

New  
Specification



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2017**

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**English Literature**

**Assessment Unit AS 2**

*assessing*

**The Study of Prose Pre 1900**

**[SEL21]**

**WEDNESDAY 24 MAY, AFTERNOON**

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**MARK  
SCHEME**

## General Marking Instructions

### **Introduction**

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

### **Assessment Objectives**

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using appropriate 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.

### **Levels 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. Tick points you reward and 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 on the front cover of the answer script and thus drawn to the attention of the Chief Examiner.
- 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 3 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. The key terms include both those in the given reading and those in the directive.

### 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 questions").
- 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.
- AO3** No specific sources are prescribed or recommended, nor is the type of context stipulated. The student may choose contextual information of differing kinds, provided it is shown to be relevant to the question.
- 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 plodding 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 candidates may begin badly, they may "redeem" themselves 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.

## Mark Grid for AS 2

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO5 Argument
[0]	No attempt is made			
<b>Band 1(a)</b> 1–8  <b>Very Little</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the texts or ability to write about them</li> </ul>			
<b>Band 1(b)</b> 9–16  <b>General</b>	<ul style="list-style-type: none"> <li>communicates broad and generalised understanding of texts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2</b> 17–22  <b>Suggestion</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference</li> <li>writes with basic accuracy, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic methods – but with little understanding</li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention a little basic external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>takes a little account of key terms</li> <li>shows a basic attempt at reasoning in support of her/his opinion</li> </ul>
<b>Band 3</b> 23–28  <b>Emergence</b>	<ul style="list-style-type: none"> <li>communicates limited understanding of the texts</li> <li>conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference</li> <li>writes fairly accurately using a few common literary terms with limited understanding</li> </ul>	<ul style="list-style-type: none"> <li>may identify quite a few methods – but with limited understanding</li> <li>makes a more deliberate attempt to relate comments on methods to key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>identifies a limited range of relevant external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>takes a limited account of key terms</li> <li>shows a more deliberate attempt at reasoning in support of her/his opinion</li> <li>reaches a limited personal conclusion</li> </ul>
<b>Band 4</b> 29–34  <b>Some</b>	<ul style="list-style-type: none"> <li>communicates some understanding of the texts</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate textual reference</li> <li>writes with some accuracy, using some literary terms with some understanding</li> </ul>	<ul style="list-style-type: none"> <li>identifies some methods with some understanding</li> <li>makes some attempt to relate comments on methods to key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>	<ul style="list-style-type: none"> <li>takes some account of key terms</li> <li>makes some attempt at reasoning in support of her/his opinion</li> <li>reaches a personal conclusion to some extent</li> </ul>
<b>Band 5</b> 35–40  <b>Competent</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods</li> <li>explains identified methods in relation to key terms in a competent way</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external contextual information in answering the question</li> </ul>	<ul style="list-style-type: none"> <li>takes a competent account of key terms</li> <li>offers competent reasoning in support of her/his opinion</li> <li>reaches a competent personal conclusion</li> </ul>

<p><b>Band 6(a)</b> <b>41–46</b></p> <p><b>Good</b></p>	<ul style="list-style-type: none"> <li>• communicates a good understanding of the texts</li> <li>• conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>• writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a good range of methods</li> <li>• offers clear, well-developed exploration of use of identified methods in relation to key terms</li> </ul>	<ul style="list-style-type: none"> <li>• makes good use of relevant external contextual information in answering the question</li> </ul>	<ul style="list-style-type: none"> <li>• takes good account of key terms</li> <li>• offers good reasoning in support of her/his opinion</li> <li>• reaches a good personal conclusion</li> </ul>
<p><b>Band 6(b)</b> <b>47–50</b></p> <p><b>Excellent</b></p>	<ul style="list-style-type: none"> <li>• Excellent in all respects</li> </ul>			

1 Hawthorne: *The Scarlet Letter*

## Answer (a) or (b)

(a) *The Scarlet Letter* is a feminist novel.

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

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

0	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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*", "a feminist novel"
- 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 some aspects of the novel may be seen as proto-feminist, *The Scarlet Letter* can be interpreted in a number of other ways, e.g. as a study of the effects of repression on the individual.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

#### Character interaction

- Hester's interaction with the Puritan fathers and townspeople: she is rejected and imprisoned, chooses herself to live between town and forest, becomes an adviser and leader for women in the area; in all these roles (victim, non-conformist, "prophetess" of the new society) it may be argued that she fits well in a novel which would appeal to feminists
- Hester's adultery with Dimmesdale – her silent loyalty and suffering a literary trope from more traditional novel genres? – however, her refusal to conform to harsh patriarchy or to disavow her love for Dimmesdale fully fits her as the heroine of a feminist novel
- development of Hester: she incorporates various roles (e.g. good puritan who feels guilty for her sin, defiant non-conformist) which need to be assessed as a whole in arguing whether this is a feminist novel
- presentation of the Puritan fathers and townspeople as an embodiment of patriarchy

#### Form and structure

- first-person narrative point of view which at times is close to Hester's, gaining sympathy for her, at other times more removed, guiding readers towards a more critical opinion of her: in consequence, a comprehensive view of the character is offered, enabling the reader to assess whether *The Scarlet Letter* is a feminist novel, and/or presents a feminist heroine
- Hawthorne's use of a symbolic method allows for multiple interpretations, encouraging a flexible reading of Hester's sin and of her story generally which will at times appeal to a feminist reader, at other times will not, e.g. Hester symbolically located between town and forest: she does not completely accept or reject either the patriarchal Puritan society or the forest where the "Flood of Sunshine" sanctifies her natural, feminine, instinctual life: can the moderation which Hawthorne hints at be accommodated in a concept of the feminist novel?

#### Language, Imagery and Symbolism

- image of the "serpent in a hole" used to describe Hester's guilty feelings of love for Dimmesdale indicates the strain which a patriarchal society puts on the individual woman, making it easy to see her as a feminist heroine
- use of images of scaffold and prison indicate the salient features of that society, which are repressively patriarchal and inimical to expressions of feminism
- imagery used to describe Hester wandering in the "dark labyrinths of mind" suggests Hawthorne's distrust of free thought, and may guide the reader towards taking a more critical view of Hester than might be expected in a feminist novel
- use of the scarlet letter and its shifting symbolic meaning (from symbol of shame, to a sign of Hester's abilities, to becoming ultimately indeterminate) may suggest to some that *The Scarlet Letter* transcends the interests of the feminist constituency

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

**Literary context on the Nature of the Feminist Novel**

**The constituents of the Feminist Novel:**

- strong independent female characters who are not afraid to voice their own opinions and who are not reliant on men (e.g. *The Color Purple*)
- exploration of capabilities of the central female characters
- the Feminist Novel often ends with a relationship which is different from those which conclude other kinds of novel
- women presented as an instrument of change in society (e.g. Dorothea Brooke in *Middlemarch*)
- presentation of the struggle of women for equality (e.g. *Jane Eyre*)
- emphasis often on family life, and within that, on mother and children
- the presentation of society as strongly and pervasively patriarchal: in a patriarchal society women were victims and marriage was rarely a union of equals and more likely to be a commercial transaction (e.g. *The Wide Sargasso Sea*);
- the plot of the Feminist Novel as arising out of an opposition to, or confrontation or tension with, such a society
- because of its probable thematic concern with the adjustment of gender relationships which are socially determined, the Feminist Novel is likely to be a Novel of Social Protest

A literary context is offered above. Be receptive to contextual information which is more general, providing it is relevant to feminist thinking and its main ideas.

(b) It is easy to sympathise with Dimmesdale because of the nature of the society in which he lives.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 **“easy to sympathise”, “Dimmesdale”, “the nature of the society in which he lives”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; **Candidates may, for example, argue that Dimmesdale may be denied sympathy as he is weak and hypocritical, or because his society accords him high status and a comfortable living.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

Character interactions

- public interactions with Hester, where he puts pressure on her to reveal the identity of her child's father, can be seen as drawing sympathy for him (because of his painful dilemma, brought about by his public office), or on the other hand condemnation (because of the contrast in their fortunes and stations in life)

- interactions with Chillingworth may provoke sympathy because of the minister's painful feeling of guilt arising from a sin which is both religiously and socially defined; or more simply because of the mis-match in strength
- interactions with Hester may draw sympathy (because of the attempt to express love in an authoritarian society) or disgust (at his weakness and inability to resist that society)

#### Form and structure

- the three scaffold scenes present Dimmesdale showing varying degrees of strength and assertiveness as regards his transgression of society's law, and will draw varying degrees of sympathy
- use of climax: the event of the Governor's sermon and Dimmesdale's confession combines social exaltation, personal abasement and the abandonment of hypocrisy: several factors likely both to promote and restrain sympathy

#### Language, Imagery and Symbolism

- use of central symbol: one rumour about what is revealed on Dimmesdale's breast, a letter A, provides a symbolic representation of his union (in love, in sin) with Hester and may draw sympathy
- many uses of irony arising from the disjunction between Dimmesdale's private and public selves – these reveal the poignancy of the pain he suffers and may encourage sympathy

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

#### **Social context on Puritan society**

- 17th-century attitudes to sin in general, adultery in particular, as damaging to the social fabric
- a society which felt itself in danger from without and within
- a society which placed great emphasis on the canvassing of the individual's conscience, and where a sense of sinfulness was believed to be the best response to the human condition
- social transgressions easily interpreted as religious transgressions; offence against the state identified with offence against God
- authoritarian pressure was unremitting, experienced in every area of life and likely to produce morbid manifestations of thought and behaviour
- specific conditions: shortage economy, small population, visible enemies whose malevolence was ideologically validated, communal history of persecution; all combined to repress individuality

A specific social context for 17th-century Puritan society is offered above. Be receptive to contextual information which is more general, provided it is relevant to the question.

## 2 Shelley: *Frankenstein*

### Answer (a) or (b)

(a) Mary Shelley's *Frankenstein* is little more than a horror story.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 a literary text, using appropriate 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 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 “**little more than**”, “**horror story**”
- 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 *Frankenstein* is not simply a horror story, but that it taps into several concerns of the age in which it was written, e.g. the proper limits of scientific investigation.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Characterisation**

- interaction between Frankenstein and Krempe and Waldman to present ideas regarding responsibility in science, and the dangers of knowledge and education – not typical concerns of the horror story
- development of the character of the monster from *tabula rasa* to murderer in order to present ideas regarding nature and nurture – philosophical ideas not typical of the horror story
- the monster's murder of the innocents Elizabeth, William and Clerval presents action typical of a horror story
- interaction between Frankenstein and the monster to present more than a horror story: contrast between the monster's balanced, logical language and Frankenstein's hysterics presents a reversal of the reader's expectation in relation to a horror story

**Form and structure**

- use of narrative involving shocking, bizarre events: the creation of life from discarded body-parts
- use of archetypal characters of the horror story: the over-reacher who transgresses boundaries, the wanderer condemned to roam the earth, monsters, the virtuous innocents who are killed
- use of multiple narrators to present competing narratives of events

**Language, Imagery and Symbolism**

- use of grotesque detail in presentation of the monster: "His yellow skin scarcely covered the work of muscles and arteries beneath"
- use of sublime landscapes typical of gothic horror stories: the Alps, the Orkney Islands, the Arctic
- use of rational language – "my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors" – when presenting the charnel house – a typical aspect of a horror story is treated in an unsterotypical way
- use of hyperbole typical of horror story: "Oh! No mortal could support the horror of that countenance."

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

- it has the capacity to frighten and terrify the reader; it has its origin in the Gothic tale, which derived its name from its medieval setting
- it often has a supernatural element
- it often includes the bizarre or the improbable
- it often makes use of archetypal characters: the over-reacher, the wanderer, the innocent, the vampire
- it often makes use of sublime settings and landscapes
- it has an interest in transgression and the consequences of moving beyond accepted norms and boundaries. Beyond just scaring and horrifying the reader, it often seeks to address our deepest fears and anxieties
- it is interested in extreme psychological states, the workings of the mind, dreams, the subconscious
- the horror story is an important aspect of popular culture, as seen in comics, TV and film, and music
- the horror story has changed over time and there is now a proliferation of sub-genres in which it could be placed: domestic Gothic, southern Gothic, speculative fiction, dark fantasy, urban Gothic, slasher, final girl

A literary context is offered above. Be receptive to contextual information which is more general, provided it is relevant to the question.

(b) Victor Frankenstein cannot be considered a hero.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 a literary text, using appropriate 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 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**”, “**cannot be considered**”, “**a hero**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; **Candidates may, for example, argue that while there are aspects of Victor Frankenstein's character that are unheroic, his determination to extend the boundaries of scientific investigation may be seen as heroic.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Characterisation**

- use of Walton's letters to present his interaction with Victor and his perception of him: at the beginning he is full of admiration and affection for Victor and sees him as a heroic character
- presentation of the meeting between Victor and the Monster – Victor is hyperbolic ("Begone, vile insect! or rather, stay, that I may trample you to dust!") whereas the monster is controlled and circumspect: "I expected this reaction" – shows Victor as hysterical rather than heroic

**Form and structure**

- use of first person/unreliable narrator: presents an altruistic (possibly heroic) motive for his scientific activities, yet these could also be considered as arising from personal ambition (less heroic)
- use of shifting point of view: the monster's account challenges Victor's authority and presentation of himself (less heroic)

**Language, Imagery and Symbolism**

- use of light and dark imagery to present Victor's work as illuminating and enlightening (heroic)
- use of references to Prometheus, the archetypal over-reacher: heroic? foolish?
- use of parody of *The Creation of Adam* by Michelangelo in the presentation of the abandonment of the monster: unheroic
- use of egotistic and self-absorbed language in Victor's narrative to present him as a ridiculous rather than heroic character: "No one can conceive the anguish I suffered during the remainder of the night"

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

**Literary context – candidates may offer consideration of some of the following in dealing with the terms "nature of the hero"**

- awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality, courage, self-sacrifice for the sake of the general good or the good of another
- awareness of differing kinds of hero:
- moral hero: characters who live, fight for and are prepared to die for principles and convictions, e.g. Thomas Becket, Thomas More
- romantic hero: characters of great passion who delight in defying social orthodoxy; presumption of youthfulness? e.g. Heathcliff, Gatsby
- representative hero: characters who represent the best in their culture, e.g. Sir Philip Sydney; Captain Oates
- anti-hero: to be distinguished from villain: the anti-hero has some attractive qualities but is ultimately debarred from the heroic role because of serious moral or personal deficiencies, or the fact that his experience (or suffering) is pointless, e.g. Edmund (*King Lear*), Willy Loman
- tragic hero: described by Aristotle; exemplified in Classical tragedy and Shakespearean tragedy
- the lucky hero, often the youngest and the humblest, as in fairy or folk tales, e.g. *Jack and the Beanstalk*
- working definition – the candidate's personal definition of a hero in the light of the above

A literary context is offered above. Be receptive to contextual information which is more general, provided it is relevant to the question.

3 Eliot: *Silas Marner***Answer (a) or (b)**

- (a) Silas Marner does not possess the qualities of a hero.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 Marner**”, “**does not possess**”, “**qualities of a hero**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;  
**Candidates may, for example, argue that the undertaking to bring up a two-year-old child was a heroic decision or standing up to Godfrey Cass or handing over the decision to go or stay to Eppie.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Character interactions**

- interactions between Silas and the regulars of 'The Rainbow', where his discomposure and bewilderment may be seen as unheroic
- interactions with Raveloe villagers (Mr Macey and Mrs Winthrop) after the robbery, where his helplessness and desire to "moan at his ease" may be argued to be unheroic
- Silas's interaction with others on entering Squire Cass's house carrying the baby: his determination to keep the child may be seen as heroic or as an impulsive action which Silas himself does not understand
- later interactions with Mrs Winthrop where Silas establishes and insists on his ownership of Effie: "she'll be my little un... She'll be no-one else's" may be argued as arising out of selfishness or, in view of his long exercise of care, out of the reverse and thus heroic as intrepidity and self-sacrifice
- interaction between Silas and Mr and Mrs Cass where he abnegates himself and says to Effie "I won't stand in your way"; this selflessness may be discussed as heroic, as may his willingness to stand up to Mr Cass, his social superior

**Form and structure**

- omniscient narrator, with heavy reflective presence; the reflections are however generalized and, though acute regarding the moral lives of the characters, rarely judgemental
- two-part structure with first part considering Silas' alienation and the second his moral revivification as "the links... with the whole world" are forged: some may feel that Silas's development lacks active agency and this may inform their opinion of "heroism"
- use of contrast between Silas and the villagers suggests Silas as dreamy, ineffective and the object of mistrust – qualities of a hero?

**Language, Imagery and Symbolism**

- imagery of the affections associated with Silas emphasises an inert quality, "the mild passive happiness of love-crowned age", and a quietistic impressibility, "it stirred fibres... old quiverings of tenderness – old impressions of awe at the presentiment of some Power presiding over his life"
- other imagery used in describing Silas emphasizes his weakness "arrested... by the invisible wand of catalepsy" and his off-putting physical appearance, "prominent eyes... hunted everywhere" – nature of the hero?
- the central simile of the novel "it seemed as if there were gold on the floor in front of the hearth" may be related in positive or negative fashion to "the nature of the hero" in relation to the effect it has on Silas

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.****Literary context – candidates may offer consideration of some of the following in dealing with the terms "nature of the hero"**

- awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality, courage, self-sacrifice for the sake of the general good or the good of another
- awareness of differing kinds of hero:
- moral hero: characters who live, fight for and are prepared to die for principles and convictions, e.g. Thomas Becket, Thomas More
- romantic hero: characters of great passion who delight in defying social orthodoxy; presumption of youthfulness? e.g. Heathcliff, Gatsby

- representative hero: characters who represent the best in their culture, e.g. Sir Philip Sydney; Captain Oates
- anti-hero: to be distinguished from villain: the anti-hero has some attractive qualities but is ultimately debarred from the heroic role because of serious moral or personal deficiencies, or the fact that his experience (or suffering) is pointless, e.g. Edmund (*King Lear*), Willy Loman
- tragic hero: described by Aristotle; exemplified in Classical tragedy and Shakespearean tragedy
- the lucky hero, often the youngest and the humblest, as in fairy or folk tales, e.g. *Jack and the Beanstalk*
- working definition – the candidate's personal definition of a hero in the light of the above

A literary context is offered above. Be receptive to contextual information which is more general, provided it is relevant to the question.

- (b) In *Silas Marner*, the presentation of nineteenth-century life is too pleasant to be convincing.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 presentation of nineteenth-century life**”, “**too pleasant**”, “**convincing**”
- 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 deals in a convincing way with several extremely unpleasant aspects of nineteenth-century life, e.g. the squalor of industrialisation, or the laziness and irresponsibility of the landowning class.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

Character interactions

- early interactions of Silas and Raveloe villagers stressing his drudgery and their mistrust: a realistic depiction of an uneasy relationship?
- interactions involving Dolly Winthrop, the placid representative of traditional village life in its pleasant aspects
- interactions involving the Cass family, presenting a range of aspects of the life of the landowner class: hospitality, narrowness of interest, irresponsibility towards social inferiors, financial incompetence – arguable as aiming for a realist treatment?

### Form and structure

- use of contrast in settings: Raveloe a village “in what we are pleased to call Merry England”; Lantern Yard where Silas experienced the “close fellowship” of a “little hidden world”, but where malevolence and superstition prevail; Lantern Yard revisited, now the site of a grim factory – may provoke discussion on the degree of “pleasantness” and the very nature of Eliot’s picture of the past
- settings: the ‘Rainbow’ and the church as foci of traditional village life in its quaint and old-fashioned aspects – realist or sentimentalized?
- use of authorial voice, occasionally employing first-person, to comment (usually affectionately and pleasantly) on a past life whose differences from and continuities with narratorial present realities are gently pointed out

### Language, Imagery and Symbolism

- use of imagery deriving from nineteenth-century philosophical observation and enquiry and the creation of a new scientific language: “our old-fashioned life had many different aspects, as all life must have when it is spread over a various surface, and breathed on variously by multitudinous currents...” – stylistically unexpected and related to Eliot’s current interests rather than any picture of the past.
- realistic representation of dialect in the ‘Rainbow’ chapters and throughout for the villagers
- 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 comfortlessness of Squire Cass’s breakfast table
- mingling of diverse elements of style – quaintness (e.g. of the homely contrivances of Silas’s domestic arrangements) and sensationalism (e.g. of Molly’s last journey) may provoke argument about the pleasantness of the picture of the past, or about Eliot’s intention to provide an inclusive picture of the past

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

#### **Candidates may offer consideration of some of the following in dealing with the presentation of nineteenth-century life**

- realism in literature: representation of lives, ways of thinking, beliefs and superstitions, language, economic conditions, changes in work patterns, sexual and family relationships in a realistic and convincing way; avoidance of fantasy, wish-fulfilment, pious desiderata, ideological orthodoxies
- social and historical conditions of nineteenth-century England: co-existence of two distinct religious traditions, replacement of the individual artisan by the factory system, gradual disappearance of protective tariffs which “feather-bedded” landowning class

Be receptive to other contextual information, provided it is relevant to the question.

4 **Brontë: Wuthering Heights****Answer (a) or (b)**

- (a) Catherine Earnshaw is a victim of the male attitudes of her society.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 will require candidates 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: “**Catherine Earnshaw**”, “**victim**”, “**male attitudes of her 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 Catherine Earnshaw is a victim of her own vain nature and ambition to be the “greatest woman of the neighbourhood” or that Catherine Earnshaw is, in fact, a strong character who overcomes the restraints of the male attitudes of her society.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

- use of Catherine Earnshaw's diary offers insight into her views and emotions to create a sympathetic portrayal of her struggle with the male attitudes of her society
- use of Nelly as the narrative voice to recount the words and actions of Catherine Earnshaw presents a biased view as Nelly is also conditioned by the male attitudes of her society
- use of temporal shifts (present to past) to emphasise the changes to Catherine Earnshaw's character as she struggles to conform to the male attitudes of her society
- dynamic characterisation of Catherine Earnshaw which changes according to her domestic situation (from wild and carefree at Wuthering Heights, to the socially ambitious 'lady of the manor' at Thrushcross Grange)
- use of Isabella as a foil to emphasise Catherine Earnshaw's difficulties throughout her social transition
- use of symbolism of location – Wuthering Heights and Thrushcross Grange – to illustrate the social class divisions of the time, and how they influenced male attitudes
- use of dialogue attributed to Catherine Earnshaw presents her as a strong, forthright and unyielding character in spite of the male attitudes of her society

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

- rigid social stratification along class boundaries
- the doctrine of 'separate spheres' placed males as the dominant gender whilst females were defined as the weaker sex both physically and intellectually
- upper- and middle-class females had very little autonomy and were confined to the domestic realm and charitable pursuits; they were entirely dependent on males (father, then husband) due to the rule of primogeniture
- 'The Angel in the House' by Coventry Patmore reflected the socially-accepted expectations of a married woman in this era, reinforced/formalised by laws (e.g. Matrimonial Causes Act of 1857)
- society was strongly influenced by religion and a strict moral code

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.

(b) *Wuthering Heights* is little more than a love story.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 will require candidates 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: "***Wuthering Heights***", "**little more than**", "**a love story**"
- 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 *Wuthering Heights* offers a series of rich and complex love stories with multiple layers examining different types of love, often breaking with the conventions of a traditional love story; or that *Wuthering Heights* is a novel of social criticism, melodrama and/or a Gothic 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 characterisation, structure, language and narrative voice.

- use of non-linear narrative to sustain the reader's focus on love and relationships across generations
- use of contrast between the relationships of Heathcliff and Catherine, and Hareton and Cathy to present a doomed love story and a successful love story
- use of Gothic elements (e.g. ghost, dreams, isolated and bleak settings) to elevate the narrative beyond merely a love story

- use of economical pen-portraits to construct a range of characters from the various social strata offers social criticism and presents an insight into the social conditions of the time
- use of figurative language (e.g. “My love for Linton is like the foliage in the woods... My love for Heathcliff resembles the eternal rocks beneath”) to present a range of different types of love
- use of imagery of imprisonment presents a pessimistic view of the central love story between Heathcliff and Catherine
- use of pathetic fallacy (e.g. “the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder”) to reflect the passion associated with a love story or the violence and horror associated with a Gothic story

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

**Literary: a love story**

- plot which centres around two individuals falling in love, often facing opposition from outside, hostile influences
- stereotypical ‘happy ending’ of a harmonious marriage and future family
- idealisation of male/female relationships
- awareness of various kinds of love story, e.g. *Jane Eyre* (Jane and Rochester), *Pride and Prejudice* (Elizabeth and Darcy), *Great Expectations* (Estella and Pip), *Atonement* (Cecilia and Robbie)
- working definition – the candidate’s personal definition of a love story in light of above

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.

5 Austen: *Emma*

## Answer (a) or (b)

- (a) Frank Churchill possesses more of the qualities of a hero than Mr. Knightley does.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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**”, “**more qualities of a hero**”, “**Mr. Knightley**”
- 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 the simple reverse case that Mr. Knightley has more of the qualities of a hero than Frank Churchill, or that the former critiques and exposes the latter.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Characterisation**

- interactions between Emma and Frank Churchill and Emma and Mr. Knightley but rarely between the two men themselves, with effect of suspending a resolution or the placing of a judgement about the “heroic” qualities of each
- connotations (ironic or non-ironic) of Austen's choice of names
- the incompleteness of the knowledge furnished by the narrative voice: how much freedom of action has Frank Churchill?
- interactions which present each man, in differing ways, as saviour of Harriet Smith
- interactions (often teasing on his part) of Frank Churchill with Jane Fairfax – heroic?

**Form and structure**

- omniscient narrator, but narrative focalized through the consciousness of Emma, with her intense and varying interest in the qualities of both men
- the development into full consciousness of Emma's reliance upon Mr. Knightley as her romantic hero
- use of contrast between Frank Churchill and Mr. Knightley to throw the qualities of each into higher relief (ease of manner v bluntness, covert v overt, even rider v walker);
- use of direct comment by Mr. Knightley on Frank Churchill (much more rarely the reverse) raises questions in the reader's mind about the heroic qualities of each character

**Language, Imagery and Symbolism**

- pervasive use of irony in descriptions of Frank Churchill's words and actions, revealing true motives and feelings only on second reading – heroic fidelity, or “a system of hypocrisy and deceit, espionage and treachery”?
- less obvious use of irony in descriptions of Mr. Knightley, e.g. his grumpy disapproval (heroic?) of Frank Churchill (“trifling, silly fellow”) also later to be re-evaluated
- crystallisation of contrast of the two characters made through bilingual play on words: “He [Churchill] may be very *aimable*, have very good manners, and be very agreeable; but he can have no English delicacy towards the feelings of other people, – nothing really amiable about him” – this assessment is, however, made by Mr. Knightley – heroic?
- lexis associated with Mr. Knightley assimilable to traditional ideas of heroism – “downright”, “decided”, “commanding”, “sincere”; ct. for Frank Churchill “obliging”, “gallantry”, “ease and good humour”

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.****Literary context – candidates may offer consideration of some of the following in dealing with the terms “qualities of a hero”**

- awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality, courage, self-sacrifice for the sake of the general good or the good of another
- awareness of differing kinds of hero:
- moral hero: characters who live, fight for and are prepared to die for principles and convictions, e.g. Thomas Becket, Thomas More
- romantic hero: characters of great passion who delight in defying social orthodoxy – presumption of youthfulness? e.g. Heathcliff, Gatsby
- representative hero: characters who represent the best in their culture, e.g. Sir Philip Sydney; Captain Oates

- anti-hero: to be distinguished from villain: the anti-hero has some attractive qualities but is ultimately debarred from the heroic role because of serious moral or personal deficiencies, or the fact that his experience (or suffering) is pointless, e.g. Edmund (*King Lear*), Willy Loman
- tragic hero: described by Aristotle; exemplified in classical tragedy and Shakespearean tragedy
- the lucky hero, often the youngest and the humblest, as in fairy or folk tales, e.g. Jack and the Beanstalk
- working definition – the candidate's personal definition of a hero in the light of the above

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.

- (b) In *Emma*, Austen challenges the nineteenth-century view of women as weak and submissive.

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	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 challenges**”, “**nineteenth-century view**”, “**women**”, “**weak and submissive**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement.  
**Candidates may, for example, argue that a nuanced account is given of a number of women who do or do not conform to this nineteenth-century view of women in a variety of ways.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Characterisation**

- anticipate consideration of interactions involving some of the following: Emma, Harriet Smith, Mrs Elton, Mrs Weston, Jane Fairfax and Miss Bates – with an argument as to the degree to which they are or are not weak and submissive
- Emma's social position as "first lady" of Highbury and her expectations of others
- the economic circumstances of Harriet Smith, Jane Fairfax and Miss Bates as determining factors in their lives
- the state of marriage as affecting the lives of Miss Taylor/Mrs Weston, Jane Fairfax and Mrs Elton with regard to "weakness" and "submission"

**Form and structure**

- omniscient narrator, but narrative focalised through the main character who is influential and meddling rather than "weak and submissive"
- development of self-awareness in Emma to recognition of her own weakness of judgement

**Language, Imagery and Symbolism**

- linguistic responses to weakness: Miss Bates' garrulous inconsequentiality; Jane Fairfax's silences; Mrs Elton's affectations in asserting her position
- irony: the feebly submissive father and strong-willed daughter at Hartfield; marriages where the women hold sway

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.****Social-historical context – candidates may offer consideration of some of the following:**

- ideology of separate spheres: the public sphere of business, commerce and politics assigned to men and the private sphere to women
- society dominated by patriarchal norms which assumed that women's primary moral duty was to their families and their husbands, and that their role was to be a tirelessly patient and self-sacrificing wife, e.g. *'The Angel in the House'*
- refinement and modesty as cultural norms for women
- social demonization of the 'fallen woman'
- society tended to emphasise the duties and obligations of women rather than their human rights
- disadvantages faced by women in many spheres of society, e.g. legal, educational, career
- inculcation of feelings of inferiority, passivity, helplessness
- the example of women such as Florence Nightingale who successfully escaped the rigid expectations of her family and class by refusing a marriage proposal and by assuming a powerful role in nineteenth-century society
- the emphasis laid on gentility and the class-based nature of many of these cultural norms, and their reinforcement by the Established Church

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.

6 **Stoker: *Dracula*****Answer (a) or (b)**

(a) *Dracula* does little more than play upon the fears of late-nineteenth-century society.

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

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

0	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 “**does little more than**”, “**play upon the fears**”, “**late-nineteenth-century 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 the novel provokes interesting arguments about class, race, nationality and/or gender, which are still pertinent today.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

Character interactions

- the initial interactions between Dracula and Jonathan Harker present Dracula as charming, cruel and cunning – subsequent interactions between the main characters and Dracula present the gradual revelation of the extent of his supernatural powers which, until the last, threaten to overturn order
- the disconcerting interactions between the main characters and Renfield, highlighting his dangerous violence and zoophagous behaviour – a suggestion of the turbulent forces which threatened society

Structure

- the graphic scenes of violence, such as the men hunting down and destroying the un-dead Lucy; Dracula attacking Mina in her own bedroom; the men killing Count Dracula
- the race against time as the men and Mina strive to defeat Dracula at the novel's climax

Language

- the respectable veneer of rational/scientific/medical language and jargon which contrasts with the language of extreme emotional disturbance or horror – representative of the precarious nature of social stability and the fear of disorder
- language expressing the fear of madness which troubles many of the novel's characters
- the emphasis on the power of the subconscious self

Narrative voice

- the use of multiple narrators and lack of a reliable, single point of view which increases the suspense since the plot takes longer for the reader to piece together.

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

**Social/historical context**

- fear of unchecked immigration
- fear of contamination of national bloodstock (unfamiliar operation of blood transfusion)
- fear of political pressure originating in "the East", and associated racial fears
- fear of the rise of the "new woman" and anticipation of changed gender roles

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.

- (b) In *Dracula*, Stoker challenges the nineteenth-century view of men as powerful.

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

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

0	Nothing
1–8	Very Little
9–16	General
17–22	Suggestion
23–28	Emergence
29–34	Some
35–40	Competent
41–46	Good
47–50	Excellent

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 appropriate 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 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 “**Stoker challenges**”, “**nineteenth-century view**”, “**men**”, “**powerful**”
- 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 Stoker endorses a very traditional chivalric tradition of manhood.**

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

Candidates should identify and explore the author's use of methods such as characterisation, structure, language and narrative voice.

**Character interactions**

- the vampires (representing the Gothic elements of the novel) subvert the actions of the men – Jonathan Harker, Van Helsing, Quincey Morris, John Seward, Arthur Holmwood who collectively represent the rational and/or traditionally male spheres of Science, Medicine and old-fashioned ideals of Chivalry
- Count Dracula's attempts to control others, such as Renfield; yet even his supernatural powers are limited and eventually thwarted
- the failure ultimately of Van Helsing et al. to save the lives of Lucy Westenra (and Quincey Morris), or to protect Mina from Dracula's attacks
- Mina's own powerful role in the defeat of Dracula

**Structure**

- the dramatic opening chapters (detailing the imprisonment of Jonathan Harker for a time in Dracula's castle and Harker's powerlessness during his encounter with the three female vampires) offer their own self-contained narrative: the rest of the novel explores the aftermath of these events
- the use of, e.g. Seward's diary to present numerous occasions where he or other men are at a disadvantage or impotent in the face of the Count's activities

**Language**

- the respectable veneer of rational/scientific/medical language and jargon – which may represent traditional male power – contrasting with the language of extreme emotional disturbance or horror – which may represent a more modern sense of male powerlessness
- language expressing the fear of madness which troubles many of the novel's characters – for example, Jonathan Harker in the opening chapters
- Van Helsing's characteristically authoritative language is often undermined by the failure of his attempts

**Narrative voice**

- the use of multiple narrators and lack of a reliable, single point of view; consequently, students might consider whether the author makes any distinction between the power of the testimonies provided by the various female and male narrators

**AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.****Nineteenth-century view of men as powerful**

- British Imperialism throughout the nineteenth-century, reaching its apogee towards the century's close
- traditional patriarchal structures maintained in the home, at work, in education, in the church, in professions, within the legal system and government.
- Queen Victoria's son and heir Edward, the Prince of Wales had established a public reputation as a playboy and is believed to have had many mistresses
- Henry Irving, actor-manager in the Lyceum Theatre, for which he was later knighted, might be perceived as a charismatic male role-model for Stoker
- Victorian progress and inventions, mainly dominated by men
- women traditionally relegated to the domestic sphere – 'The Angel in the House' – with fewer rights and opportunities. (Nevertheless, the 1890s marked the rise of the 'New Woman', some aspects of which are to be found in Mina, who is praised by Van Helsing for having a 'man's brain ... and a woman's heart'.
- the sensational downfall of Oscar Wilde in 1895: tried and imprisoned for two years by the British judicial system for his homosexuality

- the 'Whitechapel Murders' of 1888–1891 and the menace of (the unapprehended) Jack the Ripper
- general *fin-de-siecle* anxieties in a fast-changing society

A particular context is offered above. Be receptive to other contextual information, provided it is relevant to the question.