



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2022**

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## **English Literature**

Assessment Unit AS 2  
*assessing*  
The Study of Prose Pre 1900

**[SEL21]**

**MONDAY 30 MAY, AFTERNOON**

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**MARK  
SCHEME**

## **General Marking Instructions**

### ***Introduction***

The main purpose of a mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

### ***Assessment Objectives***

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2:** Analyse ways in which meanings are shaped in literary texts.
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4:** Explore connections across literary texts.
- AO5:** Explore literary texts informed by different interpretations.

### ***Quality of candidates' responses***

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

### ***Professional judgement***

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

### ***Positive marking***

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

### ***Awarding zero marks***

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

### ***Bands of response***

In deciding which level of response to award examiners should look for the 'best fit', bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular band to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the band and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the band and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the band description and should be awarded a mark at or near the top of the range.

### **Quality of written communication**

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions and is assessed under AO1.

### **COVID-19 Context**

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021-2022 only.

## GCE Advanced/Advanced Subsidiary (AS) English Literature

### Mark Schemes

#### Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the externally and internally assessed units.

#### Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question-specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Indicate creditworthy points, and also indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted in the summative comment under AO1.
- 6 Do not bunch marks. You must use the whole scale [0]–[50]. Do not use half marks.

## Advice to Examiners

### 1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the argumentation required by AO5 should not be rewarded beyond Band 1. From Band 3a upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

### 2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused.

### 3 Assessment Objectives

**AO1** This globalising objective emphasises three essential qualities:

- (i) knowledge and understanding of the text;
- (ii) the coherent organisation of material in response to the question;
- (iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses").

**AO2** This objective is concerned with the writer's methods used to achieve certain effects. It requires candidates to consider characterisation, form and structure, and language in responding to the given stimulus statement. Candidates who offer no consideration of methods cannot be rewarded beyond a mark of **30**. Candidates who offer only a limited consideration of methods cannot be rewarded beyond a mark of **40**.

**AO3** No specific sources are prescribed or recommended, nor is the type of context stipulated. The candidate may choose contextual information of differing kinds, provided it is shown to be relevant to the question. Candidates who offer no consideration of context cannot be rewarded beyond the top of Band 4, i.e. 40 marks.

**AO5** This objective is the **driver** of AS 2. The emphasis for this objective should be on the candidate's ability to respond to a given reading of the text, and to develop an argument conveying his/her opinion. Candidates can obtain full marks without referring to other critics' opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

### 4 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

### 5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded.

## **6 Use of Quotation**

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

## **7 Derived Material**

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## **8 Length of Answers**

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## **9 Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

## **10 Uneven Performance**

While some responses may begin badly, they may improve during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## **11 Observance of Rubric**

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

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Mark Grid for AS Unit 2 Prose

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>  ‘Assured’: confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘Excellent’: highly developed literary skills ‘Perceptive’: creative	AO1	<ul style="list-style-type: none"> <li>excellent knowledge and understanding</li> <li>excellent sense of order</li> <li>excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.
	AO2	assured and perceptive comments on methods linked convincingly to the key terms	At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
	AO3	assured and perceptive comments on context	
	<b>AO5</b>	<b>assured and sophisticated reasoning/interpretation in relation to the key terms</b>	
	<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>  ‘Coherent and secure’: a response to the key terms which demonstrates clarity and integration in the handling of literary material ‘Consistent’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> <li>secure knowledge and understanding</li> <li>secure sense of order</li> <li>coherent level of expression</li> </ul>
AO2		coherent and secure analysis of methods linked clearly to the key terms	At the <b>bottom</b> of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression.
AO3		coherent and secure comments on context	
<b>AO5</b>		<b>coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms</b>	
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/Competent</b>  ‘Increasingly purposeful/Competent’: a fairly developed and controlled response to the key terms and other aspects of the task		AO1	<ul style="list-style-type: none"> <li>competent knowledge and understanding</li> <li>competent sense of order</li> <li>competent level of expression</li> </ul>
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	
	AO3	increasingly purposeful comments on context	
	<b>AO5</b>	<b>competent attempts at reasoning/interpretation with competent sense of relevance to the key terms</b>	

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 3a</b> <b>21–25</b> <b>Limited</b>  ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>developing knowledge and understanding</li> <li>limited sense of order</li> <li>limited level of expression</li> </ul>	At the <b>bottom</b> of the band, responses will engage more deliberately with the key terms but with limited development and understanding.
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on context	
	<b>AO5</b>	<b>limited attempts at reasoning/interpretation with limited sense of relevance to the key terms</b>	
	AO1	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the text</li> <li>basic sense of order</li> <li>basic level of expression</li> </ul>	
<b>Band 2</b> <b>11–20</b> <b>Basic/A little awareness</b>  ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised  ‘A little awareness’: a vague/simplistic sense of the key terms	AO2	a little awareness of methods	At the <b>top</b> of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.  At the <b>bottom</b> of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.
	AO3	a little awareness of context	
	<b>AO5</b>	<b>basic attempt at reasoning with basic sense of relevance to the key terms</b>	
	AO1	<ul style="list-style-type: none"> <li>mostly irrelevant</li> <li>lack of knowledge</li> <li>incoherence</li> <li>writes with very little clarity or accuracy</li> </ul>	
	AO2	very little understanding of methods	
<b>Band 1</b> <b>1–10</b> <b>Mostly irrelevant/Mostly misunderstood/Mostly inaccurate</b>  ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task  ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect	AO3	very little understanding of context	At the <b>top</b> of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.  At the <b>bottom</b> of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
	<b>AO5</b>	<b>very little ability to engage with the key terms</b>	
	No attempt to respond		
	<b>Band 0</b> <b>0</b>		

# 1 Hawthorne: The Scarlet Letter

## Answer (a) or (b)

(a) Chillingworth is an absolute villain.

With reference to Hawthorne's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Chillingworth**”, “**absolute**”, “**villain**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Chillingworth's demonstration of self-awareness in recognising that his marriage to Hester had disastrous consequences and his subsequent generosity towards Pearl may suggest comprehension of culpability and willingness to make amends**; and/ or that **he is an agent of God given “divine permission for a season” to act upon Dimmesdale's soul to bring about his repentance.**

Situations: some elements which may be incorporated into an argument are:

- interactions between Chillingworth and Dimmesdale to convey him as an absolute villain: his calculated and intimate pursuit of the destruction of Dimmesdale; his use of “science” inimical to Puritan society – alchemy, strange herbs, necromancy – to prolong Dimmesdale's suffering; his reaction when he views Dimmesdale's exposed chest; his

death so soon after Dimmesdale's, indicating that revenge had become his sole motive for existence

- interactions between Chillingworth and Hester in the forest may be seen to portray Chillingworth as an absolute villain – despite awareness of how his quest for revenge has destroyed his humanity (“A mortal man, with once a human heart, has become a fiend for his especial torment!”) he refuses to accede to Hester's request to forgive Dimmesdale
- interactions of Chillingworth with Hester to present Chillingworth in a contrastingly human light may serve to temper perceptions of the absolute nature of his villainy: his admission to Hester that he married her due to loneliness; Hester's agreement that Chillingworth was originally upright, kind and just; Chillingworth's admission that he and Hester are equally blameworthy for her affair

### **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

#### Form and structure

- use of symbolic method by which Chillingworth's inner nature is conveyed to the reader by description of his physical appearance – “deformed old figure”; a “low, dark and misshapen figure”; “a face that haunted men's memories” – suggests the cost of absolute villainy
- ubiquity of Chillingworth at the crucial scenes in the novel (e.g. his presence at each of the scaffold scenes, his presence in the Governor's hall, his witnessing of Dimmesdale's bared chest, his being privy to Hester's plans to abscond with Dimmesdale) suggests his range of influence is all-pervasive and may underline his position as an absolute villain
- use of contrast in the final scaffold scene to achieve a revelatory change of perspective – from Chillingworth as satanic avenger (absolute villain) to Chillingworth as agent of a Divine Plan

#### Language

- use of verbal patterning related to perdition – “the Pitiless”; “The Unforgiving”; “Fiend”; “Satan's emissary”; the “glare of red light out of his eyes” – suggests demonic traits that portray Chillingworth as an absolute villain
- repeated use of metaphors of digging/ penetrating (he “burrow(ed)... in his heart”; “burrow(ed) into the clergyman's intimacy”; “he...dug into the...heart...like a sexton delving into a grave”) to demonstrate Chillingworth's violation of the sanctity of Dimmesdale's soul and thus present him as an absolute villain
- use of motif of the “leech” to present Chillingworth paradoxically – as a healer in the eyes of the Puritans and as an absolute villain in his parasitical relationship with Dimmesdale

### **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- social stigma of the cuckolded husband
- Hawthorne in his American Notebooks of 1847 made reference to a seminal idea which imagined “a story of the effects of revenge, in diabolising him who indulges in it”
- John Calvin in *Institutes of the Christian Religion* states: “Satan and all the impious are subject to the power and the government of God, so that He directs their malice to whatever end He pleases and uses their crimes for the execution of His judgements”
- Francis Bacon in his 1625 essay “On Revenge” presents an Elizabethan philosophy on the moral and social argument against revenge: “*Revenge is a kind of wild justice, which the more man's nature runs to, the more ought law to weed it out*”

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

(b) Hester is the most powerful character in the novel.

With reference to Hawthorne’s narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Hester**”, “**most**” “**powerful character**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Hester’s position as an unrepentant single mother in a patriarchal, theocratic society undermines any potential to attain power** and/or that **even with the freedom of speculation which she gains, Hester’s ostracism prohibits her empowerment.**

Situations: some elements which may be incorporated into an argument are:

- the power of Hester’s self-reliance may be seen in her actions towards Puritan authority – her repelling of the beadle and her refusal to name Pearl’s father in the first scaffold scene; her actions to protect Pearl in the Governor’s hall; her refusal to bow to the stigma of being the “symbol at which the preacher and moralist might point”
- the power of her love for Dimmesdale may be suggested in her long-term loyalty, her stoicism in the face of relentless shaming, her entreaties with Chillingworth, the episode when she removes the “A” in the forest and her initiative in planning their escape to Europe
- the freedom of speculation stimulated by her ostracism can be seen to empower her quiet defiance of Puritan dogma (“The world’s law was no law for her mind”), e.g. her freedom to probe wider human nature (“it [the scarlet letter] gave her a sympathetic knowledge of

- the hidden sin in other hearts”) and her development of a proto-feminist mindset (“the very nature of the opposite sex... is to be essentially modified”)
- the use of strategic silence as an example of Hester’s self-belief

**AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author’s use of methods such as form and structure, and language.

Form and structure

- use of mainly third-person, equivocal narrator who at times depicts Hester as powerful but at other times suggests she is plagued by loneliness, self-doubt and a sense of Puritan guilt
- use of the setting of the forest for Hester’s sensual resurgence in her meeting with Dimmesdale suggests that, contrary to her self-presentation in the village, the scarlet letter has not succeeded in extinguishing the power of her sexuality

Language

- use of the evolving motif of the “A” (“adulteress”, “angel”, “able”) both to conceal and to announce – Hester’s power of implicit challenge is underlined in her promotion of a conformist self-image even whilst she is moralising about the need for “the whole system of society...to be torn down”; she is also shielded by the arresting ostentation of the embroidered letter which “removed (Hester) out of the ordinary relations with humanity” and “enclosed her in a sphere by herself”
- use of repeated allusions to Ann Hutchinson might emphasise the power of the “freedom of speculation” assumed by Hester, which allows her to criticise social and religious constructs and exercise influence in the community around her
- use of repeated euphemism of “knowing” directed at Dimmesdale in the Governor’s Hall (“Thou...knowest me better than these men can...thou knowest for thou hast sympathies these men lack...thou knowest what is in my heart”) conveys in coded form her power over Dimmesdale
- use of symbolism of the “Flood of Sunshine” to represent a moment of empowerment for Hester, in which the forces of repression are cast off and “her sex, her youth, the whole richness of her beauty” reassert themselves

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- Judeo-Christian perception of autonomous female sexuality as diabolical, alluring and dangerous to men’s souls
- Puritan hierarchical social and religious systems were predicated upon governance by males with women playing submissive and supportive roles
- the Puritan Magistracy accused Ann Hutchinson of “abominable wickedness” in having “stepped out of [her] place,” by deciding she “had rather been a husband than a wife; and a preacher than a hearer; and a magistrate than a subject.”

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

## 2 Shelley: Frankenstein

### Answer (a) or (b)

(a) Victor Frankenstein is the real monster in the novel.

With reference to Shelley's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Victor Frankenstein**”, “**real**”, “**monster**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **the Creature conducts a campaign of murder, not excluding women and children, which deserves to be called monstrous.**

Situations: some elements which may be incorporated into an argument are:

- Walton's perception of Victor as benevolent and noble
- Victor's early development, especially his desire to lessen the sufferings of others
- interactions of Victor with members of his family, and his ability to inspire love and affection in them
- the interactions between Victor and the Creature, where Victor's irresponsibility (“How dare you sport thus with life? Do your duty towards me...”), and cruelty (in refusing to provide his creation with care and comfort) may be seen as “monstrous”.

Be receptive to “monstrous” or “monstrously” as adaptations of the key term, provided they are offered in an attempt to substantiate the idea of excessiveness, or distortion or deformity in Victor Frankenstein. The key term “real” will necessitate some consideration of the Creature.

**AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author’s use of methods such as form and structure, and language.

Form and structure

- use of Walton’s letters to convey his view of Frankenstein as “gentle” and “conciliatory” – the reverse of a monster
- use of contrast between the ambitions of the Creature and those of Victor Frankenstein: whereas the Creature seeks companionship and an understanding of human nature and behaviour (e.g. the De Lacy episode), Frankenstein seeks knowledge in order to elevate himself above others – arguably a monstrous egotism
- use of the narrative voice of Frankenstein himself to convey the extremity of his egotism and irresponsibility – it could be argued that such qualities make him the (moral) monster of the novel

Language

- repeated use of metaphors attributed to Frankenstein such as “daemon”, “monster”, “vile insect” to describe his creation may be turned reflexively against the selfishness and irresponsibility of the speaker
- use of Biblical allusions to the Creation story (Adam, the fallen angel) which, by elevating the plight of the Creature, may encourage us to see the monstrous distortion of Frankenstein’s pride
- use of suggestive ambiguity in the epitaph spoken over the dead body of Victor Frankenstein by the Creature (“Oh, Frankenstein! generous and self-devoted being!”) may give scope for both argument and counter-argument about whether Victor Frankenstein is or is not a “monster”

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- a confusion in popular culture about whether Victor Frankenstein himself is not the “monster” of the story
- continuing modern concern about the ability of science to “create life” and fear that the life created will be “monstrous”
- when writing *Frankenstein*, Shelley was reading *Emile* by Rousseau where he argues that man’s nature is harmless but that men are made evil by society, i.e. they may become “monsters” because of the way they are treated

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

**(b)** Evil triumphs in this novel.

With reference to Shelley’s narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**evil**”, “**triumphs**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **the true evil was Victor Frankenstein’s tampering with the laws of nature, and that this was punished by his death.**

Situations: some elements which may be incorporated into an argument are:

- Victor’s intellectual development with its idealistic if misguided determination to “pour a torrent of light into a dark world”; his motives as he carries out his project are mixed, but their goodness is at times emphasised
- the description in Chapter 2 of the various kinds of goodness – practical, moral, and imaginative – with which the young Victor is surrounded in youth
- the murders carried out by the Creature of those who embody variously moral goodness or happy innocence may be used in an argument that evil is triumphant
- the Creature’s final words to Walton present ideas regarding nature and nurture (“My heart was fashioned to be susceptible to love and sympathy...”) which may contribute to any conclusion about the causes of the triumph (or failure to triumph) of evil
- both Victor and the Creature are in agreement that the events that led to the Creature’s coming into being must never be repeated

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of multiple narrators to present competing versions of events (Victor Frankenstein, and perhaps his admirer Walton are more likely to see events in terms of good and evil, the Creature in terms of revenge)
- use of the pathetic fallacy: a tremendous storm is described as Victor visits the scene of William's murder, revealing "the filthy demon to whom I had given life" and Victor realizes his part in the eruption of evil

### Language

- repeated use of a significant metaphor, first seen in Chapter 2 in which the forces of good and evil are explicitly ranged against each other in a temporary triumph for the former: "the guardian angel of my life...the spirit of good" teaching Victor to avoid "evil"
- repeated use for various purposes of a metaphor of punishment: on the one hand to convey the self-identification of the Creature with Satan – "I like the arch-fiend bore a hell within me" – though it may be suggested that isolation and victimisation rather than evil is suggested here; on the other hand Victor Frankenstein says, "I was cursed by some devil, and carried about with me my eternal hell; yet still a spirit of good followed and directed my steps", which may be argued to undermine a claim that the triumph of evil is complete

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- contemporary discussion of the ideas of Rousseau, in particular that society distorts or perverts the natural state of man
- Locke's idea of man as a *tabula rasa* to be written upon by experience (cf. the Creature's words: "I was benevolent and good; misery made me a fiend")
- stylistic features of the Gothic novel, popular in the decades preceding the publication of *Frankenstein*, included supernatural or demonic imagery

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

### 3. Eliot: Silas Marner

#### Answer (a) or (b)

(a) In *Silas Marner*, ordinary characters lead extraordinary lives.

With reference to Eliot's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**ordinary characters**”, “**extraordinary lives**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Silas, by his impulsive decision to adopt Eppie and by his standing up to Godfrey Cass, shows that he is no ordinary person or that the occasional robbery and abandoned child are not particularly extraordinary in an English village over a period of many years.**

Situations: some elements which may be incorporated into an argument are:

- the refusal in Lantern Yard to consult doctor, law or state in times of trouble might be considered extraordinary, or in the light of that community's willed isolation, the reverse
- character development, e.g. the great changes which occur in the character of Silas as he becomes more assertive could be argued to be extraordinary, or, because of the many years that have elapsed, the reverse

- in interactions which show consistency of character, a governing quality which shapes a life may be grasped as essentially what makes an ordinary character (Godfrey’s reliance on luck; Nancy’s scrupulousness and disciplined introspection)

**AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author’s use of methods such as form and structure, and language.

Form and structure

- use of melodramatic plot elements (e.g. in the Cass family: morganatic marriage, blackmail, robbery, violent death) with their associated improbabilities may be used to ground an argument about extraordinary lives
- use of coincidence, e.g. the coincident timing of problem and “providential” solution in the life of Silas – extraordinary?
- use of temporal structure with sixteen years elapsing between Parts One and Two: may be argued to dissolve extraordinary elements in the interruption of the developing lives of the characters

Language

- use of realistic detailing (e.g. of interiors which conform to traditional and stereotypical English ideas, or of details of dress or of house-keeping) may prompt an argument regarding the ordinariness of characters and their lives
- mingling of diverse elements of style – realism (e.g. of the homely contrivances of Silas’s domestic arrangements) and sensationalism (e.g. of Molly’s last journey) may provoke argument and counter-argument about (extra-)ordinariness
- use of thematic images such as Godfrey’s “trusting to some throw of fortune’s dice” presents a character who may be argued to be very ordinary in his moral evasiveness; the image of Eppie’s curls as “gold on the floor in front of his hearth”, on the other hand, is likely to be seen as the intrusion of an extraordinary wonder into the weaver’s life

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- social conditions in the nineteenth century
- realism in literature: representation of lives, ways of thinking, beliefs and superstitions, language, economic conditions, work patterns, sexual and family relationships in a realistic and convincing way; avoidance of fantasy, wish-fulfilment, pious desiderata, ideological orthodoxies; an attempt to register the significance of lives through their ordinariness
- sensationalism, particularly in Victorian literature (e.g. unacknowledged children, mystery and murder)
- biographical context: Mary Ann Evans’ familiarity with a range of village and small town types, gained as she accompanied her father on his rounds; her conscious retrieval of the details of life as it was lived fifty years before the novel was written
- literary and media influences absorbed or acknowledged by the candidate; the candidate’s own understanding of what may constitute “ordinary characters” and “extraordinary lives”

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

(b) Eliot’s presentation of Eppie is unconvincing.

With reference to Eliot’s narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Eliot’s presentation of Eppie**”, “**unconvincing**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Eppie’s occasional wilfulness and misunderstanding of the nature of punishment are successful and convincing touches in her depiction**, or that **the success of Eliot’s depiction of Eppie’s role in Silas’s moral regeneration outweighs any local failings in her depiction as a convincing character**.

Situations: some elements which may be incorporated into an argument are:

- the appearance of Eppie (Chapter 12) in Silas’s cottage
- Dolly’s instructions about child-rearing and parental duties
- Eppie’s eloquent speeches rejecting the offers of the Cass couple – both the convincingness of the dialogue attributed to Eppie and others, and the use of the narrative voice might be considered.

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of narrative voice to comment on Eppie at various stages of her development, e.g. the “angel” motif may be found sentimental or dated, and hence unconvincing
- use of coincidence in the plot: money lost/Eppie found; Eppie needs money for marriage/ money found – this may be used to generate an argument that Eppie is a plot device rather than a convincing character

### Language

- use of sensationalist cliché in the account of the circumstances of Eppie's first appearance in the novel – “the demon Opium to whom [Molly] was enslaved.... she knew but one comforter” – it may be argued that Eppie's arrival brings a new and unconvincing element into the novel
- imagery of “angel” used for Eppie, both in dialogue and by narrative voice; this is at its most developed in the concluding paragraph of Chapter 14 (“In old days there were angels... We see no white-winged angels now. But yet men are led away from threatening destruction.... and the hand may be a little child's”) where it may be considered unconvincing because of its religiosity, or the reverse, because of its high moral seriousness
- use of gold motif in describing Eppie's significance for Silas: may be seen as sentimental, or, as when it is developed into a contrast (“The gold had kept his thoughts in an ever-repeated circle....but Eppie was a creature compacted of changes and hopes”) as a convincing description of the impact of character on character

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

### Nineteenth-century views of children

- child as angelic: “trailing clouds of glory do we come” - Wordsworth's “Immortality Ode”
- sentimentalised depictions of children in nineteenth-century art (e.g. Millais) and literature (e.g. Dickens)

### Literary

- moralising strain in George Eliot's other fiction, and particularly her use of a moralising narrative voice
- moral motifs in Victorian fiction – the fallen woman, the lower-class mistress or secret wife, the illegitimate child loved and supported by a father who dares not acknowledge his parenthood

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

## 4 Brontë: Wuthering Heights

- (a) It is impossible to sympathise with Catherine Earnshaw.

With reference to Brontë's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms **“impossible”**, **“sympathise”**, **“Catherine Earnshaw”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Catherine is caught between two worlds, one of social aspiration and the other of fluctuations of the heart, and is deserving of sympathy in her predicament.**

Situations: some elements which may be incorporated into an argument:

- interactions presenting Catherine as vain and selfish and not sympathetic, e.g. when she returns to the Heights after her enforced stay at Thrushcross due to the injury to her ankle, her declaration to Nelly that marrying Heathcliff would degrade her
- interactions presenting Catherine in a contrastingly sympathetic light: her defence of Heathcliff when Hindley punishes him, her anguish when Heathcliff returns

## **AO2: Analyse ways in which meanings are shaped in literary texts**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and Structure

- use of a narrative voice to filter the words and actions of Catherine Earnshaw through the perception of Nelly and perhaps present an impatiently biased view, thus affecting the reader's sympathy
- use of temporal shifts (present to past) to emphasise the changes in Catherine Earnshaw's character as she grows and matures, e.g. when she returns from her stay at Thrushcross – these changes may or may not induce the reader's sympathy
- use of contrasting locations to suggest changes in the character of Catherine Earnshaw and offer perspectives on whether she deserves sympathy or not (Thrushcross Grange v the moors)
- use of Catherine Earnshaw's diary offers insight into her feelings and behaviour and may help to create a sympathetic portrayal

### Language

- frequent use of negative epithets by Nelly to describe Catherine ("a wild wicked slip she was")
- use of repetition of terms conveying a transgression of decorum which may cause readers to lose sympathy with Catherine because of her petulance and aggression ("slapped", "pinched", "pushed", "stamped", "shrieked")

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

### Women in nineteenth-century society:

- society dominated by patriarchal norms which assumed the dependency of women on husbands, fathers and even elder brothers
- society tended to emphasise the duties and obligations of obedience of women
- disadvantages faced by women in many spheres of society, e.g. legal, the right to inherit property
- inculcation of feelings of inferiority, passivity, helplessness in women as a cultural norm
- rigid social stratification along class boundaries in early nineteenth century
- the repression experienced by the young Emily Brontë

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

(b) In this novel love is always destructive.

With reference to Brontë's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**love**”, “**always**”, “**destructive**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **the relationship of Cathy and Hareton at the end of the novel shows the redemptive power of love.**

Situations: some interactions which may be incorporated into an argument are:

- interactions presenting Catherine and Heathcliff as happy and loving as they roam the moors, showing love as a creative force
- Heathcliff's interactions with Isabella and the self-destructive nature of her love for Heathcliff

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of non-linear narrative (flashbacks and flashforwards) may focus the reader's attention on love across generations as both a creative and destructive force, e.g. the move forward to 1802 and Lockwood's witnessing of the happy love developing between Cathy Linton and Hareton
- use of contrast between the relationships of Heathcliff and Catherine, and Hareton and Cathy to show love as destructive and creative respectively
- use of Gothic elements (e.g. ghost, dreams, isolated settings) as conventional code for the overwrought and destructive aspects of love

### Language

- use of simile (e.g. "My love for Linton is like the foliage in the woods... My love for Heathcliff resembles the eternal rocks beneath") to present a range of feelings related to love
- use of hyperbole to present the story of Catherine and Heathcliff as doomed ("they burned with anguish", "I wish I could hold you... till we were both dead")
- use of pathetic fallacy (e.g. on the occasion of Heathcliff's disappearance, "the storm came rattling over the Heights in full fury") to reinforce love as a destructive passion

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- other types of love story from the period, e.g. "Jane Eyre"
- contemporary love stories – twenty-first century
- elements of destructiveness of love in Gothic literature
- Emily Brontë's own life/her sister Charlotte's preface to the novel
- disadvantages faced by nineteenth-century women in many spheres of society including marriage, e.g. legal, the right to inherit property
- inculcation of feelings of inferiority, passivity, helplessness in women as a cultural norm

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

## 5 Austen: Emma

### Answer (a) or (b)

- (a) Jane Fairfax is the character most deserving of sympathy in the novel.

With reference to Austen’s narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Jane Fairfax**”, “**most deserving**”, “**sympathy**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **Jane Fairfax by her own admission did wrong in concealing her engagement, so reducing any sympathy due to her**, or that **Harriet Smith as Emma’s vulnerable protegee may deserve as much or more sympathy**.

Situations: some elements which may be incorporated into an argument are:

- interactions involving Miss Bates and Mrs Elton where Jane’s claustrophobic domestic and demeaning social circumstances are respectively revealed
- interactions which show character development: e.g. the outing to Donwell Abbey (where Jane’s worries about the future, the pressure exerted by others and a quarrel with Frank Weston combine), and the outing to Box Hill (where Emma flirts with Frank), after which Jane’s health collapses.

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of developed contrasts in the characters of two leading female characters with some tension between them: Emma's fortunate circumstances and thoughtless propensity of giving pain may draw sympathy towards the less advantageously placed Jane Fairfax
- use of a variety of narrative methods to present Jane in a more or less sympathetic light, e.g. an omniscient narrator introduces her in the novel in Chapter 20, giving reasons why she deserves sympathy; free indirect discourse is used to convey Emma's lack of sympathy with her, "Wrapped up in a cloak of politeness, she was disgustingly, was suspiciously reserved"; the use of dialogue where Emma tells Mr Knightley, "I am always watching her to admire; and I do pity her from my heart" offers a different picture; use of a letter from Frank Churchill to Mrs Weston, where the details of the clandestine engagement and the suffering which Jane underwent are revealed

### Language

- use of a rare extended metaphor to suggest Jane's own feelings about the future as governess which may await her, and of which the listed miseries will probably elicit an argument that she deserves sympathy: "With the fortitude of a devoted novice, she had resolved at one and twenty to complete the sacrifice, and retire from all the pleasures of life, of rational intercourse, equal society, peace and hope, to penance and mortification forever"
- use of allusion to current events (the debate about Abolition) in Jane's words about seeking a position as governess, where her revulsion may draw sympathy: "There are places in town, offices... for the sale, not quite of human flesh, but of human intellect"

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

### Social context

- early nineteenth-century society stratified on class lines
- society dominated by patriarchal norms which assumed the dependency of women on husbands, fathers and older brothers
- refinement and modesty as cultural norms for women, accompanied by the inculcation of feelings of inferiority, passivity, helplessness
- the emphasis laid on gentility, and the class-based nature of many of these cultural norms, and their reinforcement by the Established Church
- disadvantages faced by genteel women in many spheres of society, e.g. legal, educational, career (the profession of governess was almost the only exception)

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

- (b) The women in the novel are powerless.

With reference to Austen’s narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**women**”, “**powerless**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **the most powerful person in Frank Churchill’s life is Mrs Churchill** or that **the proposal scene between Emma and Mr Knightley follows the convention that in this moment it is the woman who exercises the power.**

Situations: some elements which may be incorporated into an argument are:

- interactions between Emma and Harriet Smith; Mr Knightley’s remarks to Emma on Miss Bates’s struggling life and her respectability; the plight of Jane Fairfax – with an argument on the degree to which these women are or are not powerless
- Emma’s social position as “first lady” of Highbury: is Emma’s pre-eminence “power”?
- the lives and choices of Isabella Woodhouse and Miss Taylor – marriage and dependence on others: powerlessness?

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of omniscient narrator, but novel focalized through a main character who exerts what power she has in ways which are at times (Harriet Smith, Box Hill) irresponsible and capricious
- ironic use of the “damsel in distress” trope when Harriet Smith is threatened by gypsies, her powerlessness emphasised both by her ineffectual behaviour on the spot and her fainting when brought home

### Language

- the development of verbal patterning related to instrumentality (“As a walking companion, Emma had very early foreseen how useful she might find her”, “exactly the something which her home required” – this “something” is Harriet Smith) is used to characterise Emma in her thoughtless exercise of power over Harriet
- use of contrast within a range of linguistic responses which may be argued to be expressions of the frustrations inherent in the female experience of powerlessness: Miss Bates's garrulous inconsequentiality, Jane Fairfax's silences, Mrs Elton's affectations in asserting her social position
- use of weather motifs (sun, rain, cold, heat, glare, snow) as constraints on women's mobility and threats to their health – used as reminders of women's delicacy and powerlessness

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

### Early nineteenth-century society

- refinement and modesty as cultural norms for women
- inculcation of feelings of inferiority, passivity and helplessness among women
- the cultivation of delicate health among women
- ideology of separate spheres: the public sphere of business and politics assigned to men, and the private sphere of domestic organization, child-rearing and moral education to women
- disadvantages faced by women in many spheres of society, e.g. legal, educational, career

### Literary

- relevant reference might be made to other Austen novels and characters, e.g. Anne Elliot in *Persuasion*

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

## 6 Stoker: Dracula

### Answer (a) or (b)

(a) Lucy Westenra shows no strength of character.

With reference to Stoker's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Lucy Westenra**”, “**no**”, “**strength of character**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **consciously or sub-consciously, Lucy Westenra challenges and contravenes the social and moral constraints placed on young women of the Victorian era** or that **her strength of character is notable at key moments, such as when faced with the death of her mother and during her own final moments in Chapter 12.**

Situations: some elements which may be incorporated into an argument are:

- interactions between Lucy Westenra and others which present her at times in a passive light, delicate and with little will of her own: for example, her interactions with Mina, her mother, Mr Swales and others at Whitby (Chapter 6); her sleepwalking and encounters with Dracula (Chapter 8); her illness and death (Chapters 9-12)

- interactions between Lucy Westenra and others which suggest strength of character and perhaps traits of the “New Woman”: for example, her account of her three proposals in her correspondence with Mina (Chapter 5), unchaperoned encounters (Chapters 6-10), her attempt to kiss Holmwood just before her death (Chapter 12), her return as the “bloofer lady” and her career as one of the Undead (Chapters 13-16)

### **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author’s use of methods such as form and structure, and language.

#### Form and structure

- use of letters, diary and other written forms to reveal aspects of Lucy’s strength or lack of strength of character
- the binary contrast created between Lucy’s emergent patterns of behaviour while awake and her behaviour while asleep, demonstrating strength of character while awake and weakness while asleep
- the contrast between what may be viewed as the resourcefulness and courage of Mina and the passivity of Lucy, which might set up interpretations of weakness of character in Lucy, e.g. Mina’s active involvement in the hunting down of Dracula versus Lucy’s passive acceptance of blood transfusions

#### Language

- use of Gothic detailing to build up dramatically to Lucy’s night-time encounters with Dracula: “ruin of Whitby Abbey”, “white lady”, “tombstones”, “Lucy was looking sweetly pretty in her white lawn frock”, “grave of a suicide”, “grey mist” – perhaps suggesting a lack of strength of character through the association with the helplessness of the typical Gothic heroine
- use of literary allusion (“Ophelia” from *Hamlet*) and repeated imagery of drowning as Lucy attempts to explain her psychological state under Dracula’s mesmeric sway: “and then I seemed sinking into deep green water, and there was a singing in my ears, as I have heard there is to drowning men” – possibly suggesting weakness, not strength of character
- symbolic reversal of the image of the Blessed Mother with Child: “Lucy’s eyes unclean and full of hell-fire ... her eyes blazed with unholy light ... With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast” – in this state of possession, strength of character seems no longer possible
- the binary contrast created between language used to describe the virginal Lucy and the wanton would-be seductress – yet it is possible that neither as the ‘sweet young lady’ nor the wanton seductress is she showing agency, and therefore strength of character

### **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

Some features of late-19th century Victorian society:

- society dominated by patriarchal norms which assumed the dependency of women upon men
- “possession” of a young woman passed from her own family to her husband upon marriage
- husbands’ status as legal protectors of their wives enshrined in law
- disadvantages faced by women in many spheres of society, e.g. legal, right to inherit property
- inculcation of feelings of inferiority, passivity, helplessness in women as a cultural norm
- some feeling of discredit likely to adhere to a woman who did not find herself a good husband or who was not monogamous

- marginalised status and reduced respectability of Victorian women who did display strength of character, e.g. Hester Stanhope, Mary Kingsley

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.

(b) In *Dracula*, foreigners are presented negatively.

With reference to Stoker's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 2 Prose Mark Band Grid and the following table:

0	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**foreigners**”, “**presented**”, “**negatively**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may for example argue that **the novel offers a range of responses to foreign characters, such as Dracula (fascination), Van Helsing (admiration) and Quincey Morris (curiosity/gratitude/respect).**

Situations: some elements which may be incorporated into an argument are:

- interactions between characters which suggest that foreigners are presented negatively, e.g. Count Dracula, the Romanian gypsies, the three Vampire Women, Immanuel Hildesheim
- interactions between characters which suggest that foreigners are presented benignly or positively, e.g. Jonathan Harker is touched and disconcerted by the kindness of the people who “all made the sign of the cross and pointed two fingers towards me” as he leaves the inn on his way to Dracula's castle; the mother who approaches Dracula's castle pleading for her infant; the captain of the *Demeter* is presented as a hero; Van Helsing and Quincey Morris both line up on the side of light

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** the author's use of methods such as form and structure, and language.

### Form and structure

- use of the continuous journal of the first four chapters which may influence the reader's view of a foreign territory and foreigners in general by establishing an East/West dichotomy: Harker is leaving the realm of English values (bourgeois, dependable, orderly) and travelling to one of Slavic influence (feudal, chaotic) – perhaps suggesting that foreigners are presented negatively
- use of a variety of narrative viewpoints which privilege a range of native-born English characters (Jonathan Harker, Dr Seward, Mina Harker) whose comments on foreign characters may be perceived as inherently prejudiced and negative, e.g. Jonathan Harker's anti-Semitic description of Immanuel Hildesheim in Chapter 26 – possibly suggesting that foreigners are presented negatively
- use of the climax of the novel to set up a general contrast between Anglo-Saxons and foreigners – but there is also a more nuanced patterning, allowing for a consideration of negative and positive in the presentation of foreigners

### Language

- use of conflicting patterns of martial imagery for Dracula, e.g. his heroic warrior past in Transylvania, "We Szekelys have a right to be proud, for in our veins flows the blood of many brave races who fought as the lion fights, for lordship" *versus* his attempted vampiric conquest of England, "He have follow the wake of the berserker Icelander, the devil-begotten Hun, the Slav, the Saxon, the Magyar" – indicating both positive and negative presentations of the foreigner
- use of physiognomic detailing to encourage negative or positive perspectives on a range of foreign characters, e.g. Count Dracula as a figure of power and intellect: "his face was a strong – very strong – aquiline, with high bridge of the thin nose and ... with lofty domed forehead" or Van Helsing as a figure of compassion and capability: "a man of medium height, strongly built ... Big, dark blue eyes are set widely apart, and are quick or tender or stern with the man's moods ..."
- use of reportage which presents Quincey Morris as a pioneering and heroic figure in the novel: "We've told yarns by the camp-fire in the prairies; and dressed one another's wounds after trying a landing at the Marquesas; and drunk healths on the shore of Titicaca" – suggestive of a positive representation of a foreigner
- use of chivalric associations linking the 'Crew of Light' with mythical figures from the Crusades or from Arthurian legend, e.g. each of the men (including Quincey Morris and Van Helsing) kneels to Mina in Chapter 25 and makes a solemn vow: "I swear to you by all that I hold sacred and dear that, should the time ever come, I shall not flinch from the duty you have set us" perhaps providing us with a positive presentation of some foreigners

## **AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.**

Contexts – candidates may offer consideration of some of the following:

- deep-seated fears of Victorian society included fears of unchecked immigration and disease, and anxieties regarding other races
- the anticipated decline of Britain's supremacy as a world power at the close of the nineteenth century
- the Whitechapel murders (1888-1891) and the menace of the (unapprehended) Jack the Ripper all took place in the East End of London: anti-semitism, crime, nativism, racism, social disturbance, and severe deprivation influenced public perceptions that Whitechapel was a notorious den of immorality where such murderous attacks could take place

- the rise of narratives of reverse colonisation in late-Victorian popular fiction, e.g. Rider Haggard's *She*, where the coloniser must imagine himself in the position of the colonised; it is possible that these narratives were linked to a perceived decline – racial, moral, spiritual – which would have made the nation vulnerable to attack from more vigorous, “primitive” peoples
- Transylvania was known primarily to Victorians as part of the vexed ‘Eastern Question’ that preoccupied British foreign policy in the 1880s and ‘90s – a place of political turmoil and racial strife

Be receptive to other contextual areas which are offered, provided they are made relevant to the question.