



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2025**

English Literature

Assessment Unit AS 2
assessing
The Study of Prose Pre 1900

[SEL21]

FRIDAY 23 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 mark band and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the mark band and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the mark 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 narration or description as opposed to the argumentation required by AO5 should not be rewarded beyond Band 2. From Band 3a upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and begin 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 a mark of **40**.

AO5 This is the driving objective 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
Band 5 41–50 Assured, excellent, perceptive ‘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"> excellent knowledge and understanding excellent sense of order excellent level of expression 	At the top of the band, responses will be cogent and sophisticated.
	AO2	assured and perceptive comments on methods linked convincingly to the key terms	At the bottom 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	
	AO5	assured and sophisticated reasoning/interpretation in relation to the key terms	
	Band 4 31–40 Coherent, secure and consistent ‘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"> 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 bottom 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	
AO5		coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms	
Band 3b 26–30 Increasingly purposeful/Competent ‘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"> 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 bottom 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	
	AO5	competent attempts at reasoning/interpretation with competent sense of relevance to the key terms	

Mark	AO	General characteristics	How to arrive at the mark
Band 3a 21–25 Limited 'Limited': a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression 	At the bottom of the band, responses will engage more deliberately with the key terms but with limited development and understanding. At the top 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 bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant. At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity. At the bottom 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	
	AO5	limited attempts at reasoning/interpretation with limited sense of relevance to the key terms	
	AO1	<ul style="list-style-type: none"> basic knowledge and understanding of the text basic sense of order basic level of expression 	
AO2	a little awareness of methods		
AO3	a little awareness of context		
AO5	basic attempt at reasoning with basic sense of relevance to the key terms		
Band 1 1–10 Mostly irrelevant/Mostly misunderstood/Mostly inaccurate '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"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy 	At the bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant. At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity. At the bottom 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	
	AO5	very little ability to engage with the key terms	
Band 0 0			No attempt to respond

1 Hawthorne: *The Scarlet Letter*

Answer (a) or (b)

- (a) Hester and Dimmesdale are equally 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**", "**Dimmesdale**", "**equally**", "**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 **there is no equality in their punishments — that Hester, in her prolonged public humiliation faces a far worse predicament than Dimmesdale.**

Situations

Some elements which may be incorporated into an argument are:

- Hester’s public shaming, e.g. the first scaffold scene
- Dimmesdale’s self-mortification
- the interaction between Hester and Dimmesdale in the forest

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 situational irony: the more Dimmesdale is consumed by his guilt, the more he is venerated by the community — punishment and reward are rendered problematic
- use of symbolic settings where the domicile of each character may represent aspects of how each has responded to punishment (e.g. Hester’s liminal location between town and forest)
- use of climactic final scene in which Dimmesdale is joined by Hester on the platform and declares in explicit terms the imbalance in the scale of punishment

Language

- use of code (e.g. “Thou...hadst charge of my soul, and knowest me better than these men can...Thou knowest — for thou hast sympathies which these men lack — thou knowest what is in my heart, and what are a mother’s rights...Look thou to it!”) to conceal from the public while reminding Dimmesdale that they sinned equally, but that motherhood will entail a heavier punishment for Hester
- use of imagery of damnation and salvation (e.g. Dimmesdale’s contemplation of self in the mirror: “herd of diabolic shapes, that grinned and mocked...now a group of shining angels, who flew upward heavily”) conveys the extremity of his punishment
- use of the symbol of the letter A in its stigmatising of Hester constitutes a heavy punishment

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:

- Puritan perspectives on sin in the seventeenth century: sexual intimacy outside marriage was not only sinful but indicative of disorder, and dangerous therefore to the entire community
- Puritan ministers in the seventeenth century insisted that women and men were equal in the sight of God, yet womanhood and evil were inextricably linked in the minds and hearts of New England Puritans

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

(b) Chillingworth's life is dominated by secrets.

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's life**", "**dominated**", "**secrets**"
- 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 life is dominated by a desire for revenge**.

Situations

Some elements which may be incorporated into an argument are:

- Chillingworth's return from abroad
- Chillingworth's developing relationship with Dimmesdale
- the secret pact between Chillingworth and Hester

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 third-person narratorial interjections (“Be true! Be true! Be true! Show freely to the world, if not your worst, yet some trait whereby the worst may be inferred!”) to provide moral lessons on the dangers of secrecy
- use of physiognomy (“his dark complexion...grown dusker”) to externalise Chillingworth's states of mind may be argued to reveal the secrets that dominate his life
- use of the trope of the love triangle: Chillingworth exploits the ‘love triangle’ in order to maintain the secrecy which is necessary for him to control the lives of Hester and Dimmesdale

Language

- use of semantic field related to the demonic (“a light glimmered out of the physician's eyes, burning blue and ominous, like the reflection of a furnace”, “there came a glare of red light out of his eyes”, “the whole evil within him ...written on his features”) to suggest the moral and spiritual ruin triggered by Chillingworth's secret revenge agenda
- use of extended metaphor of “the leech” to express the dichotomy between Chillingworth's public face and the secret private purposes which have come to dominate his 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:

- Francis Bacon in his essay ‘On Revenge’ states that “revenge is a kind of wild justice”; when a private individual decides to avenge himself, he is operating outside his society's system of justice; law and revenge are seen to be oppositional
- Puritans believed that confession of sin was a believer's duty before God; there was no situation that warranted secrecy

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) In this novel, the female characters are completely powerless.

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 “**female characters**”, “**completely**”, “**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 female characters display a moral fibre and stoicism more powerful and tenacious than that of their male counterparts.**

Situations

Some elements which may be incorporated into an argument are:

- the rescue and ultimate destruction of Elizabeth and Justine through their dealings with the Frankenstein family
- Justine’s conduct at her trial
- Elizabeth’s encounter with the Monster
- the moral influence shown by the female characters, e.g. Elizabeth, Caroline

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 epistolary narrative elements (e.g. Elizabeth’s letters) to imbue female characters with a powerful and persuasive voice
- use of parody of Michelangelo’s Creation of Adam (“he seemed to jeer, as with his fiendish finger he pointed towards the corpse of my wife”) to present the powerlessness of the female at the hands of an all-destructive male ferocity
- use of a pattern of metaphors of ownership and possession (e.g. “I have a pretty present for my Victor”) which serves to present the female as the property of the male and therefore powerless

Language

- use of metaphor (“looking on [Elizabeth] as of a distinct species, a being heaven-sent, and bearing a celestial stamp in all her features”) to present the enthralling power of female characters
- use of exhortation in the condemned Justine’s final encounter with Elizabeth (“Learn from me, dear lady, to submit in patience to the will of heaven!”) to present a recognition of the earthly powerlessness of the female characters
- use of personification (“misery has come home, and men appear to me as monsters thirsting for each other’s blood”) to present a contrast between the terrifying primal strength of men and the powerlessness of females

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 own experiences, e.g. her travels round Europe may have suggested Caroline Beaufort’s travels with her husband; Shelley’s experiences of travel and education were atypical of the time period in which she was writing
- Mary Shelley’s mother, Mary Wollstonecraft’s writings: ‘Thoughts on the Education of Daughters’ (1787) argues for women’s education to be prioritised – a lack of education is one of the most effective methods to maintain ignorance and therefore weakness
- Mary Shelley was brought up by parents who were keenly aware of society and its injustices and who taught her that all members of society should be valued regardless of wealth, gender or their position in the class system
- Mary Robinson’s ‘Letter to the Women of England on the Injustice of Mental Subordination’ (a text Shelley knew well) investigated the borderline between the protection of women and the oppression of women, an area society found difficult to navigate

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

(b) Victor Frankenstein is entirely responsible for his own misfortunes.

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**”, “**entirely**”, “**responsible**”, “**own misfortunes**”
- 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 **despite Victor being responsible for the creation of the Monster, the Monster does have free will and chooses to escalate his revenge on Victor.**

Situations

Some elements which may be incorporated into an argument are:

- Victor’s rejection of the Monster
- the Monster’s murder of William Frankenstein
- Victor’s repeated refusals to negotiate with the Monster
- Victor’s ignoring of Elizabeth’s warnings
- the Monster’s placing of blame on Victor

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 (“No human being could have passed a happier childhood than myself”, “I have lost everything and cannot begin life anew”) to convey the completeness of Victor’s misfortunes
- use of Victor’s *apologia* to Walton (“I seemed to have lost all soul or sensation but for this one pursuit”) to suggest Victor as conscious of the misfortune into which his obsession has led him
- use of contrast between creation and destruction (“the monster whom I had created, the miserable demon whom I had sent abroad into the world for my destruction”) to present a recognition of responsibility by Victor

Language

- use of allusion to the myth of Prometheus (“how dangerous is the acquirement of knowledge...he who aspires to become greater than his nature will allow”) to emphasise the responsibility of a society actively encouraging the progress of science into realms beyond those which humankind should be exploring
- use of metaphor of kingship and supremacy (“My reign is not yet over”) to present the Monster as the character ultimately in control of Victor’s misfortunes
- use of juxtaposition (“if I cannot inspire love, I will cause fear”) to present the monster as a being of free will and volition, who consciously chooses to escalate his vendetta against his creator

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 two sides of the Promethean myth: the figure who acts for the ultimate good of mankind and the figure who knowingly steps beyond permitted boundaries – both versions end in misfortune
- the Romantic hero: often guilt-ridden and acutely aware of personal culpability for past actions
- when writing *Frankenstein*, Shelley was reading *Emile* by Rousseau in which he argues that men are heavily influenced by society

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) Godfrey Cass's hopes are disappointed.

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 “**Godfrey Cass's hopes**”, “**disappointed**”
- 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 set his hopes on marrying Nancy Lammeter and achieved his aim.**

Situations

Some elements which may be incorporated into an argument are:

- the domestic disorder of Squire Cass's household, and Godfrey's dislike of it
- interaction between Godfrey and Dunsey, where the former's hopes (Nancy, the recovery of his better self) and fears (Molly, degradation and disinheritance) are laid before the reader through Dunsey's taunting
- instances of Godfrey's irresolution, and disposition to rely on chance
- the New Year's Eve dance at the Red House
- the visit of the Cass couple to Silas to offer to adopt Eppie, and their conversations before and after that visit

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

- structural use of free indirect discourse very early in the novel ("But if Mr Godfrey didn't turn over a new leaf, he might say 'Good-bye' to Miss Nancy Lammeter") to convey the village's accurate observation of Godfrey's hopes and the danger that they will be disappointed
- use of omniscient narrator, e.g. to reveal the nature of Godfrey's hopes (Nancy meant domesticity "and would make home lovely to him")
- use of climactic moment – Silas appearing with the baby in his arms ("an apparition from that hidden life" of Godfrey) – which destroys Godfrey's immediate hopes of re-establishing himself in Nancy's favour at the dance
- use of contrast in the reactions to childlessness of Godfrey and Nancy, the great disappointment of their lives (he "always wanting and wanting, and never easy with what [he's] got"; she reflective, scrupulous and resigned), precedes the visit to Silas which carries Godfrey's last great hope

Language

- frequent use of imagery, especially metaphors, of widely varying kinds (religious, melodramatic, homely, classical) e.g. instead of listening to "the voice of the good angel... the hope of this paradise... he had let himself be dragged back into mud and slime" to present Godfrey as tormented by hope and by fear of disappointment
- use of motif – the child and the hearth – to define Godfrey's hopes for an orderly domestic life and his great disappointment ("the absence of children from their hearth")

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' own religious and moral principles, especially in her youth
- other instances of the dissection of a character's moral life in George Eliot's fiction, e.g. Bulstrode in *Middlemarch*
- other marriages which are analysed in her novels, which bear out what Godfrey says: "Nothing is so good as it seems beforehand – not even our marrying wasn't..."
- moral motifs in Victorian fiction, especially that of the illegitimate child loved and supported by a father who dares not acknowledge his parenthood
- the influence of Wordsworth was explicitly acknowledged by George Eliot; it can be seen in the interest in the affairs of everyday life, in the moralising tendency of the narrative voice in her novels, in the hallowing of the domestic, and particularly in the association of the child with the angelic ("Ode: Intimations of Immortality...")

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

(b) Village life in Raveloe is portrayed in a positive light.

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 “**Village life in Raveloe**”, “**positive light**”
- 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 **coarse and materialistic elements of village life are represented, as are hypocrisy and petty bullying.**

Situations

Some elements which may be incorporated into an argument are:

- early interactions between Silas and Raveloe villagers stressing his drudgery and their mistrust
- interactions among the regulars at the ‘Rainbow’
- interactions involving the Cass family at home
- interactions involving Dolly Winthrop, the placid representative of traditional village life
- Eppie’s wedding

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 authorial voice to undermine any expectation that village life will be presented in an unduly positive or sentimentalised fashion (Raveloe, a village in “what we are pleased to call Merry England”)
- use of setting: the ‘Rainbow’ and the church as foci of village life in its quaint and picturesque aspects allow for a positive picture of village life to emerge, though Eliot is not blind to the shortcomings of such a life
- use of diversity in the elements of style: quaintness (e.g. of the homely contrivances of Silas’s domestic arrangements), realism (e.g. the dissection of the social position and activities of Squire Cass) and sensationalism (e.g. of Molly’s last journey) may provoke argument about how far the picture of village life is a positive one

Language

- use of the isolated simile of the long pipes of the ‘Rainbow’ regulars and their “simultaneous movement, like the antennae of startled insects” offers a memorable picture of the life of the village community, suggesting both positive and negative aspects – cohesion but also uniformity
- use of patterns of botanical metaphors (e.g. the “stirred fibres” of his being, “the mould of Raveloe life”) to suggest Silas’s eventual positive experiences in Raveloe
- use of detailing of interiors which conforms to traditional and stereotypical English ideas of the pleasant hospitality and conviviality of past times (tankards, “guns, whips, and foxes’ brushes” on the walls); the same details however are used by Eliot to convey in a realistic manner the shabbiness and near squalor of Squire Cass’s domestic surroundings

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:

- frequent presentation in Victorian fiction of an idealised community life especially in rural areas, often centred round the public house, the parish church and the local squire (e.g. Eliot, Hardy, Dickens)
- rapid industrialisation and urbanisation in the nineteenth century concentrated the minds of Victorian thinkers on problems such as rootlessness and loss of sense of community
- acceptance, especially in rural areas, of the Church as an arbiter of the moral sphere
- 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) It is impossible to sympathize with Linton Heathcliff.

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**”, “**sympathize**”, “**Linton Heathcliff**”
- 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 **Linton is no more than an unfortunate pawn in his father's game – the pursuit of power and property.**

Situations

Some elements which may be incorporated into an argument are:

- interactions which present Heathcliff's cruelty towards his son
- the developing relationship between Catherine and Linton
- Linton's heartless selfishness when news comes that Edgar Linton is dying
- Nelly's views of Linton

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 narrative voice of Nelly Dean, a self-styled "sensible" woman, to provide the main accounts of Linton's arrival at, and removal from, Thrushcross Grange and subsequent life at Wuthering Heights: her no-nonsense attitude has limited room for sympathy for his behaviour ("The worst-tempered bit of a sickly slip that ever struggled into its teens")
- use of reportage, e.g. as Nelly relays Catherine's accounts of happier days spent with Linton ("we laughed and talked so merrily...we planned...and then we kissed each other and were friends") presents Linton at his best, and as someone with whom the reader might sympathise
- use of symbolic action (the squabble over the locket) displaying Linton's heartlessness and selfishness in the days of his marriage is likely to produce an argument that it is impossible to sympathize with Linton

Language

- repeated use of metaphors of grinding and crushing ("The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them"): Linton can be seen as both victim and (in the days of his marriage) potential perpetrator, and sympathy distributed accordingly
- repeated use of commodifying or dehumanising metaphors (e.g. "I feared I should have to come down and fetch my property myself. You've brought it, have you?", and Linton as "tin polished to ape a service of silver") demonstrates on many occasions the father's cruel heartlessness towards Linton, whose plight may draw sympathy

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 rights of the husband in marriage in nineteenth-century England
- property and inheritance in nineteenth-century England
- relevant aspects of the Gothic novel (e.g. intolerably abrasive inter-personal tensions, psychological torment, the imprisonment of family members)

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

(b) Heathcliff's revenge fails completely.

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 "**Heathcliff's revenge**", "**fails**", "**completely**"
- 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 **Heathcliff succeeds to some extent in deforming and degrading the lives of those who he feels have humiliated him.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between Heathcliff and Nelly where Heathcliff's "design" with its details of subjugation and appropriation is conveyed
- the decline and death of Hindley
- Heathcliff's role in the life and sufferings of Linton Heathcliff at Wuthering Heights
- Heathcliff's take-over of Thrushcross Grange
- the developing relationship between Catherine Linton and Hareton Earnshaw

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 focalised through Lockwood ("1801 – I have just returned from a visit to my landlord") has the effect of hinting at the incomplete success of Heathcliff's pursuit of revenge through his account of the latter's anguish and exhaustion in the early pages of the novel
- use of Isabella's letter to convey the ongoing success of Heathcliff's plan to avenge himself on Hindley by undermining him morally through drink and gambling
- use of two symbolic actions involving lockets: the first (Nelly's joining of the twists of hair) may be seen as showing that there are forces resistant to Heathcliff's plans of revenge; the second (the grinding underfoot of Edgar's miniature) as showing the implacability of Heathcliff's desire for revenge
- use of a cyclical structure whereby Hareton replaces the young Heathcliff as a victim of humiliating and degrading treatment could underpin an argument that revenge itself is futile

Language

- use of simile of loss ("A miser who has parted with a lucky lottery ticket for five shillings, and finds next day that he has lost in the bargain five thousand pounds, could not show a blanker countenance than [Heathcliff] did...") to express Heathcliff's mortification at having thwarted his own revenge by preventing the death of the toddler Hareton
- use of metaphor of devaluation and wanton misuse ("gold put to the use of paving-stones") to express Heathcliff's relish of his successful design to avenge himself on Hindley by degrading Hareton
- use of hyperbolic metaphor ("I should treat myself to a slow vivisection of those two, as an evening's amusement") identifies an element of sadistic pleasure in the successful working out of Heathcliff's plan of revenge
- use of extended metaphor ("I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready and in my power, I find the will to lift a slate off either roof has vanished") to state his plan of revenge, and his awareness ("a poor conclusion, is it not?") of its complete failure

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 rights of the husband in marriage in nineteenth-century England
- property and inheritance in nineteenth-century England
- relevant aspects of the Gothic novel (e.g. prevalence of revenge plots; the anti-hero; the enslavement of family members)
- orthodox Christian condemnation of revenge

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) Frank Churchill and Jane Fairfax have nothing in common.

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 “**Frank Churchill**”, “**Jane Fairfax**”, “**nothing in common**”
- 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 two share a deep love, which is expressed at the end of the novel.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between Frank Churchill and Jane Fairfax
- interactions involving Jane Fairfax with Miss Bates and Mrs Elton
- interactions which show character development, e.g. the outing to Donwell Abbey, the outing to Box Hill

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; however, the narrative is focalised through the consciousness of Emma, with her incomplete knowledge and prejudices regarding both Jane Fairfax and Frank Churchill rendering her unable to perceive that they might have anything in common
- use of the letter sent by Frank Churchill to Mrs Weston to develop a contrast between Jane Fairfax and Frank Churchill, revealing the details of the clandestine engagement, his lack of consideration, his carelessness and complacency ("It is very difficult for the prosperous to be humble") and the suffering which Jane underwent due to her "scrupulousness": all of this may be used in an argument that the two have little in common
- use of contrast in the direct comments of Mr Knightley on Frank Churchill and Jane Fairfax suggests that this usually astute observer sees little in common in the two characters: "He has used everybody ill – and they are all delighted to forgive him" reveals his opinion of Frank Churchill's shallowness and lack of "delicacy towards the feelings of other people"; with Jane Fairfax, he appreciates her conscientiousness – "the purity of her heart is not to be doubted"

Language

- use of an extended metaphor ("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") to reveal the deep suffering experienced by Jane in contemplation of her future as a governess: such stoicism and self-abnegation might be viewed as having little in common with Frank Churchill's easy sociability and foppish concern for a good haircut
- pervasive use of irony in descriptions of Frank Churchill's actions and words (e.g. the purchase of the piano, the conversation on Box Hill), revealing true motives and feelings only on second reading: his duplicity has little in common with the constrained and painful behaviour of Jane Fairfax

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:

- class expectations or lack of opportunity discouraged many young men of good family from earning their living; there was a consequent reliance on other sources of income, e.g. inheritance
- idleness and its evils as a theme in Austen's novels (e.g. Tom Bertram in *Mansfield Park*)
- refinement, modesty and patience as cultural norms for women in the nineteenth century
- disadvantages faced by women in many spheres of society e.g. legal, educational, career

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

(b) In this novel, success for a woman means marriage.

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 “**success for a woman**”, “**marriage**”
- 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 **if success is defined as economic survival, Mrs Goddard manages it; if it is defined as learning from experience, Emma manages it prior to her marriage.**

Situations

Some elements which may be incorporated into an argument are:

- the marriage of Miss Taylor and how it was received at Hartfield; the subsequent course of the Westons' marriage
- Mrs Elton's triumphant arrival in Highbury, and the subsequent course of the Eltons' marriage
- Jane Fairfax's feelings about working as a governess and her eventual happiness
- Emma's social position as 'first lady' of Highbury
- Emma's early feelings about marriage and their alteration late in the novel
- the career of Harriet Smith

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 convention that a romantic novel concludes with the wedding of the heroine, who is then dismissed into happiness and an unexamined successful life; marriages that take place earlier in the novel can be scrutinised, and their success for the women concerned can be presented more critically, and a judgement as to their success can be made
- use of an authorial voice telling the story partly through the consciousness of a heroine who is wrong about herself and wrong about her feelings regarding marriage problematises questions of both success and marriage

Language

- use of a transactional lexis when characters speak of marriage (Miss Taylor is "secure of a comfortable provision" at Randalls, having been "portionless"; Augusta Hawkins is "a woman of ten thousand pounds or thereabouts"; Emma acknowledges the need for love, but even she declares the main inducements to marriage to be "fortune...employment...consequence") may provoke argument about the nature of the success constituted by marriage for women
- use of detailing, often repeated with variations, to characterise marriages under consideration and invite a judgement as to how successful they are: e.g. Mrs Weston's frequent "smiling" suggests her ability to accommodate her husband's excessive sociability; Mrs Elton's linguistic absurdities ("caro sposo", "I am Lady Patroness") suggest the insecurity which underlies her claim to consequence as a married woman

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:

- lack of employment and vocational opportunities for genteel women in the early nineteenth century
- inculcation of feelings of inferiority, passivity, helplessness in women
- Jane Austen herself, although she had a proposal, never married

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) It is the use of technology which defeats Dracula.

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 “**use of technology**”, “**defeats**”, “**Dracula**”
- 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 **it is a combination of technology and traditional holy emblems and rituals (such as the crucifix and the communion wafer) which brings about Dracula's defeat.**

Situations

Some elements which may be incorporated into an argument are:

- the landlady's gift of a crucifix to Jonathan Harker on his journey to Castle Dracula
- references to travel, trains and Mina's knowledge of train timetables
- aspects of nineteenth-century technology such as telegrams, typewriters, phonographs and Winchester rifles
- Mina's hypnosis by Van Helsing

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 epistolary and other forms of narration (e.g. Dr Seward's phonographic records) and of multiple narrators to give insight into nineteenth-century technology and its role in the defeat of Dracula
- use of contrast between East and West to suggest an incongruity between an Eastern culture steeped in history, tradition and superstition, and a more progressive Western culture with its superior technological advances which helps to bring about the defeat of Dracula by the 'Crew of Light'
- use of dramatic climax as the 'Crew of Light' employ a combination of nineteenth-century technology (Winchester rifles) and ancient rites (dagger through the heart) to bring about Dracula's defeat

Language

- use of juxtaposition between Dracula's "demoniac fury" (at the sight of Jonathan Harker's blood) and his sudden, violent effort to achieve self-control (at the sight of the crucifix) to enforce the idea that it is not simply the use of technology that defeats Dracula
- use of self-given epithet ("the train fiend") to emphasise that it is Mina's prodigious memorization of train timetables merging with the technology of the train itself which helps to defeat Dracula

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 tension between rational, scientific thought and religious belief was very much a part of Victorian society in England
- the rise of the "New Woman"
- the rapidly accelerating technological advances of the nineteenth century, such as the developments in rail travel

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

(b) Van Helsing is a successful man.

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 “**Van Helsing**”, “**successful man**”
- 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 **Van Helsing fails to save Lucy Westenra.**

Situations

Some elements which may be incorporated into an argument are:

- Dr Seward’s opinion of Van Helsing prior to his arrival
- Van Helsing’s repeated (but ultimately thwarted) efforts to help Lucy
- interactions which show Van Helsing orchestrating the resistance to Dracula
- Van Helsing successfully predicting Dracula’s actions and thoughts

A02: 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 prefiguring (the staking of the “undead” Lucy) to anticipate the successful staking of Dracula planned by Van Helsing
- use of contrast between the somewhat comical presentation of Van Helsing (e.g. through his fractured English) and his gradual revelation as the successful arch-planner of Dracula’s destruction

Language

- use of metaphor to express Van Helsing’s appreciation of Mina’s abilities (“She has man’s brain, a brain that a man should have were he much gifted, and a woman’s heart”) to emphasise Van Helsing’s recognition that his success is contingent on the support of others
- use of reportage (Seward’s diary entry on Van Helsing’s words: “We learn from failure, not from success!”) to suggest that Van Helsing has no illusions that there will be rapid success in the fight against Dracula

A03: 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 rise of the Victorian detective novel, showcasing resourceful, charismatic and ultimately successful characters who uncover mysteries
- the “Whitechapel Murders” of 1888-1891 which were never successfully solved
- the emergence of new forms of criminology and forensic science in the nineteenth century as a means to bring criminals to justice
- nineteenth-century English stereotypes of foreigners

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