' and is quite passive. • She is patient and nurturing. • She is beautiful and her beauty is renowned and admired by all. 	<ul style="list-style-type: none"> • The tale is set around the time of production and the story upholds the roles of men and women at this time. • Women were expected to conform to particular behaviours like being self-sacrificing, patient and passive. These qualities underpin a patriarchal society, where women have limited autonomy and agency.
Elsa in The Shape of Water (2017)		