



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2024**

---

## **English Literature**

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

**[SEL21]**

**FRIDAY 24 MAY, MORNING**

---

**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.

## 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 Argumentation

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.

**Blank Page**

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	• excellent knowledge and understanding • excellent sense of order • excellent level of expression	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	• secure knowledge and understanding • secure sense of order • coherent level of expression
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	• competent knowledge and understanding • competent sense of order • competent level of expression
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	At the <b>bottom</b> of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	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.  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.  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.
	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>	
AO2	a little awareness of methods		
AO3	a little awareness of context		
<b>AO5</b>	<b>basic attempt at reasoning with basic sense of relevance to the key terms</b>		
<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	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>	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.  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.
	AO2	very little understanding of methods	
	AO3	very little understanding of context	
	<b>AO5</b>	<b>very little ability to engage with the key terms</b>	
<b>Band 0</b> <b>0</b>			No attempt to respond

## 1 Hawthorne: *The Scarlet Letter*

### Answer (a) or (b)

(a) Hester's sin is not effectively punished.

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's sin**”, “**not**”, “**effectively**”, “**punished**”
- 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 punishment is pitilessly effective — it removes her individuality, condemns her as a pariah in her community, censures her love as sin, and sentences her to exist as a pejorative symbol.**

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

- Hester at the scaffold scenes
- Hester's interactions with the townspeople
- the physically isolated Hester's thoughts about society and her interactions with the marginalised in the community
- Hester's interactions with Dimmesdale in the forest
- Hester's voluntary decision to return to New England

## **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, ambivalent narrator who at times depicts Hester as defying her punishment but at other times suggests she exhibits a Puritanical sense of guilt for her sin may suggest that Hester's punishment is at least partially effective
- use of symbolic narrative method may or may not suggest the effectiveness of Hester's punishment – e.g. her home is situated on the periphery of both the town and the forest, symbolic of her position between God's law and natural law
- use of setting of the forest (symbolic of unrestricted freedom) for Hester's sensual resurgence in her meeting with Dimmesdale suggests that her punishment is ineffectual—contrary to her presentation in the village, the scarlet letter has not succeeded in extinguishing the power of her sexuality

### Language

- use of semantic shift relating to the meaning of the scarlet letter “adulteress...able...angel” to suggest that as a totem, the meaning of which evolves as public perception drifts, it cannot be an effective punishment
- use of a lexical pattern (“sympathetic throb” and “electric thrill”) to express Hester's sensitivity to the sexual transgressions of others underlines her belief that society is hypocritical and suggests the ineffectual nature of a punishment designed to elicit repentance
- use of metaphor (“sudden smile of heaven”) when Hester removes her A in the forest shows her affiliation with “wild, heathen Nature”; her association with the forest, seen by Puritans as sinful and godless, marks Hester's punishment as ineffectual
- repeated allusions to Ann Hutchinson, emphasising the power of the “freedom of speculation” assumed by Hester, underline the ineffectual nature of a punishment designed to instigate feelings of repentance

## **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:

- Puritans considered criminal acts and non-normative behaviour as sinful; they anticipated that punishing criminals could stimulate regret and repentance, help former sinners reintegrate into the congregation, and prepare for a redeemed afterlife in Heaven
- speaking against Puritan doctrine was considered a heinous crime and punishments were severe
- Puritan magistrates accused Ann Hutchinson of “abominable wickedness” by assuming aspects of male social roles—she was accused of 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.

(b) The characters of Dimmesdale and Chillingworth are contemptible.

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 “**characters**”, “**Dimmesdale**”, “**Chillingworth**”, “**contemptible**”
- 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 **both characters demonstrate understandable reactions to their situations and both attempt recompense of sorts before dying.**

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

- Dimmesdale’s ongoing betrayal of Puritan principles
- Dimmesdale’s conduct during the scaffold scenes where he betrays Hester
- the power of Dimmesdale’s conscience
- Chillingworth’s systematic quest for vengeance and the sadism with which he pursues this
- Chillingworth’s dual betrayals of trust – i.e. Dimmesdale and the Puritan people
- Chillingworth’s legacy

## **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 evolving motif of Dimmesdale's obscured heart (e.g. his hand placed over his heart, Chillingworth's apparent realisation upon viewing Dimmesdale's chest and the finale where his chest may have been exposed) may demonstrate Dimmesdale's contemptible cowardice in refusing to admit and atone for his guilt, or the horrendous degree of Dimmesdale's suffering
- repeated use of physiognomical detail (e.g. "deformed old figure"; "his dark complexion... grown duskier...his figure more misshapen") which may be seen as an externalization of the contemptible aspects of Chillingworth's character

### Language

- use of a pattern of images of purity and piety ("dewy purity of thought"; "the speech of an angel"; "A voice sweet, tremulous"; "his strength... spiritual and imparted to him by angelic ministrations"; "saint on earth"; "reputation of whitest sanctity") operates through ironic contrast to accentuate Dimmesdale's contemptible religious hypocrisy
- use of verbal patterning (e.g. "Fiend"; "Satan's emissary"; the "glare of red light out of his eyes") suggests demonic traits that portray Chillingworth as contemptible
- repeated use of imagery of digging (e.g. he "burrow[ed]... in his heart"; "[he] strove to go deep into his patient's bosom delving among his principles") to demonstrate Chillingworth's pitiless violation of Dimmesdale's soul and thus present him as a contemptible 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:

- Puritans believed that it was necessary to be in a covenanted relationship with God in order to be redeemed from one's sinful condition, that God had chosen to reveal salvation through preaching
- ongoing philosophical debate about righteous thinking and revenge; Francis Bacon referred to the latter as "wild justice; which the more Man's nature runs to it the more ought the Law to weed it out"

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

## 2 Shelley: *Frankenstein*

- (a) Elizabeth is a powerless victim.

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 “**Elizabeth**”, “**powerless**”, “**victim**”
- 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 **Elizabeth in some ways is a character capable of wielding great power over the motivations, intentions and well-being of Victor.**

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

- Elizabeth's rescue from poverty by the Frankenstein family
- the possessive, controlling nature of Victor denies Elizabeth power over her life
- the Monster's desire for revenge on Victor
- her powerful intervention at Justine's trial
- Elizabeth's influence on Victor in their relationship

## **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 lexical field of speed in “I [Victor] hastened that of a far dearer victim”, “the bustle of preparation”, “We passed rapidly along” and “carried us along with amazing rapidity” to present the progress to marriage as an example of Elizabeth's powerlessness
- use of contrast between “the care and affection of your poor cousin” and “some mercenary old nurse” to present the power Elizabeth has over her fate as Victor's caregiver
- use of written correspondence to present Elizabeth as a character who wields great power over the intentions and well-being of Victor

### Language

- use of a series of commodifying metaphors (“Among these was one which attracted my mother far above the rest. She appeared of a different stock”; “a pretty present” to describe Elizabeth as a victim of the attitude which commodifies women as something to be owned and therefore having no power
- use of a pattern of religious images (e.g. “a being heaven-sent and bearing a celestial stamp in all her features”) to present Elizabeth as an almost saintly figure who wields great moral power in the novel
- use of simile in “The saintly soul of Elizabeth shone like a shrine-dedicated lamp in our peaceful home” to present Elizabeth as a beacon in the Frankenstein home, exercising a powerful influence

## **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:

- Mary Shelley's mother was Mary Wollstonecraft, the writer of ‘A Vindication of the Rights of Women’
- the novel foreshadows John Stuart Mill's ‘The Subjection of Women’ (1869) which specifically bewails the idea of a powerless female with no control over her fate and no life beyond the emotional
- the roles of gender in Shelley's era were strictly defined within patriarchal parameters even within legal and religious landscapes
- the borderline between the protection of women and the oppression of women was an area nineteenth-century society found difficult to navigate

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

(b) This novel rejects scientific progress.

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 “**rejects**”, “**scientific progress**”
- 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 **whereas there are times when scientific enquiry is presented as admirable, the novel also opens a debate into scientific enquiry and progress and whether the first necessarily leads to the second.**

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

- Walton’s letters to his sister
- Walton’s first impression of Victor at the beginning of the novel
- Victor’s educational experience at the University of Ingolstadt
- Victor’s friendship with Clerval
- Victor’s creation of the creature
- Victor’s rejection of the creature
- the damage consequent on the creation of the creature
- Victor’s final words to Walton remain deeply conflicted

## **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 contrast to set the lofty ideal of scientific progress (“I ardently desired the acquisition of knowledge”) against the destructive reality (“Unhappy man! Do you share my madness?”)
- use of multiple narrative perspectives (Walton, Elizabeth's letters, Victor, the Creature) provides a comprehensive critique of Victor's attempts at scientific progress

### Language

- use of motif of journey and destination to highlight the positive elements of the intellectual adventure associated with scientific progress: “Nothing contributes so much to tranquillize the mind as a steady purpose – a point on which the soul may fix its intellectual eye.”
- use of rhetorical questions (e.g. “Whither does your senseless curiosity lead you?”) voiced by Victor to display the moral doubt and internal wrestling suffered by him as a consequence of his attempt at scientific progress
- use of a pattern of imagery of invasion (e.g. “Fervent longing to penetrate the secrets of nature”; “I pursued nature to her hiding place”) to highlight the violation of nature's secrets and present an exploitative aspect to attempts at scientific progress
- use of the imagery of torture (e.g. “Those instruments which were afterwards used in putting me to a slow and cruel death”) to highlight the mental and emotional suffering and anxiety which emerge from Victor's attempt to further scientific progress: does the high price paid through human suffering mean that the goal of scientific progress should be rejected?
- repeated use of stacked clauses and frenetic listing (“I was unable to remain for a single instant in the same place; I jumped over the chairs, clapped my hands, and laughed aloud...; and my loud, unrestrained, heartless laughter, frightened and astonished him [Clerval]”) to display the fever and confusion resultant from Victor's pursuit of scientific progress: does this mean that the pursuit of progress should be rejected?

## **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:

- the dark and forbidden side of scientific discovery and investigation, and the subsequent stigma attached to the results
- different readings of the Promethean myth which can be shaped around destructive and creative paradigms
- early-nineteenth-century scientific debates concerning studies into life (e.g. the work of Giovanni Aldini)
- the novel has often been read as warning about over-reaching scientific progress and is negatively loaded as a result

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) There is nothing to admire in the men of the Cass family.

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 “**nothing to admire**”, “**men of the Cass family**”
- 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 **Godfrey’s final honesty in confronting his past self deserves some admiration.**

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

- interactions involving the Cass family in domestic and leisure situations
- the relationship between Godfrey and Dunsey (fraud, malice, blackmail)
- Dunsey seen in two characterizing episodes: the death of Wildfire and the robbery
- interactions at the Squire’s New Year party, and later focus on Godfrey’s failings
- interactions which show character development (e.g. at the time of the failed attempt by Godfrey and Nancy to adopt Eppie)

## **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

- omniscient narrator operating in several occasional modes – e.g. proleptic, to suggest the price Godfrey will have to pay for his immoral behaviour; histrionic, to convey Godfrey's anxiety and vacillation; or by means of free indirect discourse to convey the dull thought processes of Dunsey ("The old staring simpleton had hot meat for his supper then? thought Dunstan") and the implacability of the Squire: the heavy reflective presence of the narrator, it may be argued, allows little admiration for Squire, Godfrey or Dunsey
- use of a bridging chapter, structurally placed at the end of Part 1 and heralding the passage of sixteen years, presents Godfrey as an apparently reformed man, who thinks that he has left behind him the moral shadiness of his past and feels "delivered from temptation...": his complacency makes it clear to the reader that little admiration is to be accorded
- use of contrast in moral natures of husband and wife: Nancy's principle and moral self-scrutiny are set against Godfrey's procrastination and self-deception: this may be seen as throwing light on the less admirable aspects of Godfrey's character
- the conjunction of two plots (one dealing with the theme of Silas' regeneration, the other with Godfrey's evasions) allows the presentation of both Godfrey's failures and his arguably rather more admirable facing and admitting them as a structural climax

### Language

- use of thematic metaphor to present the life of insecurity which is the consequence of Godfrey's lack of moral honesty, as he went on "sitting at the feast and sipping the wine he loved, though with the sword hanging over him and terror in his heart" is likely to provoke condemnation and perhaps a little sympathy, but hardly admiration
- use of a pattern of images of chance and inevitability by which Eliot suggests that Godfrey's reliance on "Fortune's dice" will come up hard against a moral law by which "the seed brings forth a crop after its kind" – the moral unpleasantness and the punishment are both stressed and leave little about him to admire

## **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:

- Mary Ann Evans' evangelical religious upbringing and early habits of scrupulous self-examination of motives and conscience
- moralizing strain in George Eliot's other fiction, and particularly her use of a moralizing narrative voice
- Mary Ann Evans' familiarity with a range of village and small town types, gained as she accompanied her father on his rounds
- social and historical conditions of nineteenth-century England: the decline of the 'squirearchy' with the gradual disappearance of protective tariffs which 'feather-bedded' the landowning class

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

(b) Nancy Lammeter is too stubborn to be a good wife.

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 “**Nancy Lammeter**”, “**too stubborn**”, “**good wife**”
- 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 **by Godfrey’s own admission, Nancy has indeed been a good wife to him.**

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

- the extended introduction to Nancy on her arrival at the Red House for the Squire’s party
- the dialogue between Godfrey and Nancy as she waits to have her gown mended
- the description of Nancy coming out of church 16 years on
- Nancy’s self-scrutiny, where she reviews her marriage and its troubles (Chapter 17)
- the final conversation between husband and wife and the adjustment of their views

## **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 contrast between Nancy and Priscilla (“dainty” v “blowsy”; proper and decorous v tactlessly outspoken) may be argued to throw into relief qualities which would make Nancy a good wife
- use of contrast in descriptions of the Squire's parlour past and present shows that in providing the household order so desired by Godfrey Nancy has been a good wife
- use of omniscient narrator, sometimes inviting the reader ‘in close’, engaging in moral analysis of Nancy's refusal to adopt a child – stubborn? principled?: “Adoption was more remote from the ideas and habits of that time than of our own; still, Nancy had her opinion on it... her opinions were always principles, to be unwaveringly acted on.”

### Language

- use of the narrator's listing of Nancy's qualities (“high veracity...delicate honour... deference to others...refined personal habits...slightly proud and exacting”) suggests the principled nature which can be understood as stubbornness and to which Godfrey Cass is drawn as he tries to envisage an orderly domestic life
- use of symbol to express Nancy's stubborn determination: (“no man should ever have any right over her which would be a call on her to destroy the dried flowers that she treasured, and always would treasure, for Godfrey Cass's sake”)
- use of the narrator's simile (“That quiet mutual gaze of a trusting husband and wife is like the first moment of rest or refuge from a great weariness or a great danger”) when Nancy and Godfrey arrive home after their abortive visit to Marner and Eppie, and which gains weight because of its placing there and because it is the last scene in which the married couple feature, may be argued to settle the question of “stubbornness” and “good wife”

## **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:

- Mary Ann Evans' evangelical religious upbringing and early habits of scrupulous self-examination of motives and conscience
- moralizing strain in George Eliot's other fiction, and particularly her use of a moralizing narrative voice
- interest in religious ideas as seen in her other fiction (*Daniel Deronda*, *Romola* etc.)
- Mary Ann Evans' familiarity with a range of village and small town types, gained as she accompanied her father on his rounds

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

#### 4 Brontë: *Wuthering Heights*

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

(a) *Wuthering Heights* is a novel without a hero.

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: **“without”, “a hero”**
- 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 **Edgar in his steadfastness and kindness may be viewed as heroic.**

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

- Nelly's approving descriptions of Edgar to Lockwood, particularly of his love for his wife and daughter
- Nelly's envisioning of Heathcliff as “a prince in disguise”
- Heathcliff and Edgar in physical confrontation
- Heathcliff's cruelty, e.g. his cruelty to Isabella

## **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 main narrative voice: Nelly Dean offers a partial assessment of, for example, Edgar's and Heathcliff's qualities from which the reader may be led to conclude that either of these can be described as a hero
- use of character development to track the changes to characters as they grow and mature (e.g. Edgar becomes less petulant and more forbearing, Heathcliff seems inured to any feelings of honour or integrity) to guide the reader in the continuing assessment of these two characters as potential heroes
- use of setting: differing environments (e.g. Thrushcross Grange, Wuthering Heights) which influence the growth of character and may produce differing types of hero

### Language

- use of pathetic fallacy in the description of the storm that arrives after Heathcliff's departure "like growling thunder" to suggest his implacable nature and desire for revenge – qualities that do not conform to ideas of a conventional hero
- use of reportage (Nelly Dean) to describe Heathcliff's villainous actions towards Hindley which ultimately lead to Hindley's death
- use of a pattern of animal imagery in descriptions of Heathcliff ("foamed like a mad dog", "howled like a savage beast") which dehumanises Heathcliff making it impossible to view him as heroic

## **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:

- the student's own definition of the term "hero"
- the Romantic hero: passionate in love and friendship, yet isolated and restless; rebellious and/or rejected by conventional and religious society; marked by self-absorption and/or introversion; sometimes marked by remorse for a past fault or crime
- the Byronic hero brooding on past wrongs and future revenge
- nineteenth-century novel hero exhibiting qualities such as chivalry, kindness, power of thought and action, moral rectitude

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

(b) Nelly is a bad influence on 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 “**Nelly**”, “**bad influence**”, “**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 **Nelly although older than Catherine Earnshaw was always seen as her social inferior and therefore had no real influence.**

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

- Nelly's account of her past life to Lockwood
- Nelly's reminiscences about Catherine Earnshaw as a child and adult
- interactions between Catherine Earnshaw and Nelly
- Nelly's loyalty to Catherine Earnshaw and how that loyalty is shown

## **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 main narrative voice: Nelly's knowledge of Catherine Earnshaw's history and circumstances positions her as one able to exert influence, whether good or bad
- use of contrast between Nelly and Joseph (Nelly: nurturing, kindly; Joseph: malicious and judgemental) which may be used to determine the influence which Nelly wields in the household in general and on Catherine Earnshaw in particular
- use of the Gothic elements (e.g. ghosts, dreams, isolated settings) in the presentation of Catherine Earnshaw give us a character who in her waywardness, wilfulness and unpredictability is possibly beyond the reach of the influence of others

### Language

- use of imagery (e.g. "My love for Linton is like the foliage in the woods...my love for Heathcliff resembles the eternal rocks beneath") perhaps showing Catherine Earnshaw to be impervious to the influence of Nelly as she rejects Nelly's advice not to marry Edgar
- use of a series of epithets (e.g. "A wild wicked slip she was"; "she liked exceedingly to act the little mistress... but I would not bear slapping and ordering; and so I let her know") conveys Nelly's conflicting feelings (exasperation, admiration, admonishment) and suggests why she may find it difficult to exert any kind of influence on Catherine Earnshaw

## **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 service at the turn of the nineteenth century and the protocols which ordered the patterns of their work life
- contemporary popularity of Gothic novels
- emergence of a new kind of literary heroine (outspoken, independent, wilful, able to decide and act)

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) Emma is always wrong.

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 “**Emma**”, “**always**”, “**wrong**”
- 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 **Emma by the end of the novel has come to a correct assessment of the state of her own feelings.**

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

- interactions presenting Emma's involvement in the affairs of Harriet Smith
- her observation of Frank Churchill, and of Jane Fairfax, and the conclusions she draws
- interactions presenting the development of Emma's thoughts and feelings, e.g. as regards Miss Bates, Mr Knightley
- Emma in her role as daughter

## **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 narrative focalized through the main character whose confidence is not always well-founded and who is often wrong (notably with Harriet Smith)
- use of contrast in that Emma may be argued to develop as a character away from her wrong opinions and attitudes towards becoming a better person, while most of the other characters in the novel do not develop
- use of complementary characters with Mr Knightley acting as constant moral critic, foil and imperfectly informed observer of Emma: this enables the reader to make a continuing assessment of Emma's errors, and where she goes wrong

### Language

- the development for Emma of a lexis of instrumentality ("a walking companion", "exactly the something her home required" – this is Harriet Smith), and of snobbery ("a little upstart vulgar being", "of low origin" – this is Mrs Elton) will offer opportunities for argument about whether and how far Emma is wrong
- rare use of imagery to signal Emma's discovery of where her real happiness is located: "It darted through her with the speed of an arrow that Mr Knightley must marry no-one but herself!" – an argument that Emma's thinking up to this point had been based on wrong foundations may be based here
- occasional use of light irony, e.g. in the treatment of the contented Emma at the end of the novel ("It is remarkable that Emma...was never struck with any sense of injury to her nephew Henry, whose rights as heir-expectant had formerly been so tenaciously regarded"), which may be argued to suggest that Emma has retained her capacity for self-deception, and is as likely as ever to be wrong

## **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:

- similarities and dissimilarities between Emma and other of Jane Austen's heroines
- Austen's own opinion of Emma as "a heroine whom no-one but myself will very much like"
- patterns of obligation and deference, social entitlement and "superior duty" in Regency society

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

(b) In the novel, the men exploit the women.

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 “**the men**”, “**exploit**”, “**the women**”
- 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 **Mr Knightley consistently has the good of others at heart.**

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

- interactions presenting Mr Woodhouse’s regulation of his household, and relationships with his daughters
- Frank Churchill’s flirting with Emma and his secret engagement to Jane Fairfax
- Mr Knightley’s role as unofficial mentor to Emma, and his proposal of marriage to her
- John Knightley, Mr Weston and Mr Elton in their roles as husbands

## **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 contrasts among the women characters e.g. between Mrs Weston and Mrs Elton in their role as wives – they may be argued to avoid exploitation in differing ways
- use of contrasts among the male characters, e.g. between Mr Elton and Mr Knightley in their attempts to court Emma may provide argument about the degree of exploitation attempted or effected
- use of set pieces, e.g. the visit to Donwell Abbey and the excursion to Box Hill, where a bright light is shone on Frank Churchill's behaviour towards Jane Fairfax and Emma: it is likely that an argument for exploitation will emerge
- use of Frank Churchill's long letter (Chapter 50) with its complacent tone – "It is very difficult for the prosperous to be humble" – may be construed as the product of an unregenerate exploiter of women

### Language

- the development for Emma of a lexis of instrumentality ("a walking companion", "exactly the something her home required" – Harriet Smith) suggests that exploitation is not a one-way street
- irony of reversal of expectations – the feebly submissive father and strong-willed (though soft-hearted) daughter at Hartfield, marriages where the women hold sway – may be argued to convey that the matter of exploitation is complex
- pervasive use of irony in descriptions of Frank Churchill's words and actions, revealing true motives and feelings only on second reading (e.g. his non-appearance in Hartfield until Jane Fairfax is there) – is he smooth and polished or is he operating "a system of hypocrisy and deceit, espionage and treachery", exploiting in differing ways Jane Fairfax and Emma

## **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:

### Literary context

- the etiquette and customs of middle-class courtship in the early nineteenth century
- nineteenth-century England as a society stratified on class lines
- limited opportunities for improvement and expression for women, e.g. education, career
- patterns of obligation and deference, social entitlement and "superior duty" in Regency society
- passages in Jane Austen's letters where she comments on the unhappy lot of female neighbours, e.g. repeated pregnancies

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) This novel has great relevance to the twenty-first-century reader.

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: **“great relevance”**, **“twenty-first-century reader”**
- 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 **a novel that is predicated on out-dated views of women is unlikely to engage a twenty-first-century readership.**

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

- interactions between Jonathan Harker and the people of Transylvania, with the contrast between East and West clearly delineated
- the role of Van Helsing (the “man of learning”) as representative of the powers of religion and science
- the contrasting roles of Lucy and Mina within the narrative
- the stereotypical depictions of minor characters (e.g. Sam Bloxam, Mr Swales)

## **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 Jonathan Harker's journal acting as a travelogue (the cuisine, culture and customs of Transylvania), reflecting the superficial impressions of what constitutes 'abroad' with which the twenty-first-century reader is surrounded
- use of Dr Seward's phonograph entries to chronicle the more progressive aspects of Victorian ideas on mental illness which may resonate with a twenty-first-century preoccupation with mental health and wellbeing
- use of multiple narrative viewpoints which privilege a range of middle-class English characters (Jonathan Harker, Dr Seward, Mina Harker) whose viewpoints may appear out-dated to a twenty-first-century readership

### Language

- use of a significant simile in reference to Dracula ("gorged with blood, he lay like a filthy leech, exhausted with his repletion") to convey the revulsion aroused by the monstrous 'other' which may be seen as reflecting a modern tendency to demonise the outsider
- use of a lexical field of sexualised language (e.g. "voluptuous lips", "voluptuous wantonness", "I closed my eyes in a languorous ecstasy and waited, waited with beating heart") which may present the allure of evil in a way which is relevant to the twenty-first-century reader
- use of physiognomic detailing to encourage particularly negative cultural stereotyping (e.g. Hildesheim: "a nose like a sheep") will certainly resonate with a twenty-first-century readership sensitive to the issues of racism and antisemitism

## **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 fears and anxieties: such as new plagues and pandemics, mental illnesses, class divisions, the vulnerability of young children in the face of predatory adults, unease about coma and fugue states
- the prominence of *Dracula* in what has become a global popular culture over the past century and a quarter: a preoccupation with vampires in novels, films and television
- British imperialism throughout the nineteenth-century, reaching its apogee towards the century's close

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

(b) Mina Harker is a powerful 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 “**Mina Harker**”, “**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 **Mina as a woman in nineteenth-century society is treated as in need of constant protection.**

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

- the extended contrast between Mina and Lucy
- the range of skills developed by Mina (e.g. information management)
- her talismanic function for the resistance to Dracula

## **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 contrast where Mina's powerful qualities (e.g. ingenuity, resourcefulness, nurturing) are set against Lucy's characteristics (e.g. flirtatiousness, rapacity, self-interest)
- use of a series of diary entries, letters, telegrams, memoranda and newspaper clippings which are assembled and typed up by Mina: in a sense, this presents her as the most powerful character by the way in which she organises and governs the actions of the 'Crew of Light'
- use of symbolic scene in which the men chivalrously kneel to Mina to swear their protection and loyalty towards her – perhaps showing their acknowledgement of her moral and spiritual power

### Language

- use of a lexical pattern of ordinariness associated with Mina ("that sweet, sweet, good, good woman in all the radiant beauty of her youth and animation") perhaps presenting her as sentimentalised and disempowered
- use of hyperbole to express Van Helsing's admiration for Mina ("a pearl among women", "a man's brain ... and a woman's heart") promoting a view of Mina as a source of emotional and intellectual power

## **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:

- the sense of menace described in Gothic writing was very popular with readers, as was the fascination for the exotic at the end of the nineteenth-century, both concerning themselves with characters rendered powerless by external forces
- the opportunity to travel afforded by the nineteenth century railway system gave the power of mobility to women
- the nineteenth-century patriarchal view portraying women as less powerful than men
- the 1890s marked the rise of the "New Woman", displacing the traditional Victorian view of the woman as "the Angel in the House"
- women in all levels of society becoming more aware of rights

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