



*Rewarding Learning*

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

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## **English Literature**

Assessment Unit AS 2  
*assessing*

The Study of Prose Pre 1900

**[SEL21]**

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## **Assessment**

**MARK  
SCHEME**

## General Marking Guidance

### **Introduction**

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tool of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages which focus on each text/question option. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplification of Examination Performance scripts on the subject page of the CCEA website.

### **Assessment Objectives**

Below are the assessment objectives for Assessment Unit AS 2: The Study of Prose Pre 1900.

**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.

**AO5:** Explore literary texts informed by different interpretations.

### **Professional judgement**

The section of this document which presents indicative content is neither prescriptive nor exhaustive. Students may approach the given question in various ways and credit should be awarded as appropriate. In the event of unanticipated answers, assessors are expected to use their professional judgement regarding their validity.

### **Positive marking**

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions.

### **Bands of response**

In deciding which band of response to award, assessors should primarily be focusing on the Driving Objective. In deciding which mark within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- **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 students' responses to all tasks. It is assessed under AO1.

## Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental method of annotation (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid overleaf and the question-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 AS English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardisation. It may be useful to comment on such things as: content, relevance, organization, cogency of argument and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

## Advice to Assessors

### 1 Key Terms

From Band 3a upwards you will find responses indicating increasing ability to engage with the precise terms of the question and to construct arguments. Responses in Bands 4 and 5 will address the key terms and construct arguments in an increasingly explicit and sustained way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little ability' and so, the appropriate mark band would be Band 1.

In all questions, students should take account of the key terms and structure their answers accordingly if they are to be relevant and properly focused. They need not use the key term robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given.

### 2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions 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. In this unit, these are:

**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.

**AO2** This objective is concerned with the writer's methods used to achieve certain effects. In this unit it requires students to consider characterization, form and structure, and language in relation to the question's stimulus statement. Students who provide fleeting or scant discussion of methods should not be awarded a mark beyond the top of Band 4. The treatment of AO2 may be regarded as fleeting or scant when the narrative methods offered are very few in number, or trivial, or lacking variety (e.g. restricted to small language points) or their relevance is not made clear, or they are poorly understood. Students who provide no discussion of methods should not be awarded a mark beyond the top of Band 3b.

Failure to consider narrative methods will severely attenuate the argument. AO2 is a subsidiary assessment objective here, to be rewarded when it contributes to AO5 (Argument) which is the Driving Objective.

**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. Students who provide no external contextual information of any kind should not be rewarded beyond the top of Band 4.

**AO5** This objective is the driver of AS 2. The emphasis for this objective should be on the student's ability to respond to the stimulus statement provided in the question which expresses a particular reading of the novel by constructing a coherent and cogent argument. **AO5 will be the main determinant of the final mark awarded in the assessment of this unit.**

Alternative arguments: the stimulus statement of each question is designed to be contestable. At the very least, for top band responses, an acknowledgement of recalcitrant evidence, and a flexibility of argument signalled by ability to qualify and concede is expected.

### **3 Use of Textual Evidence**

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

Quotations should be appropriately selected and adequate to the purpose they are designed to serve.

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. Inaccurate and/or poorly presented quotations would point to an insecure grasp of AO1. However, if the assessment takes place under 'closed book' conditions, expectations should be realistic.

### **4 Length of Answers**

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

### **5 Uneven Performance**

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

## AS Unit 2 Prose (SEL21)

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>  'Assured': confident, controlled, judiciously selective, highly developed sense of audience and purpose  'Excellent': highly developed literary skills  'Perceptive': creative	AO1	<ul style="list-style-type: none"> <li>• excellent knowledge and understanding</li> <li>• excellent sense of order</li> <li>• excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.
	AO2	assured and perceptive comments on methods linked convincingly to the key terms	
	AO3	assured and perceptive comments on context	
	AO5	<b>assured and sophisticated reasoning/ interpretation in relation to the key terms</b>	At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>  'Coherent and secure': a response to the key terms which demonstrates clarity and integration in the handling of literary material  'Consistent': maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> <li>• secure knowledge and understanding</li> <li>• secure sense of order</li> <li>• coherent level of expression</li> </ul>	At the <b>top</b> of the band, responses will connect with the key terms in a consistently relevant way, showing articulacy and a well-developed understanding of the text.
	AO2	coherent and secure analysis of methods linked clearly to the key terms	
	AO3	coherent and secure comments on context	
	AO5	<b>coherent and consistent attempts at reasoning/ interpretation with clear sense of relevance to the key terms</b>	At the <b>bottom</b> of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression.
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/Competent</b>  'Increasingly purposeful/Competent': a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>• competent knowledge and understanding</li> <li>• competent sense of order</li> <li>• competent level of expression</li> </ul>	At the <b>top</b> of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	
	AO3	increasingly purposeful comments on context	
	AO5	<b>competent attempts at reasoning/interpretation with competent sense of relevance to the key terms</b>	

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 3a</b> <b>21–25</b> <b>Limited</b>  'Limited': a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>• developing knowledge and understanding</li> <li>• limited sense of order</li> <li>• limited level of expression</li> </ul>	At the <b>bottom</b> of the band, responses will engage more deliberately with the key terms but with limited development and understanding.
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on context	
	AO5	<b>limited attempts at reasoning/interpretation with limited sense of relevance to the key terms</b>	
<b>Band 2</b> <b>11–20</b> <b>Basic/A little awareness</b>  'Basic': assertive, undeveloped, superficial, partially understood, generalised  'A little awareness': a vague/simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the text</li> <li>• basic sense of order</li> <li>• basic level of expression</li> </ul>	At the <b>top</b> of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.
	AO2	a little awareness of methods	
	AO3	a little awareness of context	
	AO5	<b>basic attempt at reasoning with basic sense of relevance to the key terms</b>	At the <b>bottom</b> of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.
<b>Band 1</b> <b>1–10</b> <b>Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate</b>  'Mostly irrelevant': general comments about the text but without conscious identification of the task  'Mostly misunderstood' and 'Mostly inaccurate': knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> <li>• mostly irrelevant</li> <li>• lack of knowledge</li> <li>• incoherence</li> <li>• writes with very little clarity or accuracy</li> </ul>	At the <b>top</b> of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.
	AO2	very little understanding of methods	
	AO3	very little understanding of context	
	AO5	<b>very little ability to engage with the key terms</b>	At the <b>bottom</b> of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
<b>Band 0</b> <b>0</b>			No attempt to respond

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 1 Hawthorne: *The Scarlet Letter*

### Answer (a) or (b)

(a) Pearl is a burden to Hester.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require candidates to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms: **“Pearl”, “burden” “Hester”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **rather than a burden, Pearl is a liberating influence on Hester.**

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

- Hester's conflicting feelings towards Pearl as reported by the narrator - love, comfort, fear, pride, concern, etc. - suggest the burden of parenting a child whose character and actions are at odds with the expectations of children's behaviour in a Puritan community: “There is no law, nor reverence for authority, no regard for human ordinances or opinions, right or wrong, mixed up with that child's composition”
- Pearl's repeated savant-like questioning is burdensome to Hester, who seeks to avoid

telling her the truth about both the meaning of the letter A and her father: "...what does this scarlet letter mean? – and why dost thou wear it on thy bosom? - and why does the minister keep his hand over his heart?"

- Hester's interactions with the Puritan hierarchy in the Governor's Hall underline the internal conflict between her instinctual maternal love and her recognition of the burden of parenting a child who is her "torture" and who "punishes" her

### **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.

#### Form and structure

- use of third-person, participating narrator who at times depicts Pearl as malicious and at others innocent, at times Hester's burden and at times her salvation
- use of symbolic narrative method to show Pearl as a wild force that resists the law, "plucked by her mother off the bush of wild roses that grew by the prison door", may be taken to suggest that Pearl's unruliness, her constant contravening of Puritan regulations, makes her a burden to Hester

#### Language

- contrasting symbolism of Pearl – in her reputational cost to Hester as "the Pearl of Great Price bought with her mother's only treasure" and as the living embodiment of Hester's sin, "the scarlet letter endowed with life" - suggests she is frequently a burden to Hester
- use of motif of Pearl's lawlessness ("a child who could not be made amenable to rules...all in a disorder...wild, desperate, defiant...whirlwind") implies that Pearl burdens Hester by reminding her of the law broken in her creation
- repeated use of fiendish imagery linked to Pearl – her "demon origin" and "witch's' anathemas", her "sprite-like intelligence", etc. – serves to express the burden to Hester both in motherhood and in Hester's constant mindfulness of the sin involved in Pearl's birth

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

Some aspects of Puritan teaching concerning children:

- children were seen as tainted with Original Sin and in need of salvation: "As innocent as children seem to be to us... [they] are young vipers, and are infinitely more hateful than vipers, and are in a most miserable condition..." (Puritan theologian Jonathan Edwards)
- belief that physical punishment was required to provide positive correction: "He that spareth his rod hateth his son: but he that loveth him chasteneth him betimes." (Proverbs 13:24, KJV)
- the father, as the head of the household, was expected to play an active role in discipline and guidance; it was a duty imposed by God for both parents to teach a child about sin, hell, damnation, and salvation through Christ
- it was believed that children should be dutiful, respectful, and unquestioningly obedient to parents and elders; to achieve this condition they were often subject to the "breaking of the will"

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

(b) The relationship between Hester and Dimmesdale is a failure.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require candidates to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms: **“relationship”, “Hester”, “Dimmesdale”, “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 **the relationship is an affirmation of human values in a hostile environment and therefore cannot be considered a failure.**

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

- interactions between the Puritan people, Hester, and Dimmesdale conveyed through dialogue and the narrator's perspective show how the community constructs its own paradigms of Hester and Dimmesdale – one castigated as the living embodiment of sin, one venerated as the symbol of holiness – and would suggest it unlikely that their relationship could bridge such polarity
- interactions which show character development, e.g. Hester and Dimmesdale's climactic meeting in the forest where a revitalised Hester proclaims their love to have had “a consecration of its own”, discards the scarlet letter, and plots their escape may suggest

- potential for a successful relationship away from the restrictions of Puritanism; in contrast, Pearl's response to the castoff letter, and Hester's enforced acceptance of the letter's "withering spell" suggest that any attempt to disregard their sin is doomed to failure
- the final platform scene where Dimmesdale cannot offer hope to Hester.

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

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

#### Form and structure

- use of third-person, participating narrator who interjects to guide the reader through a variety of perspectives concerning the failure or otherwise of the relationship between Hester and Dimmesdale, e.g. "Among many morals which press upon us... we put only this into a sentence: - 'Be true! Be true! Be true! Show freely to the world, if not your worst, yet some trait whereby the worst may be inferred'"
- the structuring of the novel around the three scaffold scenes, each showing aspects of the relationship between Dimmesdale and Hester - powerlessness and cowardice; fear of discovery; admission of sin and death - might suggest that the relationship was a failure
- use of climactic final scene - Dimmesdale elevated above the community at the "proudest eminence of his superiority... [with] a reputation of whitest sanctity" and Hester "beside the scaffold of the pillory with the scarlet letter still burning on her breast!" - may suggest that the relationship between the pair has ended in failure

#### Language

- contrasting symbolism of Hester's bravura exhibition of her embellished letter and Dimmesdale's concealing gesture of placing his hand over his heart indicates opposing perspectives regarding sin and guilt; such polarised perspectives may suggest the failure of their relationship
- symbolism of Hester's revived sexuality as she removes the scarlet letter in the forest ("A crimson flush was glowing on her cheek...") suggests that the relationship may succeed, but the demise of her sexuality in her return to the community ("As if there were a withering spell in the sad letter, her beauty, the warmth and richness of her womanhood, departed...") resists this hope

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

#### Puritan teaching:

- interrelatedness of marital love, religious faith, and social commitment in Puritan society
- marriage was viewed as a relationship of critical importance in which a couple, through love, came together to aid one another both materially and spiritually
- Puritans saw intercourse between a husband and wife as a gift from God; Puritan clergyman William Gouge preached that intercourse was "one of the most proper and essential acts of marriage...(it) must be performed with good will and delight, willingly, readily, and cheerfully... As the man must be satisfied at all times in his wife and even ravished with her love, so must the woman."
- Puritan society practised a strict moral code and admonished offenders; marriage was highly valued and there were harsh penalties for sexual activity conducted outside marriage, and especially for giving birth to children out of wedlock.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 2 Shelley: *Frankenstein*

### Answer (a) or (b)

(a) Victor Frankenstein is completely self-centred.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Victor Frankenstein**”, “**completely**”, “**self-centred**”
- 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 **Victor is concerned about his family's wellbeing, and concerned for Walton whom he warns about the dangers of blind ambition.**

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

- interactions with Elizabeth, whom Frankenstein describes with adulation, characterise Frankenstein as loving and caring rather than completely self-centred
- Frankenstein's interactions with his family become infrequent during his studies, evident through his father's and Elizabeth's unanswered letters, which could suggest his self-centredness

- interactions with Henry Clerval conveyed through dialogue and action characterise Frankenstein as loyal to Clerval and grateful for his friendship, rather than completely self-centred
- interactions with Elizabeth and Justine after Justine’s arrest conveyed through dialogue and action characterise Frankenstein as completely self-centred when he saves himself rather than explain how Justine could not have murdered William

**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.

Form and structure

- use of epistolary framework (Frankenstein’s narrative contained within Walton’s letters): the letters highlight that Frankenstein tells Walton his story as a cautionary tale against unchecked ambition, which could be argued to show Frankenstein is not completely self-centred

Language

- repeated use of celestial imagery to describe Elizabeth: Frankenstein describes his love for “a being heaven-sent”, “a saintly soul” – it may be argued Frankenstein is not completely self-centred in his reverential concern for Elizabeth’s well-being in that he tries to protect her from knowing about his creation to keep her safe from its horrors
- use of religious imagery: Frankenstein appropriates to himself the attributes of a god: “A new species would bless me as its creator...”; he states his discovery could bring him glory which, it may be argued, shows he is completely self-centred
- use of hyperbole: Frankenstein describes his “torture” when he reflects on Justine’s trial, with his “reflection in misery”, showing his self-centred nature and concern for himself whilst Justine is wrongly convicted and executed
- use of symbolism: the destruction of the oak tree struck by lightning and Frankenstein’s self-absorbed and arguably self-centred reaction to it (in that he thought it a symbol of his own destined destruction)

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

Contexts:

- the Romantic hero: passionate in love and friendship, yet isolated and restless; rebellious and/or rejected by conventional and religious society; marked by self-absorption and/or introversion; sometimes marked by remorse for a past fault or crime
- the Promethean hero: both versions of the myth may be considered – Prometheus the Titan, who stole fire from the gods for the benefit of mankind, and Prometheus the creator and shaper of man
- scientific experimentation as was prevalent at the time, e.g. inspired by Galvanism, contemporary scientists considered themselves to be on the brink of discovering immortality, testing the limits of the natural world and harnessing its power.

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** In the novel, ambition leads only to destruction.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
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The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms **“ambition”, “leads”, “only”, “destruction”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Shelley presents scientific ambition of the time that was not only creative, but courageous and innovative, and without which there would be little progress.**

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

- Walton's interactions with Victor Frankenstein conveyed through his letters, where Walton expresses great admiration for Frankenstein who is distraught at the extent of Walton's ambition: these differing attitudes to ambition may form part of an argument about its destructive quality
- Frankenstein's interactions with the Creature conveyed through dialogue and action may be argued to show that the consequences of Frankenstein's scientific ambition are destructive

## **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.

### Form and structure

- narrative voice: use of Frankenstein's first-person narrative, "Learn from me ... how dangerous is the acquirement of knowledge...", offered in response to Walton's telling of his ambitions; "One man's life or death were but a small price to pay for the acquirement of the knowledge ..." may be argued to show ambition leads to destruction
- use of contrast in characters' ambitions: the Creature seeks a place in society, while Frankenstein and Walton seek knowledge that would elevate them above others, e.g. Frankenstein wants to know "the secrets of nature" which it may be argued leads only to destruction; Walton wants to acquire "dominion ... over the elemental foes of our race."

### Language

- use of allusion to Milton's *Paradise Lost* has the effect of magnifying the ambition of Frankenstein's act of creation and its destructive consequences
- use of metaphor "misery has come home" and simile "men appear to me as monsters thirsting for each other's blood": Elizabeth reflects on Justine's false conviction – the unjust verdict may be argued to show Frankenstein's ambition has resulted in the destruction of faith and hope and the loss of innocent life
- use of exclamation: "From my infancy, I was imbued with high hopes and a lofty ambition; but how am I sunk!" to express Frankenstein's belief that his ambition has led only to destruction, and to enforce a possible moral to the tale.

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

### Contexts:

- 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. He states 'a man abandoned to himself in the midst of other men from birth would be the most disfigured of all.'
- social criticism of the dangers of unchecked scientific experimentation and progress; a warning against fully embracing the scientific optimism of the Enlightenment
- scientific experimentation as was prevalent at the time, e.g. inspired by Galvanism, contemporary scientists considered themselves to be on the brink of discovering the secrets of immortality, testing the limits of the natural world, even harnessing its power
- Percy Shelley's lyrical drama, *Prometheus Unbound*, may have been published in 1820, but Mary Shelley describes her husband's writing it in letters in 1818, and he later wrote to his publisher that she was transcribing the fourth act confirming her familiarity with the text
- the Romantic hero: passionate in love and friendship, yet isolated and restless; rebellious and/or rejected by conventional and religious society; sometimes marked by remorse for a past fault or crime; often introverted, arrogant and/or ambitious.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

### 3 Eliot: *Silas Marner*

#### Answer (a) or (b)

(a) There is more to admire about the character of Dolly than the character of Nancy.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**more to admire**”, “**character of**”, “**Dolly**”, “**Nancy**”
- 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 **Nancy's tolerance and understanding of her husband are more admirable than anything demonstrated by Dolly.**

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

- interactions conveyed through dialogue and action describing Dolly's visits to Marner's cottage
- interactions conveyed through dialogue, action and narrative comment involving Nancy and Godfrey in Chapters 17, 18 and 20

## **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.

### Form and structure

- use of sequencing, by means of which the introduction of both women is delayed, with the effect of emphasising the (admirable?) qualities exercised by each, e.g. moral influence
- use of double plot, in each strand of which a woman offers guidance to a man, providing opportunities for parallelism and contrast and an assessment of how far this guidance is to be admired

### Language

- use of contrasting lexis for Dolly and Nancy throws into prominence their differing natures: “neatness”, “orderliness”, “her code”, “spirit of rectitude” stress the strenuous consciousness of Nancy's moral life, epitomized in her refusal to adopt a child; whereas “Them above” and “all we've got to do is to trusten” reveals Dolly's more instinctive wisdom – this contrast may provide the basis for an argument about which, if either, is to be more admired
- frequent use of dialogue to convey Dolly's fumbling intuitions – her speech is ungrammatical, repetitive, digressive, and imprecise, and such qualities may influence the degree of admiration accorded to her by the reader
- use of omniscient narrative voice, particularly to convey Nancy's examination of conscience (Chapter 17): what degree of admiration is to be bestowed on such stringency
- use of detailing of Nancy's dress and house-keeping which act as indices of the conscientious orderliness of her moral life and may initiate an argument on 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:

- Mary Ann Evans' evangelical religious upbringing and early habits of scrupulous self-examination of motives and conscience
- Mary Ann Evans' familiarity with a range of village and small-town types, gained as she accompanied her father on his rounds
- other instances of the dissection of a character's moral life in George Eliot's fiction, e.g. Bulstrode in *Middlemarch*
- acceptance, especially in rural areas, of the Church as an arbiter of the moral sphere
- 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, the assumption that the female exercised moral authority by mere virtue of her sex.

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

- (b) In *Silas Marner*, Eliot presents only the unpleasant aspects of nineteenth-century religious attitudes.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms, **“Eliot presents”, “only”, “unpleasant aspects”, “nineteenth-century religious attitudes”**
- 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 cohesive power shown in religious attitudes, whether in Raveloe or Lantern Yard, suggests that these attitudes should not be dismissed as merely unpleasant.**

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

- interactions conveyed through dialogue and action describing Dolly's visits to Marner's cottage
- interactions conveyed through dialogue, action and narrative comment involving Nancy and Godfrey in Chapters 17, 18 and 20
- interactions conveyed through dialogue, action and narratorial intervention in Lantern Yard, where the life of the conventicle and the attitudes of its congregation provide the setting in which Silas's betrayal is effected; Silas's revisiting this scene with Eppie in the disappointed hope of receiving and imparting information about the practice of religion – arrogance, treachery and disappointment may be deduced and argued as unpleasant

- attitudes prevalent in this religious life
- interactions conveyed through dialogue, action and narratorial intervention in Raveloe, particularly between Silas and Dolly where she offers the “exposition of her simple Raveloe theology” (expressed in Christian terms though not through Christian terminology) may offer a basis for an argument that the more pleasant attitudes existing in nineteenth-century religion are acknowledged
- interactions involving old Mr Macey function to reveal lack of comprehension and petty vanity, but also a kindly concern present in the religious life and attitudes of Raveloe

**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.

Form and structure

- use of contrasting settings, Lantern Yard and Raveloe, where the religious attitudes of two communities are presented, allowing the reader to judge of their pleasant or unpleasant aspects in differing geographical areas, with differing social classes, and differing forms of church organisation
- use of a representative figure, Mr Macey, involved in church life, accepting its forms and ceremonies and conventional attitudes, but utterly uncomprehending of its spiritual element, to suggest the level at which religion was practised and understood over much of the country (arguably pleasant because quaintly comic? or unpleasant because revealing prevailing ignorance, resistance to novelty and change, unthinking reliance on routine?)
- use of narrative voice at conclusion of Chapter 14 (“But yet men are led away from threatening destruction...”, serious in tone and content, may provoke comment on the writer’s attitude to her subject, and conclusions about whether Eliot presents only the unpleasant aspects of nineteenth-century religious attitudes

Language

- use of contrasting formulations for Divine Providence cf. the vagueness of Dolly’s and Silas’s references to “Them” and their “dealings” with us and the (very rare in the novel) clarity of Godfrey’s realisation that “Everything comes to light...When God Almighty wills it, our secrets are found out”: these utterances and the situations which provoke them may prompt relevant argument about Eliot’s presentation of nineteenth-century religious attitudes
- use of patterns of words in presenting religious life, e.g. “familiar”, “well-known”, “long-accustomed” for Lantern Yard, perhaps suggesting routine, but also an element of supportiveness; terms suggesting materialism for Raveloe, e.g. “tithes”, “ratepayers” – these may initiate relevant argument about how far Eliot’s picture accentuates pleasant or unpleasant aspects of nineteenth-century religious attitudes

**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 Established Church, the Church of England, retained much of its prestige and influence in rural areas and with the better-off
- dissenting sects tended to thrive in urban areas, particularly in the densely-packed quarters of the new industrial towns and cities
- Mary Ann Evans’ life-long interest in and involvement with religious ideas and the religious life in her novels, translations and critical works
- biographical: her evangelical leanings as a girl.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

#### 4 Brontë: *Wuthering Heights*

##### Answer (a) or (b)

(a) There are no good fathers in the novel.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “no”, “good”, “fathers”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Edgar Linton is a loving and protective father to his daughter.**

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

- interactions involving old Mr Earnshaw conveyed through Catherine's diary and Ellen Dean's narrative: a generous father and “a kind heart though rather severe at times”, but prone to an ultimately pernicious favouritism
- interactions involving the unstable Hindley (“devil daddy”) as father to Hareton, as communicated in Ellen's narrative, characterised by oaths, blasphemy, threats, caresses and unpredictable violence: in no sense a good father despite occasional expressions of

- concern for his son
- interactions between Edgar Linton and his daughter reported by Ellen Dean as demonstrating a warmly affectionate relationship: consideration of Edgar Linton as a good father may however take into account his indulgence of his strong-willed child and the weakness of his oversight and provision for her future
- interactions between Heathcliff and his son Linton, again in Ellen's narrative to Lockwood, where his sadistic loathing for his son and his determination to use Linton for his own purposes are revealed

### **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.

#### Form and structure

- use of the embedded narrative of the trusted servant Ellen Dean as the main means of describing and commenting on the fathers in the novel
- use of striking contrasts in behaviour and language between the susceptible Edgar Linton and the implacable Heathcliff as fathers

#### Language

- repeated use of affectionate endearments ("love", "darling", "angel") for Cathy to convey that in this respect at least Edgar Linton is a good father
- use of significant metaphor (Cathy "wielded a despot's sceptre in his heart") suggests a possible weakness in Edgar Linton as a father
- repeated use of dehumanizing terms ("it", "worthless thing", "my property", etc.) by which Heathcliff expresses his lack of fatherly feeling for Linton
- use of hyperbole in Heathcliff's expression of loathing for his son ("It's odd what a savage feeling I have to anything that seems afraid of me. Had I been born where laws are less strict and tastes less dainty, I should treat myself to a slow vivisection of those two [Linton and Cathy] as an evening's amusement")

### **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 role of the paterfamilias in the nineteenth century
- the widespread use of corporal punishment in childrearing at the time of the novel, based on the belief 'spare the rod and spoil the child'
- very high natural death rate from complications in childbirth leaving fathers to cope alone
- an absence of adoption laws in England frequently meant that children could be 'adopted' informally into a family and subsequently maltreated
- the father-figure in Gothic novels, e.g. the absent, inadequate or tyrannical father

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** In the novel, Catherine Earnshaw and Heathcliff cannot escape their social class.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Catherine Earnshaw**”, “**Heathcliff**”, “**cannot escape**”, “**social class**”
- 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 transcends his social class origins as a gypsy** or that **Catherine Earnshaw attempts to escape her social class through her marriage to Edgar Linton**.

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

- interactions conveyed through dialogue and description in Ellen Dean’s narrative of Catherine’s return from Thrushcross Grange with Hindley’s exclamation, “I should scarcely have known you. You look like a lady now”
- interactions which show character development, e.g. in Ellen’s visit to the Heights where she observes: “So much had circumstances altered their positions that [Heathcliff] would certainly have struck a stranger as a born and bred gentleman, and his wife as a thorough little slattern!”; Heathcliff’s malign sarcasm in speaking of Edgar Linton’s social standing on meeting Cathy when she went searching for birds’ nests: “You suppose papa is highly esteemed and respected, then?”; Heathcliff’s recognition of a similarity between Hareton

and his own younger self: "Hareton's aspect was the ghost of my immortal love, of my wild endeavours to hold my right, my degradation..."

**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.

Form and structure

- use of contrast between the Heathcliff who "acquired" and cultivated with "sullen moroseness" his low characteristics and the Heathcliff who returned "dignified – quite divested of roughness" and apparently having risen into a higher social class
- repeated use of prefiguring (Cathy's dream and her later feverish imaginings) which may be used to form an argument that Catherine cannot escape her social class

Language

- use of similes to convey Catherine's awareness of the impossibility of escaping into the world of Linton respectability ("Whatever our souls are made of, [Heathcliff's] and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire")
- use of epithets ("gypsy", "ploughboy", "runaway servant", "that blackguard") to establish the low social class of Heathcliff; their continued use, e.g. by Edgar Linton implies that in his eyes at least Heathcliff cannot escape from this station
- use of physiognomical details, of their nature irreversible ("the brightness of Isabella's yellow hair and the whiteness of her skin") may seem to suggest that the barriers of social class are pre-determined and insurmountable
- sudden use of a style of address by Nelly ("Mr. Heathcliff, I should say in future") acknowledges that Heathcliff has transcended his social class

**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 in nineteenth-century society
- lack of educational opportunities for those not wealthy enough to afford them
- lack of opportunities for women
- advantageous marriage and inheritance were the main means of social advancement
- inheritance patterns, e.g. primogeniture, where the eldest son inherited the land, possession of which was the main factor in determining social class.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 5 Austen: *Emma*

### Answer (a) or (b)

(a) Emma does not deserve the happiness she receives at the end of 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]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Emma**”, “**does not deserve**”, “**happiness she receives at the end of the 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 **Emma's faults are forgivable and that she shows an ability to learn and a desire to improve, rendering her happiness deserved.**

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

- interactions conveyed through dialogue/action/narrative voice which present Emma in an undeserving light, because of e.g. her presumption (conversations with Harriet about Robert Martin); her snobbery (Mrs Elton); her cruel thoughtlessness (Box Hill)
- interactions which show character development, e.g. Emma's contrition when rebuked by Mr Knightley; her compunction and restraint (conversation with Harriet about the latter's feelings for Mr Knightley); her awareness of the promptings of duty over inclination; the emergence of “understanding” over “fancy”; the development into full consciousness of where her true “happiness” lies

## **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.

### Form and structure

- use of narrative voice: telling the story partly through the consciousness of a heroine who has a strong feeling of entitlement and a fluctuating sense of responsibility is likely to challenge any easy conclusion on the part of the reader that Emma deserves her happiness
- use of pivotal moment: the crushing comment by Mr Knightley keeps the issue about her deserving or not deserving happiness alive (“You have been no friend to Harriet Smith”)

### Language

- rare use of a piece of imagery to signal Emma's discovery of where her real happiness is located: “It darted through her with the speed of an arrow that Mr Knightley must marry no-one but herself!”
- pervasive use of light irony in treatment of Emma in the enjoyment of her happiness (“It is remarkable that Emma... was never struck with any sense of injury to her nephew Henry, whose rights as heir apparent had formerly been so tenaciously regarded”), which may be held to gesture towards - without demanding – a judgement about whether she deserves the happiness which she receives

## **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”
- nineteenth-century ideas of entitlement, obligation and deference
- literary convention that a novel concluded with the wedding of the heroine and that this constituted her “happiness”

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** Neither the Eltons nor the Westons have a good marriage.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Neither...nor**”, “**the Eltons**”, “**the Westons**”, “**good marriage**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the Westons are presented as a contented couple**.

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

- use of characterising detail, often repeated with variations: Mrs Weston's frequent “smiling” suggests her ability to accommodate her husband's excessively social behaviour and “unmanageable good-will”; Mr Weston's constant “bustling” about conveys the weakness of his domestic ties; Mrs Elton's linguistic absurdities (“caro sposo”, “I am chaperone”, “I am Lady Patroness”) reveal her pre-occupation with the consequence which she imagines is her due in her married state – what is a good marriage?
- interactions which show the nature of a marriage: e.g. the spite and malice shown by the Eltons at the Ball; whereas the introductory account of the virtues of Miss Taylor and the opening of Chapter 53 when Emma reflects on the birth of a daughter to the Westons suggest the possibility of a good 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.

### Form and structure

- use of a general, structural irony in that although Emma and Mr Knightley look forward to the perfect marital happiness conventional in a romantic plot (“something so like perfect happiness, that it could bear no other name”), of the five or six marriages proposed or described in the background to this central plot, it might be argued that few if any are “good” marriages
- use of irony to point out sometimes gently, sometimes less so the features of a marriage, e.g. John Knightley's sharp words about Mr Weston: that he depends “much more upon the power of eating and drinking and playing whist with his neighbours five times a week, than upon family affection, or anything that home affords” – the irony being that the speaker's marriage demonstrates the opposite characteristics to Mr Weston's sociability – but to a fault

### Language

- use of narrative voice which prefers to work by implication, irony and understatement, e.g. “[Mr Elton] had caught both substance and shadow, both fortune and affection, and was just the happy man he ought to be...” implies a comment on whether the Eltons are likely to have a good marriage; Mrs Weston, conceding a point to her husband in the arrangements for the ball does so “like a sweet-tempered woman and a good wife” – *apparently* a good marriage in action...
- use of a transactional lexis when characters speak of marriage: Miss Taylor is “secure of a comfortable provision” at Randalls, having been “portionless”; Augusta Hawkins is “a woman of ten thousand pounds or thereabouts”; Emma acknowledges the need for love, but even she declares the main inducements to marriage to be “fortune...employment... consequence”

## **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:**

- ideas of a “good marriage” in Austen's day are likely to differ from those in our own day
- among certain social classes marriage was considered a financial transaction, thus calling into question the nature of a ‘good marriage’
- early-nineteenth-century society strongly stratified along class lines; limited opportunities for social mobility
- occasional opportunities for a woman to marry “upwards”; much less probable that a man would be able to
- marriage associated strongly with ideas of security as women passed from the care of parents and brothers to that of husbands
- severely limited prospects for unmarried women
- in the nineteenth century women's rights in marriage were limited, e.g. property rights.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 6 Stoker: *Dracula*

### Answer (a) or (b)

(a) Count Dracula is completely detestable.

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Count Dracula**”, “**completely**”, “**detestable**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **there is a seductive quality to the Count which is responded to in differing ways by both Lucy and Mina.**

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

- interactions conveyed through Jonathan Harker's journal in which the Count speaks of the heroic exploits of his family
- interactions reported in Mina Harker's journal in which van Helsing tells of the nature and qualities of vampires through the centuries

## **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.

### Form and structure

- use of a narrative structure which, except on rare occasions, withholds access to the thoughts and feelings of the Count, insists on his absolute "Otherness" and may be argued to compel loathing and detestation through a process of dehumanisation
- use of the idealised and exemplary figure of Mina to express Christian ethical values and obligations manifested in extreme circumstances, and insist on an alternative to detestation: "it is not a work of hate... That poor soul who has wrought all this misery is the saddest case of all", and at Dracula's death, "I shall be glad as long as I live that even in that moment of final dissolution, there was in the face a look of peace, such as I never could have imagined might have rested there"

### Language

- use of similes of insects and animals to describe Dracula and his activities, which by dehumanising him may be argued to provoke disgust and detestation, e.g. "gorged with blood, he lay like a filthy leech"; he moved "as a lizard moves on the wall"
- use of paradoxes in descriptions of the origins and end of vampires may be seen as complicating a reaction of simple detestation: it is "a mercy-bearing stake" which impales the vampire Lucy; van Helsing says of vampirism, "It is not the least of its terrors that this evil thing is rooted deep in all good"
- use of reportage to convey the ambivalent accounts which Lucy and Mina give of their encounters with Dracula: this ambivalence may be argued to suggest that detestation is inadequate to describe what they feel: Lucy – "something very sweet and very bitter, all at once"; Mina – "I did not want to hinder him...despite his foul, awful sneering mouth"
- use of an array of Christian allusions that insist that, of his nature, Dracula must be completely detested (e.g. Deuteronomy: "only be sure that thou eat not the blood: for the blood is the life...", St Luke: "In manus tuas, Domine" – said by van Helsing as he enters Lucy's tomb)

## **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 body of vampire lore and invention, handed down in folk-tale and literature
- a Christian ethical framework which strives to make redemption and forgiveness universal
- in the twentieth and twenty-first centuries a preoccupation with vampires through novels, film and television which may stress other aspects of the vampire than the detestable, e.g. the comic, the pathetic, the glamorous

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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

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

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

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

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology.

**AO5: Explore literary texts informed by different interpretations**

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**the novel *Dracula***”, “**no longer**”, “**the power to frighten**”, “**us**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the novel never did have the power to frighten, that it was a pleasurable exploitation of fears rather than an expression of them.**

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

- a compressed sub-story (Chapters I-IV) where the journal of Jonathan Harker (an ordinary, representative figure) logs his collapse when faced with the frightening experience of encountering Dracula
- interactions with Renfield in the Asylum conveyed mainly through Dr Seward's observations, frightening because they show that destruction overwhelms even those who attempt to co-operate with 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, language and narrative voice.

### Form and structure

- use of a multi-strand narrative may be argued to produce a frightening verisimilitude for us in the story, e.g. in its omissions
- use of contrasting settings: the unfamiliar East where threats can believably originate, and the familiar London streets where they can hit home to us in a frightening and immediate way, e.g. abducted children
- use of two contrasting heroines to exploit male fear of losing “our” women: the perversion of Lucy's femininity playing on that fear, remains whereas Mina's unchanging nature assuages it
- use of unresolved plot element as the happy ending depends on our forgetting that the infected blood of Dracula runs in the veins of little Quincey Harker; it might be argued that this structural device remains so popular that its power to frighten is still potent

### Language

- use of incongruity in descriptions of the Count may be seen as powerfully frightening, as mixing the familiar with the profoundly unexpected – thus, e.g. the “charm” and suavity of the Count and the formal correctness of his demeanour conflict with the “rank” foulness of his breath
- use of a lexis of ordinariness associated with Mina (“nice”, “sweet”, “good”, “dear”) may be argued to be a method used by Stoker to frighten the reader by suggesting the humble unexceptionality of what Dracula attacks – a counter-argument about Mina is likely to emerge strongly here
- pervasive use of animal imagery associated with vampires – still frightening to us because of the element of liminality.

## **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:**

- contemporary fears and moral panics: new plagues and pandemics, apparently increasing fluidity of gender, masculine insecurity, fear of the “other” as evinced by suspicion of immigrants, the vulnerability of young children in the face of predatory adults, unease about coma and fugue states
- the prominence of *Dracula* in what has become a global popular culture over the past century and a quarter
- the publishing history of *Dracula*
- the popularity of *True Blood* as evidence that the power to frighten of vampire stories is undiminished
- biographical information about Bram Stoker.

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