Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019

English Literature

Assessment Unit AS 2
assessing
The Study of Prose Pre 1900

[SEL21]

THURSDAY 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 associated concepts and terminology, and coherent, accurate written expression.

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

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

AO4: Explore connections across literary texts.

AO5: Explore literary texts informed by different interpretations.

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Bands of response

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

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

Quality of written communication

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

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

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

Assessing the Responses of Candidates

1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.

2 Be positive in your approach. Look for things to reward, rather than faults to penalise.

3 Using the assessment grid overleaf and the question-specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.

4 You **must** comment on each answer. Indicate 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 drawn to the attention of the Supervising 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 provide no methods, should not be awarded a mark beyond the top of Band 4 (34 marks). Candidates who provide only limited methods should not be awarded a mark beyond the top of Band 5 (40 marks).

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 provide no context should not be awarded a mark beyond the top of Band 5.

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			
Band 1(a) 1–8 Very Little	• shows very little understanding of the texts or ability to write about them			
Band 1(b) 9–16 General	• communicates broad and generalised understanding of texts • writes with very little sense of order and relevance and with limited accuracy			
Band 2 17–22 Suggestion	• 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	• identifies a few methods – but with little understanding • occasionally comments on identified methods	• may mention a little basic contextual information	• takes little account of key terms • shows a basic attempt at reasoning in support of her/his opinion
Band 3 23–28 Emergence	• 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	• 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	• identifies a limited range of relevant contextual information	• 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
Band 4 29–34 Some	• 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	• identifies some methods with some understanding • makes some attempt to relate comments on methods to key terms of the question	• offers some relevant contextual information in answering the question	• takes some account of key terms • makes some attempt at reasoning in support of her/his opinion • reaches a personal conclusion to some extent
Band 5 35–40 Competent	• 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	• identifies a competent selection of methods • explains identified methods in relation to key terms in a competent way	• makes a competent use of relevant contextual information in answering the question	• takes a competent account of key terms • offers competent reasoning in support of her/his opinion • reaches a competent personal conclusion
Band 6(a) 41–46 Good	• 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	• identifies a good range of methods • offers clear, well-developed exploration of use of identified methods in relation to key terms	• makes good use of relevant contextual information in answering the question	• takes good account of key terms • offers good reasoning in support of her/his opinion • reaches a good personal conclusion
Band 6(b) 47–50 Excellent	• excellent in all respects			

1 Hawthorne: *The Scarlet Letter*

Answer (a) or (b)

(a) In *The Scarlet Letter*, Hester is a rebel.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"Hester", "rebel"**
- 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 **in many ways Hester conforms to the expectations 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, and language.

Characterisation
Some interactions which might be found useful:

- interactions conveyed through dialogue and action between Hester and the Puritan authorities to convey her as a rebel: her haughty reaction to the beadle and the magistrates at the first scaffold scene; her actions in the Governor's hall as she fights to keep Pearl
- interactions conveyed through dialogue and action between Hester and Dimmesdale in the forest demonstrate her rebellion against the Puritan condemnation of her love as sinful
- development of Hester's character to suggest her on-going intellectual rebellion – her views on the position of women, marriage, love, religious conventions, theocratic society: all of these defy Puritan orthodoxy

Form and Structure

- use of mainly third-person, ambiguous narrator who at times depicts Hester as a rebel but at other times suggests that she exhibits a Puritan sense of guilt for her actions
- use of symbolic narrative method may or may not suggest Hester is a rebel – her home is situated on the periphery of both the town and forest, symbolic of her position between God's law and natural law, and of her partial detachment from her society

Language

- shifting symbolism of the A, "the symbol of her calling", and the diverse ways to view Hester from adulterous rebel to angel
- use of Marian imagery associated with Hester ("Divine Maternity", "sacred image of sinless motherhood") both connects her with a faith inimical to Puritanism and suggests a sanctity to her love, so signifying her position as a rebel
- imagery of the "sympathetic throb" and "electric thrill" elicited by the scarlet letter (suggesting others' secret sexual transgressions to Hester) underlines her belief that society is hypocritical and hints at Hester's on-going rebellion against her punishment.

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

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

- Puritans' view of marriage as a God-ordained covenant between husband and wife; sexual intimacy outside of marriage was not only sinful but indicative of disorder, and dangerous therefore to the entire community
- perception of autonomous female sexuality as diabolical, alluring and dangerous to men's souls – originating in the common interpretation of the account of "the Fall of Man" in the book of Genesis
- Ann Hutchinson as dissenter, religious leader, radical, midwife.

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

(b) There is no forgiveness in this 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	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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"no forgiveness", "in this 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 **through her stoicism, dignity and humility, over time Hester achieves a species of forgiveness;** and/or, it may be argued that **Dimmesdale finds God's forgiveness at the close of the novel through the public repentance of his sin.**

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, and language.

Characterisation

Some interactions which might be found useful:
- interactions conveyed through dialogue and action concerning Hester's position within the Puritan community: her evolving roles as outsider, charitable worker, confidante can be contrasted with the magistracy's "ever active sentence" and may or may not allow for a type of societal forgiveness
- interactions conveyed through dialogue and action between Dimmesdale and Hester in the third scaffold scene may suggest that Dimmesdale, but not Hester, finds forgiveness from God
- development of Chillingworth's character as he becomes consumed with the systematic exercise of vengeance, loses his victim, and dies, suggests the physical and emotional costs of a life surrendered to revenge – here there is no forgiveness

Form and Structure
- use of mainly third-person participating narrator who interjects to guide the reader through a variety of perspectives concerning forgiveness
- use of repetition of the three scaffold scenes may suggest that Puritans are more interested in punishment than forgiveness
- use of setting in the movement of Hester and Dimmesdale from town to forest suggests that forgiveness may be obtained under natural, rather than Puritan, law

Language
- use of imagery of characters' changing physiognomy to suggest the physical effects of the withholding of forgiveness, e.g. Dimmesdale's lack of self-forgiveness and Chillingworth's lack of forgiveness of others
- use of symbolic gesture in repeated references to Dimmesdale's hand-on-heart as he attempts to physically shroud the sin for which he cannot find forgiveness
- use of patterns of imagery associated with mining/digging/probing e.g. suggestion that Chillingworth "dug into the poor clergyman's heart, like a miner searching for gold" to present him as remorseless and unforgiving.

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 view of justice as the guiding principle in both the individual's life and the state legislative system
- interrelatedness of religious and civil law in Puritan society
- Puritanical belief that after sin, admission of guilt and repentance must ensue before forgiveness can be offered.

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

2 Shelley: *Frankenstein*

Answer (a) or (b)

(a) In the novel, the women are powerless.

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

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

0	None
1–8	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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"in the novel", "women", "powerless"**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **characters such as Caroline Beaufort and Safie demonstrate qualities such as initiative and resourcefulness which resist the imputation of powerlessness**.

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, and language.

Characterisation
Some interactions which might be found useful:
- Caroline Beaufort is characterised as resourceful, loving, and charitable through her

interactions with, e.g. her father and those living in poverty; her experience of poverty leads her to adopt Elizabeth Lavenza, highlighting her more powerful position since her marriage
- Elizabeth is almost exclusively defined via her interactions with Victor, e.g. their growing up together as companions, her letter to him about Justine, her acceptance of waiting for him to tell her his secret after their wedding despite her fear, all suggesting that she seems powerless to define her experiences and ultimately powerless to save herself
- Safie's interactions with others show her to be courageous and loyal, e.g. she looked after her attendant who became ill; she remained loyal to Felix despite her father's instruction to forget him and she exerts power of decision when she sets out to find Felix

Form and Structure
- narrative voice: use of epistolary and embedded narratives privileges the male voice and marginalises the female voice in the framing and telling of the narratives of Victor Frankenstein, the Monster, and Robert Walton while Walton's sister, Mrs Margaret Saville, is the silent recipient of Walton's recount – it may be argued the experiences of the women documented mainly though not exclusively through the perspective of the men show that the women in the novel are powerless
- use of contrast in the Justine episode (Victor exercising the power of silence to sacrifice another, Justine the powerless victim of his actions)

Language
- repeated use of possessives: Victor recounts that his mother described Elizabeth as her gift to him and he thereafter considered her "the beautiful and adored companion of all my occupations and my pleasures", "my more than sister, since till death she was to be mine only" – it may be argued the objectification of Elizabeth shows that she is powerless
- use of patterns of imagery suggesting women need protection, which it may be argued shows the women are powerless, e.g. Victor describes his parents' relationship: "He strove to shelter her, as a fair exotic is sheltered by the gardener..."
- use of patterns of imagery suggesting the purity and innocence of women, e.g. Elizabeth was a "blessing", a "saintly soul" which "shone like a shrine-dedicated lamp", and Caroline Beaufort was the "guardian angel to the afflicted" – this may suggest that women exercise moral power.

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

Contexts – candidates may offer consideration of some of the following:
- Mary Shelley's own experiences, e.g. her travels round Europe may have suggested Caroline Beaufort's travels with her husband; Shelley's experiences of travel and education atypical of the time period in which she was writing
- Mary Shelley's mother, Mary Wollstonecraft's writings: *A Vindication of the Rights of Women*, argues for women to be educated in a rational manner in line with their position in society (as men were) – a lack of education is one of the most effective methods to maintain ignorance and therefore powerlessness
- Mary Shelley was brought up by parents who were keenly aware of society and its injustices and who taught her that all members of society should be valued regardless of wealth or their position in the class system; yet it is evident that power is not evenly distributed in society, e.g. how Justine is treated within the legal system.

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

(b) It is impossible to sympathise with the Monster.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"impossible", "sympathise", "Monster"**
- 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 Monster is condemned to live his life alone, which makes it possible to sympathise with his plight**.

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, and language.

Characterisation
Some interactions which might be found useful:
- the Monster's interactions with Victor Frankenstein where he threatens Victor's family, and his later heinous crimes, e.g. the murder of William Frankenstein, may make it impossible to sympathise with him

- the Monster's interactions with the De Laceys show unreturned kindness and compassion, which may be argued to make it possible to sympathise with his difficult circumstances
- the Monster's continued attempts to seek out meaningful relationships with others speaks of his utter loneliness, e.g. the demand made to Victor Frankenstein for a companion, which it may be argued makes it possible to sympathise with him

Form and Structure
- narrative voice: use of multiple narrators within the framing device of Walton's letters affords the reader the chance to hear the Monster's contrasting perspective to Frankenstein's, making it possible to sympathise with him as his account tells of his rejection and the prejudices exhibited against him
- use of contrast between the Monster's ambitions and the ambitions of Frankenstein and Walton: while the Monster seeks companionship and to understand human interaction and the world around him, Frankenstein and Walton seek knowledge that would elevate them above others, making it possible to sympathise with the Monster

Language
- repeated use of metaphors of "daemon" and "monster", ("Abhorred monster! Fiend that thou art!") to describe Frankenstein's creation; unnamed in the narratives of Frankenstein and Walton, he is referred to instead as a "daemoniacal corpse" when Victor sees him, which may complicate the possibilities of sympathy
- use of allusion to Milton's '*Paradise Lost*': the Monster decides to take revenge on Victor just as Satan decided to avenge his banishment from Heaven on his creator, complicating the possibilities of sympathy with the Monster e.g. "the fallen angel becomes a malignant devil"
- use of rhetorical questions: the Monster's reflections after Frankenstein's death confirm his remorse and his intention to kill himself, e.g. "Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?" It may be argued his remorse makes it possible to sympathise with him.

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

Contexts – candidates may offer consideration of some of the following:
- when writing *Frankenstein*, Shelley was reading *Emile* by Jean-Jacques Rousseau where he argues that man's nature is harmless but that men are made evil by society, i.e. they become 'monsters' because of the way they are treated
- social criticism of the dangers of unchecked scientific experimentation and progress; a warning against fully embracing the scientific optimism of the Enlightenment
- Romantic period's interest in and sympathy with the victim of oppression and social injustice.

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

3 **Eliot:** *Silas Marner*

Answer (a) or (b)

(a) Godfrey Cass is an immoral man.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"Godfrey Cass"**, **"immoral man"**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Eliot's nuanced presentation of Godfrey Cass's moral life rules out any such absolute statement** or **that events combine to impose a sense of moral realities on Godfrey Cass.**

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, and language.

Characterisation

Some interactions which might be found useful:

- interactions conveyed through dialogue and action of Godfrey's deception of his father and Nancy, hatred of his brother, evasion of his moral responsibility to Molly Farren (Chapter 3), but also his longing for domestic order and propriety – basis for an argument about the presentation of an "immoral man"
- use of a bridging chapter, structurally placed at the end of Part 1 and heralding the passage of sixteen years, which presents an *apparently* reformed man, who thinks that he has left behind him the moral shadiness of his past and feels "delivered from temptation…"
- interactions conveyed through dialogue and authorial comment which show character development, e.g. those between Godfrey and Nancy in Chapters 17 and 19: these may form the basis of a conclusion to the argument whether Godfrey was or remains an "immoral man"

Form and Structure

- use of omniscient authorial voice in many passages of analysis of Godfrey's calculations, presenting his irresolution, his duplicity and his disposition to rely on chance rather than moral principle, e.g. the sustained account of Godfrey's behaviour when Silas arrives at the Red House with the baby
- use of proleptic narration to suggest the price Godfrey will have to pay for his immoral behaviour, e.g. the indication that his last look at Molly's face will have to be relived and retold many years later
- use of explicit contrast between Nancy, whose "opinions were always principles, to be unwaveringly acted on" and Godfrey, whose "actions have become a lie"

Language

- use of thematic metaphor to present the life of insecurity which is the consequence of Godfrey's lack of moral honesty: he went on "sitting at the feast and sipping the wine he loved, though with the sword hanging over him and terror in his heart"
- use of a pattern of images of chance and inevitability by which Eliot suggests that Godfrey's reliance on "Fortune's dice" will come up hard against a moral law by which "the seed brings forth a crop after its kind".

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:

- Eliot's evangelical religious upbringing and early habits of scrupulous self-examination of motives and conscience
- other instances of the dissection of a character's moral life in George Eliot's fiction, e.g. Bulstrode in *Middlemarch*
- moral motifs in Victorian fiction – the fallen woman, the lower-class mistress or secret wife, the illegitimate child loved and supported by a father who dares not acknowledge his parenthood.

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

(b) In *Silas Marner*, Eliot presents community life in a positive light.

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

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

0	None
1–8	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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"Eliot", "presents", "community life", "positive light"**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the presentation of Lantern Yard, and even perhaps of Raveloe, acknowledges oppressiveness and censoriousness as aspects of community life.**

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, and language.

Characterisation
Some interactions which might be found useful:
– interactions conveyed through dialogue and action: development of setting – the structurally important Rainbow scene does little or nothing to advance plot but a great deal to present community life in its positive aspects (tolerance and understanding of quirks and prejudices) as well as hinting its negatives (bickering and repetitive predictability)

- interactions conveyed through dialogue and action between Silas and Dolly Winthrop, with the latter becoming the representative of the village community seen in its positive (accepting, nurturing) light

Form and Structure

- use of contrast between the two settings of Lantern Yard and Raveloe: urban v rural; brief v expansive treatment; home to a painful experience of treachery and expulsion v home to a healing process of re-integration – conceding the positives of the Lantern Yard community as well as the negatives of that of Raveloe
- use of positioning – the "book-ending" in the presentation of Lantern Yard allows for uninterrupted, generally positive examination of Raveloe community life

Language

- use of the isolated simile of the long pipes of the Rainbow regulars and their "simultaneous movement, like the antennae of startled insects" offers a memorable picture of the community, suggesting both positive and negative aspects – cohesion and uniformity
- use of patterns of metaphor, mostly botanical, to suggest Silas's negative experience of community life in Lantern Yard ("withering", "uprooted") and his more positive experience of Raveloe ("stirred fibres", "the mould of Raveloe life"); the prominent garden imagery in the later chapters plays its part here.

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

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

- frequent presentation of an idealised community life, often centred on the public house and the parish church, in Victorian fiction (e.g. Eliot, Hardy, Dickens)
- rapid industrialisation and urbanisation in nineteenth century concentrated the minds of Victorian thinkers on problems such as rootlessness and loss of sense of community
- organisation of communal life around religious institutions in nineteenth century.

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) In *Wuthering Heights*, marriage is always presented negatively.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"marriage"**, **"always"**, **"presented"**, **"negatively"**
- 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 **at least in prospect, the marriage between Catherine and Hareton may be a happy one.**

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, and language.

Characterisation

Some interactions which might be found useful:

- first interaction between Lockwood and the occupants of Wuthering Heights, where his blunders about marriage relationships produce resentment and tension, suggesting marriage as a cause of discord from the very start
- Nellie's account of the marriage of Hindley and Frances and its excessive and short-lived affection
- Nellie's account of the marriage of Edgar and Cathy, where deep and growing happiness is followed by a climactic confrontation presenting marriage as an arena of violent conflict
- the letter from Isabella telling of the degradation and eventually the sadism she suffers in married life
- interactions pertaining to the *use* Heathcliff makes of marriage (his own and his son's) in the ruthless pursuit of his own aims
- presentation of marriage through the distorting lens of Linton's dialogue to present marriage as a matter of selfish acquisition
- Zillah's narrative and Lockwood's remarks about the young people – showing the impulse towards marriage re-asserting itself in the young pair Catherine and Hareton

Form and Structure

- use of a variety of narrators and reported points of view to offer a range of opinions about marriage, e.g. primary narrator (Lockwood) who is ambivalent about marriage and presents himself as constitutionally unsuited to it but speculates about the idea of being married to both Catherines
- use of contrast and sequencing to present a series of five marriages with an arguable temporal pattern across the series of a lapsing from a tolerable mutual accommodation into disfunctionality followed by a recovery into a more positive view

Language

- use of question and answer in Nellie's "catechism" of Cathy on her acceptance of a proposal of marriage from Edgar may, in exposing the materialism and perversity of Cathy's motives, be argued to provide a negative view of marriage
- use of an extensive lexis of infantilism in consideration of behaviour in marriage ("indulge", "peevish", "spoiled children", "pettish", "whining", "idle petulance") suggesting a negative view of marriage
- imagery of nervous exacerbation, of personalities in painful and abrasive contact with each other, includes (but is not limited to) marriage: "The more the worms writhe, the more I yearn to crush out their entrails! It is a moral teething; and I grind with greater energy in proportion to the increase of pain".

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:

- society dominated by patriarchal norms which assumed the dependency of women on husbands, fathers and even elder brothers
- husbands' status as legal protectors of their wives enshrined in law
- society tended to emphasise the duties and obligations of obedience of women rather than their human rights: this disadvantaging extended to custody of children
- disadvantages faced by women in many spheres of society, e.g. legal, the right to inherit property, educational, career
- inculcation of feelings of inferiority, passivity, helplessness in women as a cultural norm
- Emily Brontë herself never married.

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

(b) Isabella is entirely responsible for her own misfortunes.

With reference to Bronte'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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"Isabella"**, **"entirely"**, **"responsible"**, **"her own misfortunes"**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **her brother and sister-in-law must shoulder some of the responsibility for what happened to a youthful Isabella** or that **her removal to London shows her taking some measure of responsibility in alleviating her misfortunes.**

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, and language.

Characterisation

Some interactions which might be found useful:

- interactions between Isabella and Cathy, Nellie's account before the elopement, and Nellie's own detailed assessment of the domestic circumstances at the Grange in Chapter X are areas which offer a basis for an argument regarding the initial actions from which Isabella's later misfortunes spring and the degree of responsibility which she bears
- Isabella's own letter (Chapter XIII) and the report she makes to Nellie on her flight from Wuthering Heights detailing her brutal treatment there arguably show her attempting to escape further misfortune
- interactions which show character development (or its absence) in Isabella's realisation of Heathcliff's true nature and the actions she subsequently takes

Form and Structure

- use of contrast in characters between the violent and passionate associated with Wuthering Heights and the meek and gentle associated with Thrushcross Grange: Isabella's attempt to carry out an action contrary to type may be argued to be a piece of childish irresponsibility
- use of contrast between the coolness and precision with which Heathcliff calculates outcomes involving Isabella (her legal status, inheritance, custody of the child) and the unrestrained expression of his hatred for her, arguably part of a calamitous and unforeseeable misfortune for which Isabella can bear little responsibility
- use of a variety of narrators and reported points of view to offer a range of opinions about Isabella's career, her misfortunes and the degree of responsibility she bears for them (e.g. Kenneth the doctor's opinion that the girl should be watched more closely)

Language

- use of a lexis to infantilise the eighteen-year-old Isabella ("spoiled child", "naughty fondling"): the matter of responsibility might be argued either way
- use of similes to convey the seriousness of the misfortunes about to overwhelm Isabella (Cathy tells her, "he'd crush you like a sparrow's egg"; Heathcliff is described as staring at her "as one might do at a strange, repulsive animal – a centipede from the Indies, for instance, which curiosity leads one to examine in spite of the aversion it raises") may be argued to complicate the idea of responsibility
- use of hyperbolic figures of speech in describing the pinnacle of Isabella's misfortunes – the brutality and violence of her domestic life with Heathcliff ("fiend", "hell", "cannibal teeth", "pulling out the nerves with red-hot pincers") may temper arguments that she is responsible.

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

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

Women in nineteenth-century society:

- society dominated by patriarchal norms which assumed the dependency of women on husbands, fathers and even elder brothers
- "possession" of a young woman passed from her own family to her husband upon marriage
- husbands' status as legal protectors of their wives was enshrined in law
- society tended to emphasise the duties and obligations of obedience of women rather than their human rights: this disadvantaging extended to custody of children
- disadvantages faced by women in many spheres of society, e.g. legal, the right to inherit property
- inculcation of feelings of inferiority, passivity, helplessness in women as a cultural norm
- some feeling of discredit likely to adhere to a woman separated from her husband
- recent and contemporary literary fashion favoured novelistic presentation of the misfortunes and suffering of women.

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) There are no perfect gentlemen in the novel.

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/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 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: **"no"**, **"perfect"**, **"gentlemen"**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Mr Knightley is regarded as a perfect gentleman in Highbury.**

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, and language.

Characterisation
Some interactions which might be found useful:

- interactions conveyed through dialogue and action (e.g. the discussions of the qualities of Frank Churchill and Mr Knightley between Emma and Harriet; Frank Churchill's flirting with Emma in front of Jane Fairfax; Mr Elton's behaviour at the ball; Mr Woodhouse's unfailing courtesy): these and others may be used to develop an argument about what is and is not "gentlemanly" and whether the ideal of a "perfect gentleman" is fulfilled

Form and Structure

- use of deliberate contrasting of characters, e.g. Mr Knightley v Frank Churchill (substance v style of a gentleman, character v manners)
- the nature of the "gentlemanliness" of Mr Knightley and Frank Churchill is revealed to and through Emma's consciousness rather than shown in its development by an omniscient narrator
- use of free indirect style (third-person narration filtered through the lens of a fictional character) to reveal the true gentlemanly qualities of Mr Knightley through Emma's consciousness

Language

- use of lexis associated with gentlemanliness ("well-bred", "obliging", "ease and good humour", "noble benevolence and generosity") comes under ironic scrutiny.

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:
A working definition of the term "gentleman" will be needed.

- gentleman by birth: of good and reputable family
- gentleman by income: having a private income, especially an income derived from land; a gentleman did not need to work for his living, nor was he involved in trade; however certain professions were accommodated – the Church, the law, officers in the army and navy
- gentleman by conduct: a gentleman represented high standards of courtesy and consideration, especially in his relations with women; he was modest and never overbearing; he accepted and discharged his responsibilities to his social inferiors and to society in general.

Be receptive to other contextual areas which are offered, e.g. biographical information about Jane Austen, provided they are made relevant to the question.

(b) It is difficult to sympathise with the character of Emma.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"difficult"**, **"sympathise**", **"character of Emma"**
- 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 **Austen shows that Emma has a capacity for development and for realisation of her errors which by the end of the novel renders her sympathetic**.

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, and language.

Characterisation

Some interactions which might be found useful:

- interactions conveyed through dialogue and action, e.g. Emma's careless cruelty at Box Hill; her meddlesome career with Harriet Smith; her mortification in the early stages of her conversation with Mr Knightley before they come to a full understanding (Chapter 49): these and others may offer a basis for an argument about extending or denying sympathy to Emma
- development of self-awareness in Emma as she recognises her own weakness of judgement may call forth sympathy for Emma

Form and Structure

- use of authorial voice: telling the story partly through the consciousness of a heroine who is snobbish, interfering, mistaken – and vulnerable – offers frequent provocation to the reader to extend or withhold sympathy
- use of complementary characters, so that Mr Knightley's role as lover, foil, imperfectly informed observer and stern moral critic guides the reader in the matter of sympathy for Emma

Language

- use of a simple form of irony: the feebly submissive father and strong-willed daughter at Hartfield offers an amusing reversal of expectations, while her devotion to maintaining his placidity may enhance sympathy for her
- the development of a lexis of instrumentality ("a walking companion", "exactly the something her home required" – this is Harriet Smith), and of snobbery ("a little upstart vulgar being", "of low origin" – this is Mrs Elton) is used to characterise Emma in her less sympathetic aspects.

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

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

- in Austen's own words, Emma was going to be "a heroine whom no-one but myself will very much like"
- deference, obligation, a sense of social entitlement and "superior duty" are likely to have been seen rather differently by a nineteenth-century and a twenty-first century readership.

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) Van Helsing is a failure.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"Van Helsing", "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 **Van Helsing is not a failure as ultimately he defeats his arch-enemy, Count Dracula.**

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

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

Characterisation
Some interactions which might be found useful:

- interactions which show character development, e.g. more than once in the course of the story he fails in his attempts against Dracula – but he is able to learn from his mistakes
- interactions which show contrast in characters, e.g. Seward is depicted in the novel as an empiricist, a scientific thinker who has the limitations of an unimaginative or rule-bound mind – in contrast to Van Helsing, whose more intuitive approach proves more successful
- use of opinions of other characters about Van Helsing, e.g. Mina Harker (who praises Van Helsing as a man of "thought and power") and John Seward: "He is a seemingly arbitrary man, this is because he knows what he is talking about better than anyone else ... an absolutely open mind ... toleration exalted from virtues to blessings, and the kindliest and truest heart that beats": these opinions foreground the view of Van Helsing as a clever and capable character, so he is not viewed by other characters as a failure

Form and Structure

- the use of multiple narrators and lack of a reliable, single point of view has the effect of heightening tension for readers and allowing them to appraise Van Helsing more objectively – which aids judgement regarding whether or not he is a failure
- use of dramatic climax in the novel as the "Crew of Light" led by Van Helsing strive to defeat Dracula and the other vampires and to save Mina, having previously failed to save Lucy, to reinforce a view of Van Helsing in both his more and less successful aspects

Language

- use of the language of physiognomy to describe Van Helsing's appearance: "a man of medium weight, strongly built ... Big, dark blue eyes are set widely apart, and are quick and tender or stern with the man's moods", presenting him as a capable and compassionate character rather than a failure
- use of various forms, each with its own register, e.g. the diary, the report, the memorandum, the letter, the telegram and newspaper journalism: Van Helsing's own contributions are given in the forms of a letter, a phonograph diary recording and two memoranda, showing a range of personal and professional qualities, and perhaps providing evidence that he is not a failure

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

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

- the rise of the Victorian detective novel – such as *Bleak House* (1852), *The Moonstone* (1859), *The Adventures of Sherlock Holmes* (1892) – and the emergence of charismatic and highly resourceful 'sleuthing' figures such as Sherlock Holmes who ultimately are not failures
- many, if not most, Victorian novels have at their heart some crime that must be uncovered, some false identity that must be unmasked, some secret that must be revealed, or some clandestine plot that must be exposed – the architects of such endeavours are not usually thought of as failures
- Victorian society increasingly preoccupied with systematically bringing under control potentially anarchic forces unleashed by revolutionary movements, democratic reform, urban growth, national expansion, and imperial engagements – Victorians would not have seen such control as failure but rather expedient – and therefore may not have been likely to think of someone like Van Helsing as a failure
- the emergence of modern forms of criminology and forensic science as a means to bring criminals to justice might make Van Helsing's old-fashioned methods seem ridiculous and prone to failure

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

(b) This novel tells us little about late-nineteenth-century English society.

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/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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms: **"tells us little", "late-nineteenth-century English 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 offers interesting insights into contemporary preoccupations associated with, for example, progress, religion, class, race, nationality and/or gender.**

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, and language.

Characterisation
Some interactions which might be found useful:

- interactions which show contrast between characters, e.g. the interactions between Lucy and Mina offer us two very contrasting heroines: Lucy is flirtatious, indulgent and romantic, whilst Mina is diligent, modern and organised, thereby showing us contrasting female types in late-nineteenth-century English society
- while the focus remains on a particular group of English middle-class and upper-class adults, we learn something of other English social groups through, for example, the references to the children's fears of the 'bloofer lady' reported in the 'Westminster Gazette', the reference to Lucy's maids, the carrier's cart with two men who interact with Renfield

Form and Structure

- use of a variety of settings affording us insight into various facets of late-nineteenth-century English society
- the use of multiple narrators may be seen to offer a wider view of late-nineteenth-century English society

Language

- use of technical language to denote various spheres of late-nineteenth-century society – legalese (e.g. Letter, Samuel F. Billington & Son, Solicitors, Whitby), medical jargon, religious matters ("the Sacred Wafer" … "crucifixes")
- use of contrasts in language to effect character delineation and offer a view of class distinctions in late-nineteenth-century society, e.g. the Cockney accents of the zoo-keeper and the clipped upper-class utterance of Lord Arthur.

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:

- deep-seated fears of Victorian society, e.g. fear of unchecked immigration, fear of out-of-control technological or medical advances
- anxieties regarding the end of the century, other races, the New Woman, etc.
- the Whitechapel murders (1888–1891) and the menace of the (unapprehended) Jack the Ripper
- Stoker's letter to William Gladstone on 24 May 1897 stated: "It is a story of a vampire – the old medieval vampire but recrudescent today …"
- Charles Darwin's "On the Origin of Species by Means of Natural Selection", published in 1859, challenged traditional Christian beliefs
- Sigmund Freud's "The Interpretation of Dreams", published in 1899, discussed the importance of analysing dreams in accessing and understanding the unconscious
- interest in the occult, supernatural and esoteric matters in *fin-de-siecle* England

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