



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

English Literature

Assessment Unit AS 2

assessing

The Study of Prose Pre 1900

[SEL21]

WEDNESDAY 23 MAY, AFTERNOON

**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.

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.

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 level 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 level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level 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 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 should be capped at a mark of **34**. Candidates who offer only a limited consideration of methods should be capped at a mark of **40**.
- 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. Candidates who offer no consideration of context cannot achieve Band 6.
- 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: Prose

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

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

1 Hawthorne: *The Scarlet Letter*

Answer (a) or (b)

(a) In *The Scarlet Letter*, Hester is a powerless victim of her society.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: "**Hester**", "**powerless**", "**victim**", "**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 Hester's strength of character, intellectual independence and later position as confidante distance her from suggestions of victimhood.**

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

- contrasting characterisation of Hester in public and private: (“serene”, “haughty” and “lady-like” in public, suffering “daily shame” and “torture” in private) suggests that, despite her public persona, she is a victim of her society
- interactions conveyed through dialogue between the townswomen at the first scaffold scene suggest that Hester is a victim of her society's unforgiving attitudes to sexual sin: “...they should have put the brand of a hot iron on Hester Prynne's forehead”.

Form and Structure

- use of the scaffold scenes to show that Hester is not just a victim of the Puritan judiciary but also of Dimmesdale's moral cowardice and religious hypocrisy
- contrasting settings of town, where Hester is a victim of Puritan law, and forest where she is accepted under the laws of nature

Language

- symbolism of Hester as “the figure, the body, the reality of sin” removes her individuality and marks her as a victim of her community's moral and social homogeneity
- narrator's ambivalent approach to Hester's role as victim – for example his use of semantic shift related to the meaning of the A (“adulteress”, “able”, “angel”, “Arthur”) – suggests some aspects of Hester's reintegration into her community and her shedding of her role as victim, but is contrasted with the “moral solitude in which the scarlet letter enveloped its fated wearer”, suggesting that she will always be a victim of her punishment
- fire imagery associated with the letter A (“flaming on her breast”, “red-hot brand”, “burned on her bosom”) suggests that Hester is a victim of the Puritan need to allegorise her as the embodiment of sexual sin

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 attitudes to society were based on their often literal interpretation of the Bible; religion and law were viewed as synonymous
- Puritans valued order in society as a means of restraining evil, protecting innocence and freedom and preventing or punishing injustice; sexual intimacy outside marriage was not only sinful but indicative of disorder, and dangerous, therefore, to the entire community
- Puritans' view of marriage as a God-ordained covenant between husband and wife
- perception of autonomous female sexuality as diabolical, alluring and dangerous to men's souls

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

(b) In *The Scarlet Letter*, Hawthorne shows us a just society.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: "**Hawthorne shows us**", "**just 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 justice could never be served by a patricentric system which, with no comprehension of a woman's heart, assumes the right to judge a question of guilt, passion and anguish.**

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

- characterisation of Puritan leaders as “good men, just and sage”, with a “dignity of mien”, is contrasted with their incapability to sit “in judgement on an erring woman's heart”
- characterisation of Hawthorne's magistrates as exercising justice with compassion and restraint: rather than “put in force the extremity of...righteous law” against Hester; they consider that she was “youthful and fair, and doubtless... strongly tempted” and prescribe the much reduced sentence of the Scarlet Letter

Form and Structure

- contrast between the judicial system which criminalises Hester's love and rejects her, and the natural world of the forest which recognises her love's purity and accepts her may suggest that the Puritans' treatment of Hester was legalistically just but contrary to natural law
- setting of the first scaffold scene which was “invested with...stern...dignity” suggests that although severe, Puritans demonstrated respect for the act of public justice

Language

- ambivalent narrative voice undercuts the authority of Puritan justice: men like John Wilson though of a “kind and genial spirit” are yet deemed ill-equipped to “meddle with a question of human guilt, passion and anguish” suggesting that their sense of justice, while well-meaning, was unqualified to address issues of impassioned fallibility
- symbolism of the jailhouse and cemetery to suggest the repressive nature of Puritan justice

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:

- sense of responsibility of the early New Englanders, who saw themselves in a special covenant with God; John Winthrop expressed the seriousness of the Puritan covenant when he claimed “wee shall be as a Citty upon a Hill, the eies of all the people are upon us”
- Puritan leadership saw a need for social and religious cohesion given the practical difficulties of life in New England: the snowy winters and hot summers, the stony ground that was difficult to farm, the rough coastal waters of the Atlantic that made fishing difficult, widespread bouts of disease, attacks from Indians
- Puritan belief in law, order, justice and individual responsibility: their God-given understanding of a communal identity; their conception of individuality; their perspective on the relationship between rights and authority; their view of justice as the guiding principle in both the individual's life and the state legislative system
- civil rights of colonists were wide-ranging and included the right to choose a jury or bench trial, to challenge jurors for cause, to have another person speak on their behalf, to a speedy trial at which written records were kept, and to appeal the verdict to a higher court

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

2 Shelley: *Frankenstein*

Answer (a) or (b)

(a) There is little to admire about Victor Frankenstein.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**little to admire**”, “**Victor Frankenstein**”
- 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 ingenuity, determination and idealism of the young Victor Frankenstein is worthy of admiration.

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

- Victor's intellectual development (self-taught, from alchemy to Ingolstadt – with an idealistic if misguided determination to discover "the elixir of life"): aspects to admire and not to admire?
- reported interactions of Victor with his family, Elizabeth Lavenza, Henri Clerval, Justine Moritz: Victor's ability to inspire love and affection in these people, all of whom suffer and indeed die because of their association with him – admirable?

Form and structure

- use of contrast in the split narrative, which gives us two views of Victor Frankenstein; for example, Walton expresses admiration for his intellect, knowledge and articulacy: "What a glorious creature must he have been in the days of his prosperity when he is thus noble and god-like in ruin!"; split narrative also gives us the reported view of the Creature, condemning Victor for his temerity and cruel irresponsibility, charges for which little admiration can be expected: "How dare you sport thus with life? Do your duty towards me..."
- a third view of Victor is to be gained from his comments upon himself in his own narrative to Walton, where a judgement may be made about the degree of admiration to be extended to him in the light of the qualities noted above and others which may be displayed, e.g. his delusional pride: "A new species would bless me as its creator..." (Chapter 4), or his feeling that he was "destined for some great enterprise" (Chapter 24)

Language

- the symbolic value of the destruction by lightning of the oak tree in Chapter 2 may provoke arguments for and against admiration, e.g. that Victor's reaction to the event merely reveals his self-absorption
- frequent use of pathetic fallacy, e.g. on the night of the genesis of the Creature, or the fine weather followed by sudden storm on the night of Victor's wedding; the argument regarding admiration here is again likely to be based on Victor's obsession with self
- use of natural imagery of wild, mountainous, remote landscapes could be argued to elevate Victor's story to a level where admiration in one of its meanings may be elicited
- use of Biblical creation imagery (Adam, the fallen angel) which, by elevating the plight of the Creature, throws into relief the overweening pride of Victor and may strongly discourage admiration

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 Promethean hero: both versions of the myth may be considered – Prometheus the Titan as the stealer of fire from the gods for the benefit of mankind, and Prometheus the creator and shaper of man
- the Romantic hero: passionate in love and friendship, yet isolated and restless; rebellious and rejecting and/or rejected by conventional and religious society; sometimes marked by remorse for a past fault or crime
- Mary Shelley's involvement in the lives of several of the figures of English Romanticism, notably PB Shelley and Lord Byron

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

(b) *Frankenstein* is a novel about scientific progress.

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

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

0	None
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms "**Frankenstein**", "**novel**", "**scientific progress**"
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: **candidates may for example argue that the novel's examination of science calls into question the idea of progress.**

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

- development of Victor Frankenstein from student of science with a desire to "pour a torrent of light into our dark world" to a desperate and remorseful fugitive/pursuer attempting to annihilate his own scientific work

Form and structure

- use of Gothic elements (the supernatural, a hero haunted by guilt, an interest in the wild and disorderly, an effacement of boundaries) takes the novel away from a concern with scientific progress
- use of Walton's letters as a narrative frame, Walton himself being engaged on an ambitious scientific quest for knowledge

Language

- sparing use of scientific terms in connection with the genesis of the Monster ("microscope and crucible") but mixed with a contrasting lexis suggesting the supernatural ("omens", "fate", "the Angel of Destruction")
- use of sub-title "The Modern Prometheus" balances idea of up-to-date scientific venture with deeper, mythic concerns of transgression and punishment
- use of allusions to "Paradise Lost" and to the Genesis account of Adam and Eve emphasises the moral meanings of the story, as is necessary if its message about scientific progress is to be understood

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 first sentence of PB Shelley's Introduction (1817) alludes to the contemporary scientific debate about the principle of life, which is the focus of Victor's studies: "The event on which this fiction is founded has been supposed, by Dr Darwin, and some of the physiological writers of Germany, to be of not impossible occurrence."
- Galvani's experiments on the effect of electricity on muscle fibres
- uncertainty about the boundaries of life and death pre-dated the novel and lasted throughout the nineteenth century (trance, fugue state, coma, "suspended animation")
- long-seated suspicion of scientific venture, sometimes imagined as "black" or forbidden arts, dating back to the days of the alchemists, who formed part of the young Victor's reading
- continuing modern concern about the ability of science to "create life"

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) The marriage of Godfrey Cass and Nancy Lammeter is a failure.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**marriage**”, “**Godfrey Cass**”, “**Nancy Lammeter**”, “**failure**”
- 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 Eliot discriminates sensitively between successful and unsuccessful aspects of the Cass marriage.**

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 conveyed through dialogue and action at the Squire's New Year party (Nancy's reserve and scrupulousness, her unspoken resolve to engage herself to none but Godfrey, but her wariness and suspicion of his unworthy life; Godfrey's failings analysed, his uneasiness at his own lack of moral courage) – may suggest to the reader that the marriage may fail
- interactions which show character development, e.g. at the time of the attempt by Godfrey and Nancy to adopt Eppie (the childlessness of their marriage and his discontent, the visit to Marner's cottage, Godfrey's eventual disclosure of paternity, his solemn assessment of himself and their marriage on returning home) – presenting a couple confronting the failings of their marriage

Form and structure

- use of contrast in moral natures of husband and wife: Nancy's principles and moral self-scrutiny (see Chapter 17 for the seriousness with which she takes their marriage, in particular their childlessness) contrasted with Godfrey's moral procrastination and self-deception
- narrative voice: use of direct address to the reader at end of Part 1 to point to the insecure foundations of Godfrey's happiness and hint at a marriage that may fail, and use of proleptic narration (Chapter 13) for the same purpose
- the conjunction of two plots (one dealing with the theme of Silas' regeneration, the other with Godfrey's evasions) allows the presentation of the failure of the action (the adoption of Eppie) intended to heal the marriage as structural climax

Language

- use of contrast in descriptions of the Squire's parlour past and present shows the marriage in a favourable and successful light
- use of irony in revelation of the moral weakness responsible for the failing of the marriage: "At that moment Godfrey felt all the bitterness of an error that was not simply futile, but had defeated its own end"
- use of simile in final interaction between the disappointed pair of Godfrey and Nancy conveys an aspect of the marriage which has not been a failure: "That quiet mutual gaze of a trusting husband and wife is like the first moment of rest or refuge from a great weariness or a great danger..."

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

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

- Mary Ann Evans' own religious and moral principles, especially in her youth
- other marriages which are analysed in her novels which bear out what Godfrey says: "Nothing is so good as it seems beforehand – not even our marrying wasn't..." e.g. Lydgate and Rosamund Vincy in *Middlemarch*

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

- (b) Silas does not deserve the good luck he experiences.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms **“Silas”, “does not deserve”, “the good luck he experiences”**
- 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 Eliot shows that Silas, and Dolly too, feels that although the process is dark, there is a Providence which acknowledges desert.**

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 conveyed through dialogue and action presenting Silas as helpless and passive: his acceptance of the lots in Lantern Yard (ill fortune or human malevolence?), his behaviour in Raveloe in his years as a miser, his reaction after the robbery – suffering a “withering desolation” no doubt, but arguably doing little to deserve the good luck which will come to him

- interactions presenting Silas in a contrastingly determined light: his resistance to any suggestion that the child be taken from him, the intrepidity – albeit ignorant – of the undertaking to rear the child, the exasperation with which he rebukes Godfrey for not having come forward as Eppie’s father sooner – these scenes offer possibilities for argument that he deserves his good luck

Form and structure

- double movement of plot – fall and rise, or withering and regeneration, or exclusion and reintegration, the latter movement constituting the improvement of Silas’s fortunes; the reader is inevitably invited to consider the issue of his deserving in the light of both movements
- use of a moralising narrator who points out that human actions have consequences that are the reverse of random – “the orderly sequence by which the seed brings forth a crop after its kind” – implying in a general sense that Silas (and, by way of contrast Godfrey) deserves the fortune that accrues to him
- particular instance of narratorial intrusion at the end of Chapter 14 couched in quasi-Biblical language is as close as the novel comes to a Christian doctrine of benevolent guidance; as this is positioned at the beginning of his commitment to the protection and upbringing of Eppie, Silas may be seen in a very deserving light

Language

- use of deliberately vague terms to indicate what some characters conceive of as the governing powers of human life (“Them”, “dealings with us”) developing the idea that “deserving” is a viable idea
- use of symbolic date (New Year), discussed in advance and fulfilled as favourable to a change in Silas’s fortunes; the appearance of Eppie immediately prompts ideas in him of “some Power presiding over his life”

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

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

- Mary Ann Evans’ evangelical girlhood; her later abandonment of supernatural religion but continuing need to find an object of worship
- the influence of the nineteenth-century Romantic poet Wordsworth was explicitly acknowledged by George Eliot. It can be seen in the interest in the affairs of everyday life, in the moralizing tendency, in the hallowing of the domestic and particularly in the association of the child with the angelic (“Ode: Intimations of Immortality...”)

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

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

(a) Heathcliff's main motivation is revenge.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Heathcliff’s**”, “**main motivation**”, “**revenge**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: **candidates may for example argue that Heathcliff is motivated by ambition to improve his social standing or that his actions are caused by his overwhelming love for Catherine Earnshaw.**

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

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

Characterisation

- interactions conveyed through dialogue between Catherine and Heathcliff (e.g. "if you fancy I'll suffer unrevenged, I'll convince you of the contrary") to highlight Heathcliff's marriage to Isabella is merely part of his ploy to secure revenge on the Lintons
- interactions presenting Heathcliff's development from a vulnerable orphan to a pernicious revenge-fuelled manipulator

Form and structure

- use of reported speech as an important part of the narrative structure ("he wishes to provoke Edgar to desperation: he says he has married me on purpose to obtain power over him") to confirm Heathcliff's vengeful motives
- use of non-linear narrative and recounted conversations perhaps present a biased portrayal of Heathcliff's vengeful actions and reasons for his machinations

Language

- use of ambiguity in Lockwood's initial description of Heathcliff as a misanthropist could be interpreted by readers as the motive for Heathcliff's maleficence or as the consequence of others' maltreatment of him
- repeated use of animal imagery ("savage beast", "vicious cur") to imply that Heathcliff's pursuit of revenge has dehumanised him
- use of metaphor ("do not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I cannot live without my life! I cannot live without my soul!") to suggest that Heathcliff's actions are motivated by his love for Catherine and/or his grief at her demise

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:

- rigid social stratification along class boundaries in early nineteenth century
- 1832 Reform Act presented opportunities to challenge the privileges held by the landed gentry
- an absence of adoption laws in England (not introduced until 1926) frequently meant that orphans 'adopted' into a family of a higher social class were maltreated and discouraged from seeing themselves as equal to their 'adoptive' family
- Heathcliff's character embodies many of the traits of a Byronic hero: intelligent, conniving, callous, vengeful, rebellious
- Heathcliff's premeditated plans to destroy Hindley Earnshaw and Edgar Linton for the perceived wrongs they perpetrated against him is reminiscent of how Edmond Dantès pursues revenge in *The Count of Monte Cristo* (1844)

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

- (b) The supernatural elements in *Wuthering Heights* make it unbelievable.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: “**supernatural elements**”, “***Wuthering Heights***”, “**make it unbelievable**”
- 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 references to ghosts are only as a result of characters' illness/fever, or that the supernatural elements enhance the fictional narrative.**

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 conveyed through dialogue between Heathcliff and Nelly (e.g. “I have a strong faith in ghosts: I have a conviction that they can, and do, exist among us!”) and his recounting of his ‘reunion’ with Catherine at her grave may be deemed to be unbelievable, or evidence of his grief-stricken madness

Form and structure

- the introduction of Catherine’s ghost in Chapter 3 is framed within Lockwood’s feverish nightmare which may allow for a rational explanation to the supernatural episode
- use of dreams and premonitions in the narrative may be deemed to provide intimate insights into the characters e.g. Catherine’s dream of being “miserable in heaven” without Heathcliff; Nelly’s apparition of Hindley and her belief that it may be an ill-omen of his death may be deemed unbelievable

Language

- use of ghostly imagery to describe Catherine in her illness (e.g. “sat in a loose, white dress...there seemed an unearthly beauty... [her eyes] appeared always to gaze beyond...as one doomed to decay”) thereby foreshadowing her death, may be considered a literary convention or an unbelievable narrative device
- use of personification of Heathcliff’s dead eyes and teeth which “sneer” at Nelly to suggest that Heathcliff is ‘undead’ may be considered unbelievable
- repeated references to ghosts, hauntings, visions and hell by Heathcliff, Catherine, Nelly, Zillah and others may be considered as an accurate representation of Victorian beliefs in the supernatural

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 spite of a growing understanding of science, Victorian society was still captivated by the occult
- belief in paranormal activity and Spiritualism was widespread in Victorian England; Elizabeth Barrett Browning and Arthur Conan Doyle both famously subscribed to Spiritualism
- use of supernatural elements (such as ghosts, premonitions, nightmares) was a defining feature of Gothic literature
- novels which contained supernatural elements were very popular in Victorian society and continue to be so today, e.g. *A Christmas Carol*, *Dracula*, *Frankenstein*, *Jane Eyre*, *The Mysteries of Udolpho*

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) Mr Woodhouse does not deserve the respect he receives in Highbury.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Mr Woodhouse**”, “**does not deserve**”, “**respect he receives**”, “**in Highbury**”
- 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, i.e. that Mr Woodhouse's qualities of kindness and courtesy are quite deserving of respect or that the receiving of a respect which he never demands must show that it is in some sense deserved or that it is fondness rather than respect which Mr. Woodhouse inspires.

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 conveyed by dialogue and action involving Mr Woodhouse at Hartfield with family and guests at table or fireside, with rare excursions to Randalls and Donwell Abbey – in none of these does he come under criticism or complaint but receives the respect due to his position in his family, in the village and in society
- interactions conveyed by dialogue and action particularly with Emma which convey his inability to cope with innovation, his helplessness when faced with any practical situation, his feeble dependency, his lack of intelligence – may invite an argument regarding “deserve”
- interactions conveyed by dialogue and action with Emma, the Bateses, Mrs Weston and Mrs Goddard which convey his contented immersion in the feminine world, but also his “politeness and good breeding” – qualities which may be relevantly used in an argument about the deserving of respect

Form and structure

- use of omniscient narrator to comment on Mr Woodhouse's qualities (“though everywhere beloved for the friendliness of his heart and his amiable temper, his talents could not have recommended him at any time” – Chapter 1), but narrative often focalised through the consciousness of Emma, who has a tender concern and natural filial respect for her father (“she was giving up the sweetest hours of the twenty-four to his comfort; and feeling that, unmerited as might be the degree of his fond affection and confiding esteem, she could not, in her general conduct, be open to any severe reproach” – Chapter 44)
- use of free indirect speech (as well as direct dialogue) to convey the characteristic phraseology, tones and repetitions of Mr. Woodhouse's speech (e.g. the references to the “basin of nice smooth gruel, thin, but not too thin” – Chapter 12)
- use of comic *deus ex machina* device to remove the obstacle to Emma's marriage – the raid on the turkey-coop which persuades Mr Woodhouse that he needs Mr Knightley's close protection, continuing his role as dependant
- no development of character; he ends the novel exactly as he began
- initiates no action whatsoever in the plot: functions as an obstacle in the comic plot

Language

- irony: the feebly submissive father and strong-willed daughter at Hartfield is a reversal of social expectation; irony extended by the respect paid by the latter to the former
- use of dialogue, in which Mr Woodhouse's foibles and pre-occupations are memorably revealed: his respect for Mr Perry, his fear of draughts, his apprehensions about the health and welfare of his guests, his unwillingness to disturb servants, his worries about diet (“An egg boiled very soft, is not unwholesome”) – too trivial a character to deserve respect?
- habitual tone of Mr Woodhouse's conversation is formal, courteous, gentle, considerate, conveyed by e.g. frequent use of endearments (“poor Isabella”, “dear Emma”), reassuring emphases and slightly old-fashioned locutions (“Mrs Goddard, what say you to *half* a glass of wine? A *small* half-glass, put into a tumbler of water?”)

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:

- hierarchical class system in rural England; respect was held to be due to age as well as to rank
- deference due to parents, particularly to fathers in nineteenth-century families
- the “big house” in the English village drew respect; Hartfield is singled out in Highbury as

- having a lawn and shrubberies and being a named house
- Mr Woodhouse: “next to Don Quixote, perhaps the most perfect gentleman in fiction” (AC Bradley)
- Mr Woodhouse: “basically pointless, and of no use to anyone else” (Jem Bloomfield)

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

- (b) In *Emma*, Austen tells us little about social conditions in nineteenth-century England.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms **“tells us little”, “social conditions”, “nineteenth-century England”**
- 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 is little information given about the wider social condition of England, there is a wealth of information in the novel about the social conditions of village life in England at the time.

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 dialogue and action of some of the following in relation to social conditions in nineteenth-century England: the discussion of Harriet's first proposal and parentage; the arrival of Mrs Elton in the parish; the entertainments of this society – parlour games, dining out, the ball, the excursion to Box Hill; the difficulties of travel; the idleness of Frank Churchill; the importance of local news, of gossip, and of Mr Perry as a news-bearer; the prospects of Jane Fairfax

Form and structure

- omniscient narrator, but narrative focalised through the main character who is positioned to come into contact with and comment upon neighbouring families both equal and inferior to her own, servants, the clergy, the poor as recipients of charitable visits, and to offer some account of social conditions in nineteenth-century England

Language

- pervasive use of irony to comment indirectly on social conditions in nineteenth-century England, e.g. on Mrs Elton's assumption of superiority when she moves into the parish, or more generally on the snobbery and class prejudices of that society
- sparing use of detailing in describing, e.g. conditions of domestic life – servants, diet, provisioning, furniture and décor, clothing, concern for children's health (and near complete lack of detailing of news of the wider world, e.g. politics)

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 administrative unit in the countryside was the parish, likely to be run by the local landowners and parsons
- the emphasis laid on gentility and the class-based nature of this and many other cultural norms, and their reinforcement by the Established Church
- central position of the clergy in (especially rural) life in nineteenth-century England; Jane Austen's awareness of this through her father's occupation
- 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 a woman's primary moral duty was to her family and her husband, and that her role was to be a tirelessly patient and self-sacrificing wife: 'The Angel in the House'; women's essential helplessness – Harriet's fainting
- refinement and modesty as cultural norms for women – implied disapproval of Mrs Elton
- social demonisation of the 'fallen woman' – faint shadow falls on Harriet Smith because of her illegitimacy
- the carrying of news – news arriving with individual travellers, significant references to a nascent Post Office

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) Mina Harker is a woman in need of constant protection.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Mina Harker**”, “**woman**”, “**in need of constant protection**”
- 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 strengths are shown by Mina in the course of the novel, such as practicality, resourcefulness, independence of mind, and courage.**

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 which show character development, for example Mina Harker's changing roles in the story: first, as teacher and companion to Lucy; next, as wife to Jonathan Harker; then, as secretary to the men; penultimately, as galvaniser of the 'brave men' and ultimately, as mother
- interactions which show contrast in characters, for example between Mina Harker and Jonathan Harker (Mina takes on the role of dutiful subordinate partner); between Mina Harker and Dracula (Mina is his innocent victim)
- interactions conveyed through dialogue and action, for example Mina Harker and Lucy Westenra (Mina acts as a role model for her less reliable friend, Lucy); Mina Harker and Van Helsing (Mina is praised as an ideal woman with outstanding intellectual abilities – 'so clever woman' – 'wonderful Madam Mina ... pearl among women!' – 'our teacher')

Form and structure

- use of dramatic climax/denouement of the novel as the men strive to defeat Dracula: Mina Harker is presented as observer, not participant, which may signify a woman in need of protection; this is in addition to a number of interesting set-pieces where the men chivalrously attempt to gather around a female deemed in need of protection
- the use of multiple narrators and lack of a reliable, single point of view in order to heighten dramatic tension for the reader, and possibly our sense of the vulnerability of some characters, which may influence the reader's view of Mina Harker's position
- use of the device of Mina as transcriber/collator of the various transcripts; she takes it upon herself to transform them into a narrative, which may signify Mina's own agency in acting to protect herself and others
- use of assorted characters' points of view: seen through the eyes of the male characters, Mina appears utterly beyond reproach and apparently flawless, which may or may not heighten the reader's sense of her as a woman in need of constant protection

Language

- use of contrasting language qualities in association with different characters in order to provide careful delineation of character strengths: for example, Mina is presented with impressive language skills as a polymath, and her resourceful, caring qualities, along with her meticulous skills of organisation are well emphasised – consider her substantial knowledge of Latin, legal and medical terminology; contrast with other characters such as Lucy, whose language can appear childish, or Van Helsing, whose grasp of English is imperfect
- use of what some may deem hyperbolised, over-clichéd language to celebrate the heroic male who died in order to protect Mina – Mina's last words in the book are about Quincey Morris – 'a gallant gentleman'

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:

- 1897, the date of the novel's first publication, was Queen Victoria's Diamond Jubilee – but the frailty of the 78-year-old monarch was taken by some to stand for that of the empire as a whole
- traditional patriarchal structures maintained in the home; at work; in education; in the church; in professions; within the legal system and government
- 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
- a certain predilection in Victorian society towards infantilisation of the female – reducing women to level of children in need of protection (and indeed, correction)
- 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’
- general *fin-de-siecle* anxieties in a fast-changing society
- women in all levels of society becoming more aware of rights – for example, 1888 London Match-Girls’ Strike
- Bram Stoker referred to Mina as ‘a woman of character’

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

- (b) *Dracula* is a novel about the victory of good over evil.

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
1–8	Very Little (A)
9–16	General (B)
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 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**victory**”, “**good over evil**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: **candidates may for example argue that if the novel presents a victory, it is a victory won at great cost.**

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 through dialogue and action between the vampires and the ‘crew of light’ (Jonathan Harker, Van Helsing, Quincey Morris, John Seward, Arthur Holmwood)
- interactions which deal with the apparent victory of evil over good: Count Dracula's attempts to control others, such as Renfield, succeed for a considerable time; correspondingly, the failure of Van Helsing *et al* to save the lives of Lucy Westenra and Quincey Morris, or to protect Mina from Dracula's attacks does not affect the final outcome

Form and structure

- use of a framing device through setting: the novel opens and concludes at the same place, Count Dracula's castle, the opening offers a first realization of evil, the conclusion a narrative of its elimination
- use of multiple narrators and lack of a reliable, single point of view may be argued to consolidate our understanding that this is a Manichaeian conflict between good and evil, and that victory hangs in the balance

Language

- use of rational/scientific/medical language and jargon – which may be associated with the 'good' characters in their active mode, contrasting markedly with the language of extreme emotional disturbance or horror which characterises them in their passive mode
- use of heightened emotive language expressing the fear of madness which troubles many of the novel's characters – for example, Jonathan Harker in the opening chapters – which may cause the reader to doubt the possibility of victory
- use of images of chivalry and crusading to suggest a tradition of struggle, thus problematizing the issue of victory

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:

- traditional Gothic themes such as the self and Other, and good and evil
- the vampire figure or *Nosferatu*, a figure deriving from folklore, persistent figure through time
- traditionally, Hollywood film versions of the novel have promoted a straightforward account of good and evil but more recent/modern versions of vampirism have explored a more complex and multi-faceted view

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