



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2023**

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## **English Literature**

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

**[SEL21]**

**FRIDAY 26 MAY, MORNING**

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**MARK  
SCHEME**

## **General Marking Instructions**

### ***Introduction***

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

### ***Assessment Objectives***

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

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

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

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

### ***Professional judgement***

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

### ***Positive marking***

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

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

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

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

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

The following guidance is provided to assist examiners.

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

**Quality of written communication**

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

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

### Mark Schemes

#### Assessment Objectives

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

#### Assessing the Responses of Candidates

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

## Advice to Examiners

### 1 Description v Analysis/Assessment

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

### 2 Key Terms/Issues

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

### 3 Assessment Objectives

**AO1** This globalising objective emphasises three essential qualities:  
(i) knowledge and understanding of the text;  
(ii) the coherent organisation of material in response to the question;  
(iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses").

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

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

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

### 4 Implicit/Explicit

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

### 5 Unsubstantiated Assertions

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

## 6 Use of Quotation

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

## 7 Derived Material

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

## 8 Length of Answers

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

## 9 Answers in Note Form

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

## 10 Uneven Performance

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

## 11 Observance of Rubric

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

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Mark Grid for AS Unit 2 Prose

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

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: **“the scarlet letter”, “benefits”, “Hester”**
- 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 scarlet letter causes her to be stigmatised, ostracised and isolated and is a lifetime's punishment** and/or it may be argued that **a punishment which robs beauty, kills spirit and intensifies guilt cannot bring benefit.**

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

- the obloquy heaped on Hester by the Salem community
- the first scaffold scene when the scarlet letter provides a measure of protection for Hester
- the intellectual and spiritual changes brought about in Hester by the scarlet letter
- the changes in Hester's behaviour brought about by the scarlet letter, e.g. she helps the poor, succours the sick

- the scarlet letter functions both as an agent and as an index of Hester’s social inclusion and exclusion
- the scarlet letter allows Hester to be viewed as a talisman for the downtrodden

**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 narrator to show Hester’s conflicting thoughts about the A — both as a punishment (“The letter burned on Hester Prynne’s bosom”) and as facilitating intellectual freedom (“The world’s law was no law for her mind”)
- use of symbol of the scarlet letter to convey the Puritan hierarchy’s attempts to diminish and degrade Hester to a figure of admonition (“the figure, the body, the reality of sin”): it may be seen to benefit her by creating circumstances which allow her the intellectual and moral freedom to imagine herself as a reformer (“the very nature of the opposite sex...is to be...modified, before woman can be allowed to assume...a fair and suitable position”)

Language

- use of verbal patterning related to piety (“image of the Divine Maternity”; “cross on a nun’s bosom”; “sacred image of sinless motherhood”; “saint-like”; “martyr”; “Sister of Mercy”) may suggest that the A benefited Hester by imputing a sense of sacredness to her character and actions
- use of symbolism when Hester’s A is reflected in the Governor’s armour “in exaggerated and gigantic proportions” may suggest that in being “absolutely hidden behind” the A, she benefits from a type of freedom that is camouflaged by society’s symbol
- use of irony (“Happy are you Hester, that wears the scarlet letter openly upon your bosom! Mine burns in secret!”) to present the reversal by which Hester’s punishment becomes a benefit to her

**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 saw any sexual activity except that between a husband and wife as criminal behaviour
- adultery was considered a more serious offence for women, who were often viewed as temptresses
- married men who committed a single act of adultery were charged with the crime of “fornication”, while married women who committed the same crime were charged with the more serious crime of “adultery”

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

(b) Dimmesdale is a coward.

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 “**Dimmesdale**”, “**coward**”
- 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 **Dimmesdale chooses silence to protect the New England church and, aware of the ongoing cost of this hypocrisy to his physical and mental well-being, he may thus be seen as courageous** and/or that **Dimmesdale’s confession at the final scaffold scene where he is at his most exalted shows a level of bravery.**

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

- interactions between Dimmesdale and Hester which underline his cowardice, e.g. the opening scaffold scene – Dimmesdale’s complicity in her humiliation; his hypocrisy in his exhortations for Hester to speak out
- interactions between Dimmesdale and Pearl show his fear of the child and, by extension, his cowardice in confronting the physical manifestation of his actions
- interactions between Dimmesdale and Chillingworth where Dimmesdale’s self-pitying cowardice is revealed in his unwillingness to resist Chillingworth’s moral dominance
- interactions between Dimmesdale and his Puritan congregation suggest that his cowardice betrays his congregation, or that he is determined to endure God’s punishment

- actions steeped in self-loathing (self-flagellation, starvation, vigils etc.) show his attempts to resolve his guilt through physical means and underline his cowardice in refusing to confront his sins in line with the tenets of his faith

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

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

#### Form and structure

- use of mainly third-person, equivocal narrator who at times depicts Dimmesdale’s innermost fears as loss of reputation and status which may be argued to confirm him as a coward: “I dare not quit my post, though an unfaithful sentinel”
- use of the symbolic scaffold scenes to show that Dimmesdale’s moral cowardice and religious hypocrisy make Hester a victim of his pusillanimity as much as of the Puritan judiciary
- use of the evolving motif of Dimmesdale’s heart proceeding gradually from concealment to revelation demonstrates the stages of his cowardliness in trying to conceal his guilt
- use of symbolic setting of the forest (the place where the proscriptive Puritan social/religious code carries no weight) for Dimmesdale’s meeting with Hester underlines his self-pitying cowardice as he contends that his private guilt has been more torturous than Hester’s public shame: “Happy are you Hester, that wears the scarlet letter openly upon your bosom! Mine burns in secret!”

#### Language

- use of irony in communicating the vicious circle of Dimmesdale’s cowardice (“The people...deemed the young clergyman a miracle of holiness...In their eyes, the very ground on which he trod was sanctified”) — the more he is consumed by guilt, the more his status in the community rises and the more difficult it becomes to repent
- use of repeated 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”) underlines through savage irony Dimmesdale’s hypocrisy and moral cowardice
- use of symbolism of Dimmesdale’s broken body underlines the physical and spiritual costs of his cowardice — evident in his deterioration from “a person of very striking aspect with a white, lofty, and impending brow”, to one “emaciated and white-cheeked”, to someone “haggard and feeble...listlessness in his gait...hand, chill as death”

### **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 the divinely ordained gravity of the role of minister — “*The work of the preacher,*” cautioned the Puritan theologian William Perkins, “*is to stand in God’s presence, to enter into the holy of holies, to go betwixt God and His people, to be God’s mouth to the people, and the people’s to God*”
- expectations that Puritan clergy should be fearful of hypocrisy in their spiritual and worldly lives are echoed in the admonitory words of the seventeenth century Puritan preacher Richard Baxter — “*Take heed to yourselves lest your example contradict your doctrine, lest you lay such stumbling blocks before the blind as may be the occasion of their ruin, lest you unsay with your lives what you say with your tongues and be the greatest hindrance of the success of your own labours...*”
- the “interiority” of Puritan beliefs, and the resulting temptation to a particular form of cowardice (hypocrisy)

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

## 2 Shelley: *Frankenstein*

- (a) The creature 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 “**creature**”, “**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 **whereas there are times when the creature is a victim of environment, circumstance and experience, he is also in possession of murderous power and strength and has the ability to make choices and direct his own fate.**

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

- interactions presenting the creature as powerless victim: his rejection by Victor, his rebuffs as he tries to engage with society, Victor's determination to destroy him
- interactions presenting the creature in a contrastingly powerful light: his physical strength, his power to choose, his ability to learn, survive and thrive

## **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 juxtaposition between “creator” and “master” (“You are my creator, but I am your master; obey!”) to present the creature redefining and strengthening his perceptions of himself as Victor's superior: this reduces his identification as a powerless victim
- use of shifting narrative viewpoints (letters, flashbacks, creature's voice) undermines Victor's negative portrayal of the creature and often presents a much clearer sense of a powerless victim: Shelley presents both the creature's “superhuman speed” in the eyes of Victor, but also a creature who requires “resting from my fatigue” in his own narrative voice

### Language

- use of repeated epithets (e.g. “demon”, “devil”, “monster”) to present Victor's unflinchingly stubborn rejection of the creature, and his ardency in seeking the creature's destruction encourages the reader to view the creature as a victim
- repeated use of pathetic fallacy (“My spirits were elevated by the enchanting appearance of nature”; the supernatural, unsettling “yellow” moon is directly paralleled by Shelley in the “yellow” eyes of the monster): this connects the creature to both the gentleness and helplessness of a victim and a contrasting powerfulness and intimidation
- use of rhetorical questions voiced by Victor — “Could the demon, who had (I did not for a minute doubt) murdered my brother, also in his hellish sport have betrayed the innocent to death and ignominy?”) — conveys Victor's revulsion at the creature and therefore detracts from the creature's status as victim
- use of parody of *The Creation of Adam* by Michelangelo in the presentation of Victor's rejection of the creature (“one hand was stretched out, seemingly to detain me, but I escaped”) presents him as a powerless victim of abandonment at the hands of his creator-father
- use of literary allusions to Dante's *Inferno* in “it became a thing such as even Dante could not have conceived” presents the creature's hellish mental and emotional suffering, thus arguably framing him as a powerless victim

## **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:

- Rousseau's *Emile*, nature vs nurture, the inherent goodness of man
- Locke's *tabula rasa*: the human mind is a blank slate on which experience writes
- social injustices revolving around wealth and position: Mary Shelley's parents were keenly aware of social injustices across classes and genders; they had publicly condemned the slave trade and many readers interpreted *Frankenstein* as a commentary on slavery and servitude.
- the oppression of the working classes
- the dark and forbidden side of scientific discovery and investigation, and the subsequent stigma attached to the results; the scientist Aldini toured Europe and conducted demonstrations of jolting corpses with electricity and making decapitated criminals seem reanimated

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

- (b) The novel *Frankenstein* no longer has the power to frighten us.

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
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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 novel**”, “**no longer**”, “**power to frighten**”, “**us**”
- 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 **Shelley's portrayal of psychological, mental and emotional torment and depression is particularly real and frightening to us.**

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

- the physical description of the creature
- frequent incidents which are descriptively limited (“such as no language can describe”), hinting at inexpressibility
- the murder of a child and the botched justice administered to Justine
- the transformation of the creature from receptive innocent to maniacal murderer
- descriptions of depression and misery



## **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 to present Victor's downfall: "No human being could have passed a happier childhood than myself" contrasted with "I have lost everything and cannot begin life anew"; this tragic reversal arguably contains the power to frighten us and to induce our sympathy
- use of multiple narrators and shifting viewpoints to present competing narratives of events, e.g. "My abhorrence of this fiend cannot be conceived" vs "Unfeeling, heartless creator! You ... cast me abroad an object for the scorn and horror of mankind" may dilute any fear that is inspired by throwing light on motivation and encouraging understanding and sympathy rather than fear
- repeated use of stacked clauses and frenetic listing to display psychological fever and confusion in "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); the presentation of Victor's psychological collapse perhaps retains the power to frighten us
- use of motif of pacing and directionless walking in "I traversed the streets, without any clear conception of where I was, or what I was doing" to present an image of psychological bleakness and disorientation which may retain the power to frighten us
- use of archetypes (the over-reacher who transgresses boundaries, the wanderer condemned to roam the earth, monsters, the virtuous innocents who are killed) which were designed to produce a frightening effect may still have the power to frighten a modern readership

### Language

- use of grotesque detailing in the presentation of the monster: "His yellow skin scarcely covered the work of muscles and arteries beneath" provides a verisimilitude designed to frighten
- use of a rhetorical register (hyperbolic, exclamatory) may appear overwrought, possibly negating the novel's power to frighten us
- repeated use of rhetorical questions voiced by Victor (e.g. "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form?") to display the psychological torment and frustration which abound in the novel may still have the power to frighten us
- repeated use of metaphors of torture (e.g. the description of Clerval's words as "instruments which were to be afterwards used in putting me to a slow and cruel death") to highlight the mental and emotional suffering experienced by Victor which, in pushing him to his very limits of endurance still retains the power to frighten us

## **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 fear attached to the results; the reality of human experimentation has been escalated further for us through well-documented atrocities in World War II
- the 'Frankenstein effect' by which the title of the novel is used as a shorthand to refer to all kinds of contemporary fears and moral panics: new plagues, fear of the "other" as evinced by suspicion of immigrants, the vulnerability of young children in the face of predatory adults
- typical of the Gothic genre, the novel has an interest in transgression and the consequences of moving beyond accepted norms and boundaries; beyond just frightening the reader at surface level, it often seeks to address our deepest fears and anxieties;

similarly, it is interested in extreme psychological states, the workings of the mind, dreams, the subconscious

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) Silas is badly treated by the people of Raveloe.

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 “**Silas**”, “**badly treated**”, “**people of Raveloe**”
- 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 **although there was a protracted period of suspicion, by the end of the novel Silas had been fully accepted into the life of the village.**

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

- early interactions conveyed through dialogue and action (e.g. Jem Rodney’s story in the ‘Rainbow’ of encountering Silas, “eyes set like a dead man”) suggest the villagers’ mistrust of the newcomer
- the developing and changing interest of the villagers in Silas, particularly after the arrival of Eppie (e.g. the more active sympathy shown by the “notable mothers”)
- interactions involving Dolly Winthrop, the placid representative of traditional village life in its kindlier aspects

- interactions involving Dunsey, Godfrey and Nancy presenting various aspects of the treatment of Silas, a working man, by a landowning family, ranging from outright robbery to an insensitive attempt to adopt Eppie to acts of furtive charity

### **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 settings: the 'Rainbow' and the church as foci of Raveloe life – the rather rough and tactless sympathy Silas receives in the pub and the (to him) unfamiliar and repellent materialism of the church may feature in an argument about whether Silas is badly treated by the people of Raveloe
- use of authorial voice, occasionally employing the first-person, to comment (usually affectionately) on a village life of the past to which she is careful to do justice when describing its treatment of Silas in both its kindness and its mistrust of outsiders – "I suppose... There was a fair proportion of kindness in Raveloe; but it was often of a beery and bungling sort"; "In that far-off time suspicion clung easily round every person that was at all unwonted..."
- use of contrast between Silas's "comforters" (the roughness of Mr Macey v. the mild patience of Dolly Winthrop) may be utilised in a discussion of how more friendly and welcoming treatment of Silas developed in the village over time

#### Language

- vigorous development of a verbal pattern, a lexis of the supernatural, in the early pages of the novel ("conjuring", "echoes of the old demon-worship", "shadowy conception of power", "sense of the Invisible", "knowledge of... charms", "a weaver ... worked wonders... the occult nature of the process was evident") to convey a mind-set among the villagers as they consider Silas that may be offered as explanation or condemnation of the treatment meted out to him
- use of spider simile ("he seemed to weave, like the spider, from pure impulse, without reflection... the unquestioning activity of a spinning insect") conveys vividly the impression, remote and asocial, that Silas makes on Raveloe, and may be used in an explanation of the villagers' treatment of him

### **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:

- realistic and sentimentalized depictions of the English village in literature throughout the nineteenth century (*Our Village*: Mary Russell Mitford; Hardy; Austen; Gaskell; other fiction by George Eliot)
- frequent presentation of an idealised village life often centred on public-house and parish church in Victorian fiction
- migration from the countryside into the cities increased over the course of the nineteenth century (n.b. *Silas Marner* is set circa 1810)
- 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.

- (b) The female characters in the novel are a force for good.

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 “**female characters**”, “**force for good**”
- 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 **Molly’s effect on Godfrey’s life is damaging in a moral sense** and/or that **Nancy’s fastidiousness contributed to the spoiling of Godfrey’s prospects of happiness**.

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

- the extended descriptive accounts (in consecutive chapters) of Dolly Winthrop and Nancy Lammeter as they enter the action
- interactions conveyed through dialogue and action between Silas and Dolly Winthrop, with the latter’s humanizing influence encouraging the emergence of a more receptive and communicative Silas
- interactions conveyed through dialogue and authorial comment which show character development in Chapters 17 and 19: these are likely to form the basis of an argument about whether Nancy has been a good influence on the life of Godfrey

## **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 sequencing: the delaying of the character Molly (whose impact on the life of her husband may be seen as disastrous and malevolent) from direct presentation in the action and her almost immediate disappearance may be seen as having the effect of highlighting through contrast that the women in the novel are a force for good
- use of a double plot, in each of which a woman offers guidance to a man, provides opportunities for parallelism and contrast in considering how far this guidance is a force for good
- use of explicit contrast between Nancy whose “opinions were always principles to be unwaveringly acted on”, and Godfrey whose “actions have become a lie” and who has come to depend on “Fortune’s dice”, may offer strong suggestion that Nancy is likely to be a force for good in the life of her husband
- use of an unobtrusive but developed contrast between Dolly and Nancy (social class, religious beliefs, degrees of self-awareness, modes of apprehension and cognition) allows Eliot to reflect on the theme of the force for good exerted by women and the various ways it may be manifested

### Language

- use of a lexis of critical moralizing derived from Victorian cheap fiction in association with Molly (“the demon Opium to whom she was enslaved, body and soul”, her mind “inhabited by no higher memories than those of a barmaid’s paradise”) appears to rule her out as a force for good
- frequent use of vague repetition to convey Dolly’s fumbling intuitions – does her inarticulacy weaken her capacity to be considered as a force for good? (“I’ve looked for help i’ the right quarter, and gev myself up to Them as we must all give ourselves up to at the last” etc.)
- conspicuous use of nature imagery (e.g. “the freshest blossom of youth”, “I always think the flowers can see us and know what we’re talking about”) when Eppie, now a woman, is old enough to marry associates her with health and freshness, enabling an argument already made clear by Eliot through other means that she is a force for good in the novel

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

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

- other women in George Eliot’s fiction: there is a gallery of characters here which demonstrates that she did not subscribe unthinkingly to any conventional nineteenth-century view of the moral superiority of the female sex
- idealised portrayal of women in Victorian fiction, e.g. Little Nell in Dickens’ *The Old Curiosity Shop*
- Mary Ann Evans’ own religious and moral principles, especially in her youth

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) Edgar Linton has no strength of character.

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: **“Edgar Linton”, “no”, “strength of character”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Edgar is a product of his upbringing and abhors physical violence but that does not make him a weak character; rather his forbearance and patience reveal an inner strength.**

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

- interactions which present Edgar Linton with little strength of character, e.g. stressing his cowardice and selfishness
- Edgar's refusal to see Isabella after she marries Heathcliff shows how implacable and cruel he can be, which might be argued by some as strength of character
- interactions presenting Edgar in a contrastingly sympathetic light, e.g. his despair when Heathcliff returns, his devoted nursing of Cathy, his striking of Heathcliff, the obvious affection and loyalty he inspires in his daughter Catherine

## **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 pervasive narrative voice: Nelly Dean describes the words and actions of Edgar Linton and perhaps presents a biased view of his weakness of character
- use of multiple narrative perspectives, e.g. Lockwood's narration to reveal Edgar in a potentially more objective light – he describes Edgar's portrait as "a sweet picture" suggesting a tension between sweetness and strength of character
- use of temporal shifts to emphasise the changes to Edgar's character as he grows and matures from a petulant boy to a cultured educated man with some strength of character
- use of contrasting locations and associated value systems, i.e. Thrushcross Grange (values associated with gentility and refinement) and Wuthering Heights (behaviour associated with unchecked passion and aggression) may convey the idea that Edgar's strength of character manifested in patience and forbearance derives from the more civilising aspects of his home place

### Language

- use of a pattern of pejorative images, e.g. in Chapter 11 "this lamb of yours threatens like a bull", "Heathcliff would as soon lift a finger at you as a king would march his army against a colony of mice", "I wish you joy of the milk-blooded coward", etc. in the altercation between Edgar, Heathcliff and Cathy which may convey contempt for Edgar's weakness of character
- use of contrast and metaphor in Cathy's description of Heathcliff and Edgar, e.g. "a bleak, hilly, coal country" and a "beautiful fertile valley" respectively, and Linton's soul "as different as a moonbeam from lightning", intimating an ethereal, less substantial aspect to Edgar's character which may suggest weakness of character

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

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

- conventional ideas of regionality and local character; the remoteness and harshness of the Yorkshire Moors
- conventional nineteenth-century ideas of the sharply contrasting characteristics of the genteel and lower classes: stereotypes of the landowner and the servant and the rigid class system of the time, all of which conveys the idea that power resides with the educated, the wealthy and the privileged
- conventional nineteenth-century ideas about masculinity; the patriarchal role of the senior male in the household requiring men to have strength of character

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



- (b) The novel *Wuthering Heights* has little appeal for a twenty-first-century reader.

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 “**novel**”, “**little appeal**”, “**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 **the story still has appeal for a modern readership as it deals with universal themes of love and revenge** and/or that **the novel contains stylistic features which may be appealing to a modern sensibility as they have become familiar.**

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

- interactions presenting a way of life which is now unfamiliar, e.g. the treatment of Nelly and Joseph as menial and inferior servants
- interactions presenting some of the more extreme elements of ‘Gothic’ characterisation, e.g. when Heathcliff has Cathy’s coffin opened and expresses the wish that he may lie beside her in death
- interactions showing the love between Cathy and Heathcliff which transcends barriers of social class
- scenes which contain elements of the supernatural such as Lockwood’s experience of the ghost of Cathy

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

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

### Form and structure

- use of non-linear narrative to sustain the reader's focus on love across generations by offering a synoptic view of a love affair through an experimental form and novelistic style which was ahead of its time and may appeal to, or repel, a twenty-first-century reader
- use of a range of contrasting relationships, e.g. between Heathcliff and Catherine, and Hareton and Cathy to show differing kinds of struggle in love (extreme passion, pressurised and damaging versus tentative and reconciliatory) which is likely to appeal to the twenty-first-century reader
- use of Gothic elements (e.g. ghost, dreams, isolated settings) which are popular and appealing novelistic features for twenty-first-century readers
- use of setting to enforce the theme of cultural collision in the contrasting presentation of Thrushcross Grange – “a splendid place carpeted with crimson” and Wuthering Heights — “the storm came rattling over the Heights in full fury” in order to dramatise the themes of love and revenge, which may appeal to a modern readership

### Language

- repeated use of pathetic fallacy to convey an atmosphere of mystery, horror and doom which is an important feature of the Gothic novel and may appeal to a twenty-first-century readership likely to be familiar with this genre
- use of imagery of nervous exacerbation, of personalities in painful and abrasive contact with each other (e.g. “He dashed his head against the knotted trunk, and, lifting up his eyes, howled — not like a man, but like a savage beast being goaded to death with knives and spears”) may be considered so overwrought as to test the credulity of a twenty-first-century-reader

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

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

- other types of love story from the period, e.g. “Jane Eyre”
- twenty-first-century love stories
- Gothic literature
- Emily Brontë's own life; her sister Charlotte's preface to the novel
- popular culture in the world of the twenty-first-century reader

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) In the novel, Emma learns nothing from her mistakes.

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**”, “**learns nothing**”, “**mistakes**”
- 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 learns a sense of responsibility from her mistakes with Harriet Smith.**

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

- interactions conveyed through dialogue and ‘free indirect discourse’ between Emma and her protegee Harriet Smith and between Emma and the company on Box Hill, where Emma’s mistakes are prominent
- interactions which show character development, e.g. between Emma and Mr Knightley after the Box Hill incident where a grave mistake is brought home to Emma
- interactions where the narrative voice takes the primary role in commenting on Emma’s state of mind, e.g. where Emma must resign herself to an unpromising and bleak future, the consequence of her mistaken actions

## **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 focalised through the developing consciousness of Emma, allowing the reader to assess her progress as she learns or fails to learn from her mistakes
- use on several occasions of light irony 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 throughout the novel, and so to challenge the view that she has learned from her mistakes
- use of contrast in that Emma may be argued to develop as a character through learning from her mistakes, 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 progress in learning from her mistakes

### Language

- use of a rare piece of imagery to signal Emma's moment of self-realisation may be argued as guiding the reader towards seeing Emma in the very process of learning and seeing herself more clearly: “It darted through her, with the speed of an arrow, that Mr Knightley must marry no-one but herself!”
- the development of a conspicuous lexis of instrumentality (“As a walking companion, Emma had very early foreseen how useful she might find her”, “exactly the something which her home required” – this is Harriet Smith) which is used to characterise Emma in her initial thoughtless exercise of power over Harriet: this can be seen as a base-line of mistaken attitudes and feelings from which any learning or self-knowledge may be gauged

## **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:

- in Austen's own words, Emma was going to be “a heroine whom no-one but myself will very much like”
- deference, obligation, a sense of social entitlement and “superior duty” are likely to have been seen rather differently by a nineteenth-century and a twenty-first century readership
- society dominated by ‘patriarchal’ norms which assumed that women's primary moral duty was to their families and their husbands
- refinement and modesty as cultural norms for well-bred women, along with the inculcation of feelings of inferiority, passivity, helplessness
- the emphasis laid on gentility and the class-based nature of many of these cultural norms, and their reinforcement by the Established Church

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

(b) In the novel, Austen shows us an idle society.

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 “**Austen shows us**”, “**idle**”, “**society**”
- 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 **purposeful work is done in Highbury by the energetic Mr Knightley** or that **there is a busy background of e.g. house-keeping, estate-management and parish business in the novel.**

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

- interactions conveyed through dialogue and description (particularly at the start of the novel) where the background activity of Highbury is sketched in and the work done there is suggested: Mr Weston’s past life in trade, James and the horses, Mrs Goddard and her school, the Martins and their Alderneys and market-going etc.
- interactions which show character development, e.g. the sustained critical commentary of Mr Knightley on the activities of Emma, comprising drawing, reading, singing (“fit for a wife, but not at all for a governess”) — may provide a basis for an argument about the expectations surrounding work in Highbury; similarly, interactions between Emma and Harriet, with Emma’s assumption that Harriet’s advancement is to be effected through marriage, not work or “usefulness”

- the memorable set-pieces of the novel, which are social gatherings of leisure and entertainment

**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 characters named but often invisible which indicates the work done by themselves or others in *Highbury* (e.g. Mr Perry the apothecary, William Larkins the estate factotum)
- use of setting – domestic interiors where leisure and social activities (gossip, dancing, music, drawing, parlour games) are pursued; Ford’s thriving haberdashery may feature in an argument that some sectors of this society are far from idle; exterior settings may provide a view of distant work (*Donwell Abbey*) but here too the main emphasis is social and leisure (*Box Hill*)
- use of authorial voice to establish that Emma’s hesitation over accepting an invitation from the Coles (“second only to the family at *Hartfield*”) was based on their mercantile background: the heroine’s flinching from the “presumption” of the invitation may be argued to support the idea that this society is one which prioritises genteel idleness; or alternatively that this society is far from idle, despite the limitation of the heroine’s perception
- use of free indirect discourse through the sensibility of a heroine who is genteel, privileged and snobbish has the effect of accentuating aspects of her society which may be seen as idle

Language

- use of slighting comparison by Emma in speaking of Robert Martin, someone who cannot afford to be idle “a farmer (and with all his sense and all his merit Mr Martin is nothing more)” – might be seen as evidence that the focus of the novel is not upon work, and as contributing to the impression that in *Highbury* we are being shown an idle society
- use of slavery metaphor (“the sale, not quite of human flesh, but of human intellect”) when Jane Fairfax speaks of her prospective work and how she flinches from it may be relevant to an argument about an idle society

**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

- other novels of Jane Austen, where the concentration is on social and leisure activity and not on the worlds of public affairs, politics or work
- Austen’s own assessment of her literary methods: “What should I do with your strong, manly, spirited sketches, full of variety and glow? How could I possibly join them on to the little bit of ivory (two inches wide) on which I work with so fine a brush, as produces little effect after much labour?”
- frequent limitation of the word ‘work’ in its application to women to fire-side sewing or embroidery in novels by Austen and others of this period

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) *Dracula* is a novel which challenges prejudice.

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: "*Dracula*", "challenges", "prejudice"
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the novel reinforces contemporary societal prejudices, e.g. as regards women.**

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

- Jonathan Harker's attitudes to others, e.g. the 'New Woman', the working man, the peasants of Transylvania
- interactions between Dr John Seward and Renfield, rendered through the doctor's observations of his mentally-ill patient and recorded case notes
- the roles of Lucy and Mina and the use of two contrasting heroines, presenting us with a range of nineteenth-century ideas about women

- the colourful depictions of minor characters such as Sam Bloxam, the swearing captain, and Mr Swales, often written in dialect and often drawing attention to the differences between the classes represented in the novel

### **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, challenging prejudice by capturing the culture, customs, cuisine of Transylvania; paralleled by Mina Harker's diary accounts towards the end of the novel – suggesting open-mindedness and a lack of prejudice
- use of Dr Seward's phonograph entries as he chronicles the case of his patient, Renfield – in part reinforces and in part challenges contemporary prejudices about lunacy
- use of a variety of narrative viewpoints which privileges a range of middle-class English characters (Jonathan Harker, Dr Seward, Mina Harker) whose viewpoints on other characters may at times be perceived as inherently prejudiced, e.g. Jonathan Harker's anti-Semitic description of Immanuel Hildesheim – possibly suggesting that the novel reinforces rather than challenges prejudice

#### Language

- use of physiognomical detailing to describe characters' temperaments – for example, Van Helsing's physiognomy is described flatteringly to give an impression of resoluteness and goodness ("the poise of the head strikes one at once as indicative of thought and power") – yet readers today may view the idea of judging on physical appearances as an inherent form of prejudice
- the elevated/hyperbolised language used by the 'Crew of Light' to express the admiration they all feel for Mina Harker – "pearl among women", "that sweet, sweet, good, good woman in all the radiant beauty of her youth and animation" – perhaps consolidating contemporary values of patriarchy and therefore prejudice

### **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:

- British imperialism – an empire 'on which the sun never sets' – but by the end of the nineteenth century that power was waning
- contemporary views regarding other races/cultures: deep-seated fears of Victorian society included fears of unchecked immigration and disease, and anxieties regarding other races
- the treatment of madness – asylums, straitjackets, physical force, a source of shame – although The Lunacy Act 1845 had changed the status of mentally ill people to patients who required treatment
- the 1890s marked the rise of the 'New Woman', displacing the traditional Victorian view of the woman as 'the Angel in the House'

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



(b) Jonathan Harker is a powerless 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 “**Jonathan Harker**”, “**powerless 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 **Jonathan Harker shows strength in escaping Dracula's castle at the beginning of the novel** and/or that **ultimately, he succeeds in his quest to keep his family safe.**

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

- interaction between Jonathan Harker and Dracula/the three vampire women in Dracula's castle in which he seems powerless
- Jonathan's madness and recovery following his escape from Dracula's castle, and his subsequent marriage to Mina which present him in a greatly weakened state but arguably not powerless as he begins, with help, to recover
- Jonathan's sighting of Dracula in London which seems to prostrate him
- Dracula's invasion of Jonathan and Mina's bedroom, where Dracula is discovered attacking Mina while Jonathan lies powerlessly in a stupor
- Jonathan's victory over Dracula – cutting his throat while Quincey Morris stabs him through the heart

## **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 narrative as the starting point and climactic end point of the novel to convey the idea that he plays a vital role in the novel and in the victory over the forces of darkness, and may be argued to demonstrate a more powerful side to his character
- use of epistolary form offering a variety of different perspectives on the nature of Harker's character as he battles evil forces, e.g. John Seward's description of Harker's powerlessness following Dracula's attack on Mina – "The poor fellow was quite broken down"

### Language

- use of animal motif ("my creatures, to do my bidding and to be my jackals when I want to feed") to convey the idea of an alliance between Dracula and the animal kingdom before which Harker is powerless
- use of contrast ("Last night he was a frank, happy-looking man, with strong, youthful face, full of energy, and with dark brown hair. Today he is a drawn, haggard old man, whose white hair matches well with the hollow burning eyes and grief-written lines of his face") to present Jonathan Harker as powerless when faced with the power of Dracula
- use of a combination of metaphor and simile ("burning eyes ... His energy is still intact; in fact, he is like a living flame") to present Jonathan Harker's determination to save Mina - thus, he is presented as powerful, not powerless

## **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 evoked in the popular style of the Gothic novel, concerning itself with characters rendered powerless by external forces
- the patriarchal view common at that time regarding marital roles
- concepts of the hero in late Victorian fiction
- the opportunity to travel afforded by the nineteenth-century railway system

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