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Introduction

• The purpose of this pack is to provide teachers and students with some examples of responses to AS level English Literature Paper 2: Prose (8ET0/02).

• The responses in this pack were taken from the Summer 2019 summer examination series. The questions papers and mark schemes can be found on the Pearson website here.

• In this pack, you will find a sample of responses; examiner commentaries and marks.

• If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on 03330 164120 or via here.
Exemplar Scripts

Script 1: Question 1 – Hard Times and The Color Purple

Script 2: Question 1 - Hard Times and The Color Purple

Script 3: Question 7 – Frankenstein and The Handmaid’s Tale

Script 4: Question 7 - Frankenstein and The Handmaid’s Tale

Script 5: Question 8 – Frankenstein and Never Let Me Go

Script 6: Question 8 – Frankenstein and The Handmaid’s Tale

Script 7: Question 8 – Frankenstein and Never Let Me Go

Script 8 – Question 9 – Dracula and Beloved

Script 9 – Question 11 – Wuthering Heights and A Thousand Splendid Suns

Script 10 – Question 11 – Wuthering Heights and Mrs Dalloway
Exemplar scripts

Script 1: Question 1 – *Hard Times* and *The Color Purple*

Text 1: ‘The Color Purple’ by Alice Walker


In both texts, the presentation of female power lies in Walker’s definition of the term womanism. That being women joining standing together against all forms of oppression. In this case, that being male oppression. Presented as a product of friendship, female power is shown to be stronger. In fact, stronger than male power. This power not only providing a support system for women, help each other and aid self-discovery, but also as a way to save men from themselves.

In the novel ‘Hard Times’, Dickens uses various writers methods, such as symbolism extended metaphor and juxtaposition, to show how female power can be formed by the bond between women. In chapter 9 of both the first, we see Louisa asking a timid sissy numerous questions, which goes against the utilitarian lifestyle that has been enforced by her father. This simple act of rebellion hints at Louisa’s power symbolized by Dickens’s use of the extended metaphor of fire. In this chapter, Louisa takes on an authoritative figure in the
form of a mother as she comforts Sissy by allowing her to
confess all of the feelings she has bottled up and assuring
her that “The blame, if there is any blame,” is Louisa’s and
not Sissy’s. Here Louisa’s power can be seen in her not
only going against the Utilitarian belief of showing no
emotions or curiosity and accepting only facts, but also in her
willingness to take responsibility for any of the consequences
as a result. This power she then passes onto Sissy which
is shown in Dickens’s use of juxtaposition. Initially, Louisa
was the mother-like figure consulting and assuring Sissy
and everything would be ok. However, by the end of the
novel, Sissy can be seen doing the same for Louisa. After being forced
into an unhappy marriage on the basis of utilitarianism
and patriarchal ideology, Louisa finds herself tempted to
cheat. The guilt from these thoughts drives her to a
mental breakdown in which she expresses all of her
discontent with the way she had been brought up. Seeing
Louisa’s mental war with herself, Sissy takes it upon herself
to confront the root of the problem. That being Louisa’s
Templer Templer Templer Templer Templer Templer Harthouse. In the
second chapter of the final book, Sissy blatantly
tells Harthouse to leave Coketown and never return for
the sake of Louisa. The drastic change from a timid
young lady to a woman with “a simple confidence
in her being bound to do what she required,” shows just
how much power Sissy and the juxtaposition of mothered
a mother-like figure shows just how much power
Sissy developed as a result of her friendship with Louisa.

Similarly, in 'The Color Purple', characters Shug and
Celie's friendship provides both women with the power
they need to discover their identities. Strangely enough,
the character Shug receives her power from someone
who's been presented as powerless throughout the entirety of
the novel. After being cared for by Celie, Shug discovers her
power which is embodied by her singing. In
return, Shug helps Celie discover her power through
the discovery of her sexuality, teaching her to accept it.

In both novels, female power is shown to be stronger
than that of the males as not only is it strong enough to
support the women when and how they need it, but
also save men from themselves. To do this, Walker uses
the character Sofia who is described as 'a big strong girl'.
Sofia's power lies in her perseverance and her refusal
to be controlled by anyone—whether that be the 'whites', or
males in her own community. One way Walker shows this
power that Sofia holds is the letter in which Celie
reports that when beaten by her husband Sofia, rather
than cowering in fear, Sofia fights back. Walker uses
this to show that not only can women be powerful
individually, but together they can be even greater as
together not only can women help themselves, for example,
Nettie's helping the Aquila tribe in 'Africá' escape their
scarring and mutilation, but they can also help their
men. saving them from patriarchalCustomity and the belief that they have to treat their women a certain way to be viewed as masculine. Similar to the situation with Sofia and her husband (and getting him to understand that beating her to appear more masculine in the eyes of his father, despite her love for him) Shug also saves Mr. Samuels fromCustomity by getting him to cut Celie some slack and let her be. (*

Whereas in 'Hard Times' Louisa saves her father from the consequences of his beliefs by helping him to realize what's wrong with it through her mental breakdown. After witnessing it, Gradgrind realizes that to deprive a human being of their feelings is basically what makes them human is bound to have consequences. And what when these things are suppressed they will eventually explode.

Being able to show men who are always presented to be the stronger, more powerful sex, the wrong in their ways, shows just how much more powerful a female's power is over that of a male's.
Script 2: Question 1 - *Hard Times* and *The Color Purple*

Text 1: Hard times

Text 2: The color purple

- Black woman = most suppress
- Men & old women
- Female power
- Weak women
- Weaker women
- Suffering
- Shy
- We can do
In both 'Hard times' and 'The color purple' the narrators present the idea of female power through the resilience of the women in both texts when faced with challenging circumstances and how much more effective female power is when they come together. Although Pecola in 'The color purple' and Agnes in 'Hard times' base their power on their skin colour and their social status, they both come together to rely on each other and build stronger bonds.

In 'The color purple', Walker presents the women to be most empowering and efficient when they work together as shown by "6 months after Agnes went to get Sofia out of prison, she begin to sing". This suggests how female power allows the characters to discover themselves as they build up the confidence to ignore society's expectations. The women of 'Hard times' Walker also uses these harsh experiences to create stronger bonds.
between the women as thus giving them more power and influence within society as a collective force. Furthermore, the motif of quilting uses the symbolism of the art form to signify the strength of the two women coming together as they both use each other's skills to empower and better one another. That, that making both characters at peace with themselves by the end of the novel, is further emphasized by the line “for the first time in my life I feel just right.” This line implies how females have the power to balance the power struggle between men in America past slavery America. Free from the emasculation from white people in society. As a leader, you also feel empowered as well against all odds. pants open, pants which signifies her power as she knows to it well and makes pants a speak.
For the first time in my life, in fact, I had just right, stereotypical male attire or clothing and how she is now treading water in control of her own life as she becomes financially independent.

Dickens also presents female power as strong, as shown by Sissy standing up to Huthwaite, "You will never see her as long as you live," to show unlike before Sissy is able to stand up to Huthwaite in order to protect her friend. Indicating how the emotional support she is no longer a complicit to the men in the novel as Dickens presents her to realize Elle realizes she is no longer alone. In context Elle breaks free. How by refusing to accept the utilitarian philosophy Elle becomes the strongest character in the novel as she does not
limit her life to merely facts, but allowing her to
sympathise and create strong meaningful words that allow her character to have self worth unlike before as
shown by her proudly declairing her name as "Sissy Jupe"
which she was before we not a name" this further
implies her character development as a young confident
women as she is able to stand up to a man which would
have been shoked to a contexual audience where society was run on a social hierarchy which frowned
upon women who tried to have a voice.

To all these ideas these all show 
Wilters ideology of womenism, where by
women must come together in order to make the most
different.

Although a differena between the
two novels is how female power is
decided in 'The color purpse'
power is dependent on someone
colored face as shown by Sofia's
such punishment for a minor offense.
against the mayor and his wife,
this implying how any amount of
female power is useless against
those who are white due to
it being post slavery America
and Georgia still have not
totally transitioned to an accepting
way of life whereas in
'Hard Times' the power is
dependent on gender as the
men make all decisions for
the women an example of
this is Gladwin deciding that
Louisa should marry George
Benderly. This is further
exemplified by the line "a proposal
of marriage that has been made
to me, this implies how Louisa's
opinion is irrelevant as the
proposal was not even made
to her and how female lack
of power is some what to do
with Lady ignoring us, Bragging
is clueless to Louis's disapproval.
Dickens also uses the omniscient
narrator to satirically mock
Bragging's ignorance, shown
by her jobs and the useless
utilitarian philosophy which gives
him power within society at the
expense of his children's happiness.
Louis's power is suggested the
most when she is and Lido
change her father's whole outlook
on life after nearly committing
adultery, thus implying how emotions
and feelings give women strength.
Both Shelley and Atwood depict novels that derive from scientific events which direct the play. Shelley discusses the creation of a ‘creature’ using Galvanism of science and how Victor’s transgression impacted his personal beliefs, leading him to try and avoid science as a whole. Atwood explores a change from open society to a fundamentalist society as a result of a nuclear explosion, affecting peoples beliefs and their actions.

Shelley depicts the creation of a creature by Victor Frankenstein using Galvanism. This has not only significant impact on the creature itself, but Victor also. The misuse of science has dramatical
ily changed the perception of the creature. The creature is pure and innocent as it is eager to learn and develop. This can be seen through the way the creature learns to communicate, develop his understanding of the world and begin to genuinely feel emotion. Despite being described as 'hellish' and 'horrendous', the creature continues to develop. His significance within the novel when the creature meets with the DeLaceys, really emphasises the way science impacted his beliefs. The creature, made of many body parts sewn together, was labelled instantly by society and this impacted the way he decided to fulfill that stereotype, he succumbed to the label. He was extremely nice to the DeLaceys, helping them when they were not there and things, he classified them as his friends. As they saw his face they were horrified. This dramatically changed the creature's personal beliefs and he set the house on fire. He went into isolation and staff declined socially. Contextually, the time that Shelley was writing, appearance was extremely important. The novel is timeless and this
enables the nurses to really enhance the critique of society as well as science.

Likewise, Atwood discusses the way in which science changes personal beliefs in religious aspects. The corrupt and paternalistic state fosters the teaching of Religion over Science being used in relation to a nuclear power plant being exploding. The depiction of the Bible changes people's beliefs through Gilead, as they are taught it. Women are not allowed to read, meaning the leadership being able to dictate what they want. Atwood also illustrates the impact of science change beliefs of the treatment of women. Gilead introduces handmaids, or women families who are unable to have children due to this nuclear explosion. Contextually, Atwood would have
been influenced by the incident in Chernobyl to derive this ideology from other uses as things that were going on in Romania where they banned birth control. This new state created the idea of the government were doing it for the protection of women but things would be bad for them if they were to be left during a time like this not only did this influence women ideas, but it allowed the personal beliefs change of people but meant that they were open to domination at the expense of others.

Summary, both Shelley and鲁迅 highlight the impact of science on personal beliefs by using the narrative structure. Shelley uses a type of epistolary popular during the gothic period, which exemplifies the change in attitudes towards science.
Beginning the novel with letters from Walton to Victor discussing travels within scientific discovery, Victor discusses the development of his scientific discoveries with passion and gratitude, but this tone later changes after the creation of the creature followed by the murder of his close ones. She cleverly does this by using letters from both the Victor and Walton, and as well as the creature. Not only does this show different perspectives, it also allow the reader to engage with the changing attitude towards science as well as personal beliefs.

Comparatively, in Atwood's novel, we see a first-person narrative to directly engage us on the impact of science on the personal beliefs of not only offered but the people running the gilead regime too.
Shelley criticises the idea that the misuse of science led to Victor's personal downfall and distance from science.

The creation of the creature led to the deaths of many, including his sister, wife, and brother. At first, Victor faces the power of creating life. This can be seen as prometheus, an ancient Greek god who gave life to humans. This can be seen as a tragic flaw.

(for narrative

Atwood also includes a section called footnotes at the end of the novel. This adds great confusion to the novel, as the reader is unsure if they are part of the story. Profeeser
prior to

Stargate discusses how
the narrator (Stargate) and

other characters had

'wells' name in

helping pursue the

mystery of Earth. The

Professor also discusses

the underground railways,

which had significant

contextus knowledge as they

were used to by slaves

to escape their terrible ordeals.

He uses the phrase 'women

railways' which can come

across as extremely misogynistic


Script 4: Question 7 – The Handmaid’s Tale and Frankenstein.

In ‘The Handmaid’s Tale’ by Margaret Atwood and ‘Frankenstein’ by Mary Shelley, both writers create a cautionary tale to portray the dystopian nature of science. Atwood warns her readers about protecting freedoms and rights in society. Whereas, Shelley warns her readers about the consequences of the misuse of science and what would happen if not controlled in time.

Both writers present the impact on personal beliefs through the structures of the novel and how it helps to understand the characters’ personal beliefs. Atwood presents personal beliefs through an internal monologue of Offred showing one perspective of a victim of science. Whereas, Shelley presents personal beliefs through a V-narrative from Walton to Frankenstein to Crete showing different perspectives towards the impact.
of science in the different voices. When Offred is taken to the doctor by a Grandmother “that now it’s obligatory” when she for she would go “once a month”, for test”. The fact that it is “obligatory” suggests that science has now encompassed the Handmaid’s daily life. Lives as it is what they are used for. When the doctor checks Offred he says “there is no such thing as a sterile man” emphasizing how Gilead has used science as a way of changing its to the people’s beliefs in who are the ones that have to look out for danger. For example in Gilead if a woman are fertile they are called “Unwoman”. This adjective demonizes women and so belittling their role in society. As a result they are “shipped off to the colonies”, the verb “shipped” is metaphorical reflecting the how women are used as slaves; if they cannot be do not produce babies then they would be slaves somewhere else. In order for this to happen Atwood presents fear of the Handmaid’s of how much power has been given to men. Offred. This is evident when Offred fears that “He could fake the tests” suggesting man’s ultimate power. But also it neglects Gilead’s hypocrisy and how their society to “fake” and uses certain things like the “Bible” for justification as they know they are acting
wrong. Atwood references to the Totalitarian regimes in
Punata where opposite views were sent to Gulags
as punishment for not obeying society. Atwood has
made evident the fact that society uses science
as a way of manipulation to fulfill their expectations
and so change people’s personal beliefs about their role
in society.

Whereas in Frankenstein, Shelley starts off with
Walton’s Letters to Elizabeth. In Letter I Walton asks
“Do I not deserve to accomplish a great purpose?”
suggesting that for Walton science is a great achievement
which has to be exploited. Walton has an
Curiosity” to visit somewhere “never before visited” reflecting what Frankenstein does in creating
the monster. Frankenstein creates his monster on
a “dream. The subject Benth. The adjective “curious” sug-
gests an urge to create something supernatural. This
could reflect a lack of personality in his past life or
even a lack of happiness so he has to make something
never created. Frankenstein creates this monster in a “drea-

dream night”. Reflect Shelley’s use of weather to portray
what the end result would be as the weather refle-
tected upon the ‘creatures’ features. For Frankenstein
science has influenced his went to exploit research
without incurring the consequences. As a result of this
the creature than a "gigantic structure" with a "hideous figure". These severe unpleasant adjectives suggest Frankenstein's lack of future thinking about the monster and what this experiment would mean for him. She

Key here highlights how the creature is a victim of science and actually his features will actually determine his destiny. Shelley here references to

John Locke's Essay of tabula rasa in now life is based upon experiences. In this case the creature will base his life in what he is and his rejection by society. Shelley here illustrates the dangers of the misuse of science rather than the innovation of science and how it can form a person's beliefs.

Both writers explore personal beliefs through the rebellious acts upon the impact of science on the characters. Steward does this through the

Frankenstein's secretly rebelling to hide society yet moving from instinct. Conversely, Shelley does this through the 'Creature' rebelling to his creator by taking upon the act of vengeance. Steward wants to highlight how by being rebellious it means that you are exploiting your rights but also expressing your beliefs even if they are opposite society's. When offered to in her room she needs a small phrase which in Latin which translates to "Don't let the past
cards grind you down”. This suggests that another hand-maiden has written this to give hope to other hand-maidens. The imperative verb “Don’t!” emphasizes the need to rebel if not they will be used or destroyed.

Moreover, when the Commander and Offred play the game “Scrabble” it emphasizes how the Commander is rebelling to Gilead society and how actually gives handmaids hope for the freedom to not be used raped and used but to be loved and cared as human beings. This is reinforced when the Commander winks at Offred. This can be further seen when the Commander says to Offred “Better never means better everyone it always mean worst for some”. This reveals how the injustice of Gilead and how actuality argues that the people in Gilead realise the crimes committed but due to not speak up. The repetition of “better” reinforces how the juxtaposition of “better” and “worse” reflects the hypocrisy of Gilead and how they make people indoctrinate people in thinking what they want. The superlative “better” reflect the handedness been born and how if they were warm or harm up but the snowfall of the handmaids reflect the “worse”.

This is made evident when Offred says “A man is free to go anywhere within the state”. This metaphor really implies how handmaids have freedom if they obey and embrace with their fertility but if not then they are chosen.
Atwood references to Anne Frank's diary and
how her internal monologue showed her struggle
of melting and in fear of her getting killed. Atwood
reinforces the protection of angels and freedoms.

However, Shelley in 'Frankenstein' highlights
the impacts of the misuse of science and how it
leads to dangerous and violent acts. The 'creature'
murders William after calling him a "wretch"
before he "suffocated him slowly". The repetition
of "wretch" of in the creature himself and William
suggests more deplorable. The 'creature' does to
humanity. Here it is argued to what extent is the
creature to blame for. Does it mean "Where are my
friends and relations?" to Frankenstein. The fact
that there is no rhetorical question. It suggests that there
is no answer to this question and
actually reflects upon our own act and that
there goes no answer ever explore for it is the
need of creating something "abhorrent". The creature
further says that towards the end calls
Frankenstein a "Slave" and so needs to "obey"
him. At this point the power was shifted to the
'creature' as science as overpower Frankenstein
in what it had created and is hence less a case
of an innocent life. The imperative verb "Obey" reinfo
forces the ‘creature’s’ anger and need to rebel in order for him to feel protected. It could be argued that unlike the Handmaids had to rebel for the injustice, the ‘creature’ rebels forcefully not because there is someone patronizing him but because he is rejected. Here Shelley references to her own personal experience of not having a mother to nurture her and so knowing how it is to live without care. Shelley highlights the need of nurture and love in order for the people to act upon love and not hate.

In conclusion in both novels ‘The Handmaid’s Tale’ and ‘Frankenstein’, personal beliefs are driven by the power of modern science in encompasing the victims rights. But also using science as a justification for this act.
Script 5: Question 8 – *Frankenstein* and *Never Let Me Go*

Text 1: *Frankenstein*, Mary Shelley

Text 2: *Never Let Me Go*, Kazuo Ishiguro

In the novels *Frankenstein* and *Never Let Me Go* (NLMG) by Shelley and Ishiguro respectively, a set of questions are raised about the nature of society and its ideas and values. Though with similar themes of science and society they contrast each other greatly and contrast societal ideas in turn as well.

The principle and most obvious contrast in the societies of the two books lies in how they feel about the creation of new life. In *Frankenstein*, the very existence of the creature is a "crime", implying that Victor "ran out of the room" when he actually achieved his goal of bringing life. Comparatively, in NLMG, the creation of new life through science is not only normal, but central to the society as it is their way of maintaining health. On these points alone it could be argued that it is simply Victor alone, overwhelmed with what he had done,
That was disgusted and frightened of the Creature, but because of the novel's structure in a third person narrative, we also learn events from the perspective of Walton, who described the Creature as "horrible" and with "appearing hideousness," and the Creature was regarded being regarded as with "horror and abomination." From there we can conclude that the Creature was viewed as monstrous by outer society as well. However, it is of some note that up to a point, our society of NLMG was afraid of the clones as well or rather what they represented, as evidenced by Madame suspecting "deaths" when confronted with some of the children from Haintan, and the fact that throughout the novel there is very little interaction with anyone from outer society, the people in charge of making sure the clones are where they're supposed to be; separate from the rest of society.

So in any part of real life the societies it is hard to say that some of them have it, but from conflicting reasons. The creation of the Creature in Frankenstein represents to Victor an expression of the natural order; by calling the Creature into "Adam," he was glorified by giving himself divine powers. And the last line of the text, perhaps incorporated by Shelley, was writing in an era where the progress of science (including galvanism) was at
great odds with established religion, to provide commentary on her perceived risks to science progress too far, which certainly would have been supported by a wider society that was still deeply religious.

In NLNC, though the creation of the clones is crucial to the society, the creatures are similarly isolated and feared, not because of physical appearance as with the Creature, but because proximity to society would make it much harder to ignore the fact that the cloning process has been perfected to such an extent that an entire system is essentially systematic murder via organ harvesting. The clones bring out too much guilt in society and that is why they are feared. The humanity of the clones is especially emphasized to the reader by Kirigou's writing style of "trained thought". The first person perspective increases the emotional and mental capacity of the clones and demonstrates their humanity.

The second presentation of contrasting ideas about society in these novels is how the societies handle of the peace that came to the idea of organ harvesting – the activity that the clones are raised for, and the activity that Victor had to do in order to create the Creature. In NLNC the systematic organ harvesting had been so long established that when Halterman was set up to try and prove the
humanity of the clones, there were sadness in their late teens already to attempt at the school had been so long established that Kathy the protagonist, can not remember a time without Upper Years at Harrow. By contrast in Frankenstein, Victor carries on his work in secrecy, and he must have gotten all the parts from somewhere possibly from body snatchers, who were extremely prevalent at the time to one point where cemeteries had to be quarantined. This demonstrates a completely different attitude to the idea in society of human beings being resources in and of themselves, possibly to do with the decrease in significance of religion over time. This is compounded by the fact that in NMG, not only do the clones provide the organs, but one learns for the entire process in that they have to look after care for themselves after the age of 16, and provide one service of “career” before every begins, which was to no mention of religion. Along with the decrease of religion over the years, more contrasting results indicate a decrease of regard for the sanctity of life, be it mere meaning life and not mere existence.

In conclusion, there tends present conflicting ideas about society in how their stories implicate societal values sustaining morality and how much of those were worth us given to life.
Script 6: Question 8 – *Frankenstein* and *The Handmaid’s Tale*

In *The Handmaid’s Tale* and *Frankenstein*, both Mary Shelley and Margaret Atwood construct cautionary tales in hope to convey the importance of protecting our society as a whole. Atwood creates a speculative fiction in order to show potential realities if we don’t act to protect our freedoms and hopes, warning that a possible dystopia may be the result. She continuously does this by referencing totalitarian regimes, specifically theocracies in order to do so, showing that “nothing hasn’t already happened”. Whereas Shelley explores and critiques the Enlightenment period, and how hubristic individuals can create a dystopia as a result of their self-centred ambitions.

Both novelists convey conflicting ideas about society by referencing religion throughout, in order to convey the negative impacts it may have. Atwood does this by presenting creating a theocratic regime under the name ‘Gilead’ to show a
regression towards beliefs in the Old Testament. By presenting her novel in the form of a victim narrative, displayed by an isolated, female speaker, Atwood is able to successfully consider how a 'theocracy', like Iran in the 1980s, would suppress women through a justified stance (namely the Bible in this case).

Atwood's protagonist Offred presents an internal monologue, by which we're not only allowed to perceive the events that occur under the new regime, but are also given the opportunity to hear her thoughts on the world around her. The novel begins with an epigraph, referencing the Biblical story of Rachel and Leah; by including it first, Atwood signifies its importance, as it's not until later on in the novel when we begin to appreciate its meaning in essence.

The scripture begins 'give me children, or else I die,' - this holds a substantial amount of meaning because it not only acts as justification of the regime, but it underpins the role of the handmaids, which is further justified through the use of 'the electric cattle prods'. This not only marks off the demonstration of violence in order to provoke fear, and therefore prohibit rebellion, but it acts as a metaphor to convey the 'reduced circumstances' of women in this new established theocracy; by likening them to 'cattle', those in authority are able to further dehumanise them, and strip them of their identities as they are only necessary for producing more offspring. Therefore Atwood criticised the techniques used by the regime to impose religion.
onto its inhabitants and the justification for it by using the Bible, by surveying the damaging impacts.

Alternatively, Shelley adopts religion as a dominant theme but to emphasise how it can be replaced by science. The continuous referral to 'Heaven' in the start of the novel contrasts the overall message. Unlike Atwood who develops her story through a first person perspective, Shelley does the opposite and employs several speakers in order to make sure that readers don’t just take her word for it, but question each side carefully. The continuous referral to the 'Heaven' makes readers question from early on what role religion actually plays in the narrative, so it’s not until the end when we find out that it’s the fact that Frankenstein,unwraped the role of God that we go begin to understand the importance. At the time of the publication, Shelley’s society had discovered the corrupt nature of the Roman Catholic Church, and therefore many began to reject it as a result, and like Shelley, turn to Atheism. However Shelley didn’t dismiss religion entirely, and like Atwood does in The Handmaid’s Tale, presents the need to acknowledge certain boundaries, using religion as a guide to stay on the correct path. The protagonist, Frankenstein, doesn’t realise the sheer importance of this, and therefore from very young begins to question whether ‘a new species can bless him as a creator’. However on the ‘dearly night of November’, Frankenstein calls out to ‘God!’, which
could imply that the sheer appearance of the 'creature' made him see sense (he realised that he'd made a mistake, but it had been too late). The pathetic fallacy mimics this realisation: Shelley could also be referencing that because such an 'ungodly... creation' has taken place, and that Frankenstein has transgressed any moral boundaries, that God is too angry at this act. Both Shelley and Atwood emphasise religion to be a necessity, in this case of a dystopia, and therefore illustrate the damage it can do to prior ideas about society.

Whilst Shelley highlights that one person is enough to cause eternal damnation on a society, Atwood argues that the creation of a dystopia can only occur with a group of people who have authority over others; 'elites'. Atwood portrays conflicting ideas about society by enforcing the patriarchal system within the regime. From the offset, Atwood creates a colour motif which acts as a symbol to suggest the position of women within the hierarchy. By evoking that handmaids wear 'wings' that 'prohibit' them from 'seeing or being seen', Atwood emphasises that those in authority have enforced such down upon the handmaids that they're 'forbidden' to simply look at each other; she suggests the handmaids are likened to horses that wear blinkers to further imply the restriction of sight, and the control imposed to them. Through the construction of the 'Commander', Atwood displays that
hypocrisy will be the result of any modern dystopia, as even those in high positions desire to have companions. By simply playing ‘Scrabble’ with Offred, the ‘commander’ receives pleasure from having normal human contact with another, which isn’t enforced by the regime (like the ‘ceremony’, where the ‘ritual’ rape takes place). It’s within one of the meetings where the ‘commander’ admits that ‘Better doesn’t always mean better for everyone.”

Here, Atwood critiques the patriarchal system by largely highlighting the privileges that men receive over women in the regime. This is a crude reference to the Romanian Iron theocracy where women were forced to wear veils, acting as a means to which further strips them of their identity. Here, Atwood instills fear in readers, by using stark realism to imply the necessity that humans must protect their rights.

Similarly, Shelley achieves a purpose likewise in order to illustrate that those with more privileges tend to appear to be more hubristic in their approach to life. Portrayed through Frankenstein, a construction of an Enlightenment scientist, he embodies a man of a ‘distinguished’ background. The similarities between him and Prometheus (referenced as the subtitle) draw parallels between a modern day scientist and an overreacher, perceived through the Titan myth. Both seek ‘knowledge’ in order to strengthen their positions; one doing this by
taking fire from the Gods, the other by creating an 'ungodly' creation. Both seek internal validation, and as a result are happy to risk their 'amiable' relations in order to be seen as 'godly'. Just as Prometheus is, Frankenstein's life results in internal damnation, as all his 'friends and relations' are deceased (apart from his younger brother). By observing him as an 'emaciated...figure' on the 'brink of destruction', right at the start Shelley not only foresees his slow, punishable demise, but allows readers to see the damage before they know how it occurred: this gives readers more reason to look upon Frankenstein with 'hatred'. Overall both Shelley and Atwood consider the conflicting ideas about society through the construction of dystopias that resulted from more privileged beings over-reaching. Both use the patriarchal system as the guideline to emphasise that males are given the status to naively perceive that their privileges are inherent.

Ultimately, in both The Handmaid's Tale and Frankenstein, Margaret Atwood and Mary Shelley use their cautionary tales to reinforce the need to protect our beliefs about society. For Atwood, she does this by creating a fictional theocracy based on religious scripture, whereas Shelley imagines an Enlightenment scientist to make a 'creation', rejecting the role of women to show
A loss of control may result in a dystopia. Both prove to be very significant in modern days as there are still people who attempt to take on a higher role in order to strengthen their power.
Script 7: Question 8 – *Frankenstein* and *Never Let Me Go*.

Please write the name of the texts you have answered the question on below:

Text 1: *Frankenstein*  
Text 2: *Never Let Me Go*

Possible ideas: we take things too far

Plan: Compare the ways in which the writers present CONFLICTING IDEAS about SOCIETY

1. Marginalises minorities
   - Frank: Monster; Victor & Walton (isolation) - setting (Kant)
   - Frankenstein's eloquence - de Laclos rejected for Monster - Tabula rasa - culpable
     - Walton
   - NLMG: *indiscrimination* - C: Tuskegee Syphilis study, 1970s
     - Harland

2. Society as a whole takes things too far
   - Frank: Overreaching, usurping role of God / class divisions
     - Walton
   - NLMG: Class, class, class: Divisions in society - ethical?

       - We are too sentimental - don't simply accept one things, one meant to be
Both Shelley and Ishiguro present conflicting ideas about society, in terms of the extent to which and the nature of society’s marginalizing minorities and society’s habit of devaluing humanity reaching itself.

In ‘Frankenstein’, Mary Shelley aims to present society the society she lived in but also within it as one that doesn’t consider the bigger picture, acts too compulsively and results ultimately in a divided society whereby certain members are marginalized and are greatly disadvantaged. In ‘Frankenstein’, Shelley uses the character of the Monster to convey these feelings; namely that the Monster’s grossly unsatisfactory appearance and awkward stature means that he is sidelined and decisively rejected. Frankenstein himself describes him as having ‘yellow hair’, ‘yellow skin’ with further contrasting colour imagery to reflect how out of proportion he is with the ‘palely whiteness’ juxtaposed by the ‘lustreous black hair’, connote a sinister ugliness. Thus, when he is rejected by the de Lacey’s because of this, it with the metaphor, ‘in a transport of fury’ used to describe Felix’s reaction the reader has little choice but to feel sympathy for the Monster. After all, he was created, without consent, as emphasised in the quotation, beneath the little, ‘Did I request...’ from Paradise Lost.
thee to Maker, from my clay to mould me?'

and this is the way in which he is treated and separate is forced to be separated from the rest of society. Therefore, Shelley is trying to emphasize him as a society, our quick and harsh judgments lead to the marginalisation of members of our society who are pushed aside and neglected in often violent forms, as presented by Frankenstein having been shut up in his attempt to rescue the little girl as well. Moreover, the results of this neglect is that the Monster becomes enraged with his reaction the people's reaction to him and ends up slaughtering directly or indirectly all of Frankenstein's family. After all, Shelley writing at a time of an emerging philosophical class and surrounding ideas of, for instance, the tabula rasa, whereby man is born in as 'blank-slate' so to speak, but one's actions, one's personality are moulded by one's experiences. Hence, Shelley is not only presenting the society's problem of marginalising minorities, intensify the immorality of it, she is emphasising how it can have unimaginably harsh consequences.

In 'Never Let Me Go', Ishiguro also presents society is too readily accepting the marginalisation of minorities but presents this more effectively and more realistically for a modern readership today in terms of presenting it in a more pressing way. For instance, in whilst Shelley uses the supernatural voice of Frankenstein to convey the fact that the Monster is rejected despite him not being too different from ourselves in the form of his
elgant narrative voice, Ishiguro also uses narrative voice but in a more dramatic and apparent way by the crafting Kathy's voice that is more subtle and passive though he uses euphemistic and emotive language and the use of emphases, for instance, labelling the allegedly well-slaughterhouses where the cows have their body parts extracted as 'recovery centres' when they are pressed into being so. The cows' acceptance willingly that they are destined to be humiliated is indicative of the indoctrinated nature of society, whereby the certain marginalised workers are simply accept their fate without retaliation. Understanding that leads to a comprehension that they have been brought to such positions. Thus, while Ishiguro's reinforced ideas can be reinforced as being genuine concerns that have indeed materialised before. The case of the Tuskegee Syphilis Syphilis suffers in the 1970s are such an example. Clearly, the marginalised black people were lied to and indoctrinated into being experimented on. Therefore, whilst Shelley, through dramatic language and bold contrasting imagery with an elegant and essentially eloquent narrative voice of the Master presents the marginalisation and victimisation of society, Ishiguro presents the same idea, but through a more subtle theme of passive indoctrination and a narrative voice of Kathy.
Another set of conflicting ideas presented by Shelley is that
of society being too ambitious and desiring it acceptable
to take dangerous pursuits beyond the point of reason and from
their failing to take responsibility. For instance, Shelley makes
excellent use of setting to describe how Captain Walton
overreached his ambitions and abilities to the end up in a
state of neglect, loneliness, and isolation. For instance, in his
fourth letter to his sister, Mrs. Sanfield, Captain Walton describes
the vast, and unexplored plains of ice that, which seemed to
have no end. Shelley’s use of hyperbole and imagery of the
sublime shows the extent to which Walton’s personality and
is dwarfed by his surroundings: It is there is so much
ice and yet he feels he is alone, as professed by his disowning
that ‘I have no friend’. Shelley writing at a time when two
years prior to the completion of her novel in 1818, wrote a
ship sank under the royal command of a Captain Living
sank in its similar attempt to explore the Arctic
Arctic.
Thus Shelley would have been well acquainted of the
calls of society taking her ambitions and desires
too far and Shelley highlights this fact, through her use of
imagery.

Frankenstein, in this novel, Shelley also presents the idea
that society take her ambitions too far. Likewise, she uses
the setting of Mailston to present how the chases are never
safe from the harsh real realities of what is to await them.
For instance, Huxleyan is described as being living 'little white prefab buildings, with gardens and parlours' but by use are now using the more subtle setting rather than the dramatic sublime that Shelley uses. Ishiguro more convincingly creates a more disturbing desolate and dystopian description of the fate of the classes. Society's desires have brought the classes to their deaths, and any attempts to disguise this fact through attempting to improve their lives, do not hide the fact that the classes will die. Therefore, Ishiguro tends towards a more subtle but equally and if not more so, powerful use of setting to describe how society is creeping.

Thus, in conclusion, both Shelley and Ishiguro present contrasting conflicting ideas about society through differences in use of methods: although they both tend to agree that society marginalises minorities, they differ in the dramatic nature of their presentation of this, and the extent to which society wreaks itself. After all, Shelley was writing at a dramatic and important period of history with the French Revolution's having just ended; whilst Ishiguro adapts for effectively to a modern audience.
Script 8: Question 9 – Dracula and Beloved.

Text 1: Dracula

Text 2: Beloved

"His right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white night-dress was smeared with blood."

- Dracula’s assault of Mina Harker, Dracula

Lucy Westenra is presented as the typical, archetypal Victorian Virgin. Narratively speaking, she exists within the novel simply to be turned by Dracula into a vampire, and then killed - giving the various male heroes (and Mina) reason to hunt down Dracula. Lucy Westenra is the typical damsel-in-distress, up until she is turned into a sexually-liberated vampiress, which in the 1890s, when the book was written, would have been considered bad. As such, Lucy exists as a victim throughout her course in the novel, and dies as a result of the male heroes being unable to save her, as she stands no chance of saving herself from Dracula.
In contrast, Slette is independent, proud and strong-willed, and whilst she is the victim of many tragedies throughout the text, it is up to herself to save both herself and her children from them. Upon seeing Slette again at the beginning of the text, Paul D says, "Never thought you'd make it. Running off pregnant", Paul D didn't believe that she was strong enough to survive on her own, whilst pregnant, after escaping Sweet Home, a feat none of the other male characters managed. Whilst Slette is presented as a victim of tragedies, like Lucy, unlike Lucy, Slette is able to stand up for herself, without needing to be saved by anyone else.

Lucy is presented as a dependent victim, a result of the era, 'Dracula' was written. The idea of a strong female character, like Slette, would have been shocking and horrifying to male Victorian readers. Indeed, even Mina, a character who is similarly victimised as Lucy (see quote at beginning of essay) and never questions, but supports the Victorian patriarchy, was found shocking to many male Victorian readers, who were disturbed by her intelligence and strong-willed. Van Helsing says of her that she has, "a man's brain", extra and suggests that Mina may be smarter than some men - further shocking Victorian men. It is this attitude that causes Lucy and Mina to be victimised in the way that they do.

Furthermore, Lucy and Mina are both victimised by
Dracula, solely for being female - he attacks and feeds on the for being a female, this act being an allegory for sex, which wasn't allowed to be openly discussed in sexually-repressed Victorian England. Sethe, meanwhile, is victimised for being black slavegirl in mid-1800s USA, her victimisation is not related to her gender, and actually seems to be less of a victim at times by the male Paul D. The only time Sethe is singled out as a victim is by Beloved, her parasitically feeds on her energy. This only occurs as a result of Sethe being female, but her own actions in murdering Beloved.

Whereas Lucy is a passive character, being attacked and protected, but not doing anything herself - Sethe is an active character, Beloved's death is directly caused by Sethe, as she attempts to "put [Beloved] where they'll be safe".

Like Lucy, Baby Suggs has little control over her own fate. Unlike Sethe, Baby doesn't escape and take her own freedom, she is bought by her son, Halle. "She tells herself she's taken 'cross the river", Baby doesn't leave Sweet Home because she wants to - she does it because Halle wants her to.

Also like Lucy, unlike Sethe, it is not because of Baby's actions that her 'big old heart quit'. It was Sethe's choice and actions, the Sethe's killing of Beloved and subsequent arrest, that broke Baby's heart. Like Lucy's mother, who's heart gave in after seeing Dracula's wolf break down the window - Baby is just a passive bystander, who is left broken from seeing somebody else's actions.
Mina, too, is assaulted by Dracula, not due to any fault of her own. The vampire hunters chose to live Mina in the asylum, and excluded her from their plans against Dracula in order to protect her, but unwittingly left her unprotected when Dracula broke into Seward's asylum.

However, unlike Lucy, both Mina and Baby go on to help defeat the eponymous monsters of Dracula and Beloved respectively. Mina uses her new psychic link with Dracula to locate him, to hunt him down – Baby, from beyond the grave, helps Denner to escape 124, and then Baby suggests 'laughter, clear as anything,' the only appearance Baby makes in the present is to encourage Denner to go out into Cincinnati, which in turn leads to the black community visiting 124, and the downfall of Beloved. The texts present both Baby and Mina as victims, passive in the inflicting of their tragedies, but both manage to have a major impact on the later part of the story; without Mina's help, the vampire hunters wouldn't have found Dracula; without Baby's help, Denner wouldn't have managed to leave 124, and Setters would have remained tormented by Beloved.

The main difference in the presentation of female characters as victims in the two texts, is that in 'Dracula', Lucy and Mina are both victimised for being female, whereas in 'Beloved' the characters are victimised upon being slaves and
and ex-slaves - their gender bears no relevance. This shown through Paul D being victimised just as badly as Sethe. Like Sethe, he was raped (Sethe by School teacher’s nephew; Paul D by Beloved). He was also further abused as a slave and left with psychological scars. Everything that makes a female character a victim, also victimises the male characters.

In ‘Beloved’ the effects of the traumas the characters go through are presented more realistically than in ‘Dracula’. Both Sethe and Mina became victims with psychological and physical scars. At the end of ‘Dracula’, upon the count’s defeat by the male heroes Jonathan Harker and Quincey Morris, Quincey says, “I see the snow is not more stainless than her forehead! The curse has passed away.” Upon the death of her ‘victor’ Mina’s physical scars vanish as if they were never there - she is presented as no longer being a victim, she was saved by the male characters. However, at the end of ‘Beloved’ Sethe is left more broken than ever, lying in the bed Baby Suggs died in - like Baby, Sethe’s heart is close to breaking. Beloved has gone, schoolteacher is never coming back, yet Sethe still has her chokecherry tree scars on her back. Paul D says to her, “You your best thing, Sethe. You are.” Sethe is still a victim of her tragic past, but with Sethe has to forget about this and move forward, she is her best thing, and that happiness she deserves to seek her own happiness.
In both 'Wuthering Heights' and 'A Thousand Splendid Suns' marriage is shown to be a necessity for women to live a useful life and so they could fit society's expectations. In 'Wuthering Heights', Bronte is shown to portray this through the love triangle of Catherine, Edgar and Heathcliff. Throughout the narration of Nelly the audience see the relationships of these three characters unfold, and their emotions towards each other. In chapter 9, Nelly and Catherine are shown to be having a conversation whilst Heathcliff is sat in the chair eavesdropping. Catherine says to Nelly, "but he is handsome, and pleasant to be with. So young, and cheerful... And he will be rich, and I shall like to be the greatest woman of the neighbourhood." Catherine decides to marry Edgar due to his social status and wealth, denying Heathcliff even though she loves him. In the 1840s, for a woman to be respected she had to be compliant, dignified and had to either..."
been born or marry into a wealthy family. With the death of Mr. Earnshaw, the family began to lose their social status, and Catherine chose to go with her head rather than her heart. The adjective "greener" to describe Catherine shows how for a successful life in a young aristocratic woman’s eyes, you had to marry a wealthy and well-respected man in order to keep your social status. It was society's expectation that a marriage would join two families together and a woman would decide who they would like to marry. However, in 'A Thousand Splendid Suns,' the audience sees how marriage in Afghanistan was forced and unable to disagree or agree to whom they wanted to marry. This can be seen through the characters Mariam and Laila. With the death of Nana, Mariam has nowhere to go so goes to live with Laila. However, this soon changes when Rasheed’s wife refuse to give Mariam refuge and she is forced to marry Rasheed. Taking Laila’s relationship, the audience could say that her relationship with Torgil and Rasheed somewhat mirrors the relationship of Catherine, Edgar and Heathcliff. Laila and Mariam are talking at the end of Chapter 29: Mariam of getting married tells Laila about Rasheed’s intentions. Laila replies with “He can have it now... My answer is yes.” The tone
of urgency shows how Laila feels that this is her last chance to live her life due to the loss of Fatima and Babi. Marrying Rasheed is seen to be her last resort. The lead now emphasizes this urgency and shows how little thought has gone into this answer. Laila here is shown to have the same traits of a typical Afghan woman: compliant, inferior and weak. I think Brooks and Hosseini have chosen to present these characters in this way to show the harsh sacrifices that had to be made in order for a woman to live a fulfilling life.

In both texts, the writers also show marriage to have aspects of abuse and conflict between the characters involved. In ‘A Thousand Splendid Suns’ Rasheed is seen to be the abuser. Once Mariam is unable to conceive and carry a child for Rasheed she is no longer needed and becomes disposable. Mariam begins to be a human punch bag. “His powerful hands clasped her jaw. He shoved two fingers into her mouth and forced it open, then forced the cord, hard pebbles into it. Then he was gone, leaving Mariam to spit out pebbles, blood, and fragments of bone between moans.” This quote shows the domination and of Mariam’s character showing how men were
able to abuse and manipulate their wives in order to gain their attention and compliance. In Afghan society, men were able to abuse their wives physically and mentally and receive no punishment. The society was patriarchal, leaving women to be the sufferers. The violent verbs "clapped," "cried," and "forced" highlights a man's place in society. It also shows the brutal abuse that many women faced daily as Hosseini includes every detail, leaving none for interpretation. Hosseini allows the audience to have a front seat to see how these marriages were like behind closed doors. These verbs could also infer a foreshadow the scenes in the book where Rasheed beats both Laila and Omid by force and sexually abuses them. The form of physical abuse can also be seen in "Wuthering Heights" through the characters of Heathcliff and Isabella. One night Isabella is seen to run across the moors to speak to Nelly about the insinuated abuse that Heathcliff had given her previously. Isabella says to Nelly, "Monster! He's not a human being... I gave him my heart, and he took it and pinched it to death... He was worried to forget the first Prudence... and proceeded to murderous violence." The ominous and enigmatic sentence "Monster!" shows how fearful and disgusted Isabella is with Heathcliff's actions.
The adjective "murderous" suggests how Heathcliff's anger was not infatuated by the intent to kill. At this point, the audience are fearful for Isabella as we see a dramatic change in Heathcliff's character as he is consumed by jealousy. Both Bronte and Hosseini portray marriage in the same way and the graphic description of abuse shows the audience as abuse is shown to not only be present pre-1900's but also post.

Overall, the writers are shown to present forceful marriage in a negative way showing that in the past women were forced to marry for status, wealth, and possession. However, marriage in 'A Thousand Splendid Suns' can be seen to be a positive marriage through the characters Mammy and Gabi.
Script 10: Question 11 – Wuthering Heights and Mrs Dalloway

Text 1: Wuthering Heights (Emily Bronte)
Text 2: Mrs Dalloway (Virginia Woolf)

Notably, marriage is a concept within literature that is repeatedly associated with social gain rather than care. Bronte presents this through the superfluous courtship courtsship ceremony of Catherine and Edgar Linton which captures the ideology of the repressive at the core of the 1840s, writing 75 years later Woolf demonstrates that not much has changed since Clarissa’s choices to marry Richard Dalloway, simply for the purpose of obtaining security rather than opting for a passion driven relationship with Peter H中秋. Evidently women are still constrained by societal dictates and norms that persist in this hegemonic society and of which go to the extent of distorting women’s
experiences of marriage.

Woolf highlights women’s experience of marriage as being interconnected with a loss of identity and individuality. This is alluded to immediately by the opening lines:

“Mrs Dalloway said she would buy the flowers herself. For every had her work cut out for her. The door would be taken off its hinges”.

The woolf’s emphatic use of ‘Mrs’ presents to the reader a world where women are masked by their marital signature and are almost not their own beings but are simply perceived as their husband’s property. The husband’s name is the strongest insignia of patriarchal power. This concept is repeated again in the novel when Clarissa speaks about Clarissa being Mrs Dalloway, not even Clarissa anymore; this being
Mrs Richard Dalloway. Through the use of free indirect discourse, Woolf effectively gives an insight into the experience of marriage for women being one of marital isolation. In the same way, through the female protagonist, Catherine Earnshaw, Woolf decides to marry away to France captures the unique and turbulent experience of marriage that leads to Catherine's female hysteria and female madness and eventually her death.

'And he will be rich, and I shall like to be the greatest woman of the neighborhood and I shall be proud of having such a husband.'
she and formed part of a Georgiana protocol. Catherine disregards her transcendental love for Heathcliff as it would ‘degrade’ her to marry him even though she is aware that her love for him ‘resembles the eternal rocks beneath’ while her ‘love for Cinton is like the foliage in the woods: lose will change it.’

Furthermore, Brontë by writing Wuthering Heights in the form of an epistolary narrative, Brontë shows the reader different perspectives, experiences of marriage, for example in letters, we get an insight of her abusive and marriage to the byronic hero Heathcliff who asserts his Machiavellian nature within the marriage, one of which she describes him as a ‘cheer’ questioning whether he obtains any human qualities. The
Marriage becomes so intolerant that Isabella decides to leave nurturing Heights as a way to escape her oppression. This act of empowerment reflects the early stirrings of feminism during the time Brontë was writing the novel, through her influential book 'The Vindication of the Rights of Woman'. Similarly, in a similar manner, Woolf shows how marriage seems to constrain even people who do not conform to social norms. Though the character of Sally Seton, who Pamela is reminded of by a flashback, which in turn forms part of the modernist style of writing, that Woolf utilized to reflect the drastic changes during post-war London, toe moving away from a traditional form of literature with a linear plot and introducing within the modernist movement a style of writing that captured
the interior aspects of a character — in this case, the ‘most exquisite moment’ of Clarissa’s life which is the kiss that she shares with Sally back in Buxton, which perhaps mirrors Woolf’s own lesbian relationship with Vita Sackville. However, later on at Clarissa’s party, we are aware that Sally, marry’s and has ‘five boys’, which is ironic because it seems highlights once again patriarchal power.

Interestingly, Woolf’s statement that a female writer’s task is to kill the Angel in the house’ idea is subverted by the character of Clarissa as a menstruating nanopase woman through her sterile marriage to Richard Pallenberg in which she has to sleep in the attic because, according toduring the 1923 a nanopase was viewed
as a metaphorical death of a woman as it marked her fertility in the eyes of society however this is juxtaposed with the character of Elizabeth who is associated with the trope of pioneers which represent burgeoning sexuality. Conversely, Bronte does fall the act of killing the angel of the house by empowering the female protagonists within the novel. This is shown through the gunpowder imagery used to describe Catherine and how Edgar had a 'deep rooted fear' of 'sparking her 'wild and 'wicked' nature.
Exemplar Scripts
Commentaries
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| **Script 1**  | *Hard Times and The Color Purple Q1*  
A classic Level 2 response. Candidate makes some attempt to address the question focus but relies on retelling the plot. There is an overall lack of AO3 and AO2 is general with brief reference to how ‘Walker uses the character of Sofia’ to convey an idea about female power.  
The candidate tends to deal with the two texts separately which puts the AO4 marks into ‘limited’.  
**AO1, AO2 and AO3 – Level 2: 11 marks**  
**AO4 – Level 1: 2 marks** |
| **Script 2**  | *Hard Times and The Color Purple Q1*  
There are some attempts to raise the level of argument at times to enable just placing the response into Level 3. Some relevant examples are also cited. The awareness of writers’ craft and context is more ‘general’ overall e.g. candidate passes brief comment about ‘post slavery America’.  
One clear and relevant connection is made in relation to how the texts address either gender and class or race. However, this example helps to raise the AO4 mark from Level 1 to 2.  
**AO1, AO2 and AO3 - Level 3: 15 marks**  
**AO4 – Level 2: 3 marks** |
| **Script 3**  | *Frankenstein and The Handmaid’s Tale – Q7*  
The candidate tries in part to answer the question, but is not consistent in their approach. The response drifts into narrative and requires much closer reading of both texts.  
Only general comments in relation to craft are offered – occasional glimpses of an attempt to explore a choice of method e.g. different narrative perspectives.  
General observations are made about the contextual links such as the use of epistolary form in Gothic period.  
Straightforward, undeveloped connections made between both texts.  
**AO1, AO2 and AO3 - Level 2: 13 marks**  
**AO4 – Level 2 : 3 marks** |
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<td><strong>Script 4</strong></td>
<td><em>Frankenstein and The Handmaid’s Tale – Q7</em></td>
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<td>Clear textual knowledge with references made in support of the candidate’s argument. Equally clear examples of contextual influence, e.g. death of Shelley’s mother and creature’s feeling of abandonment. When addressing AO2, there are some brief comment on narrative and a reliance on word-level explanation which places the response lower within Level 3.</td>
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<td>Note the somewhat deceptive use of comparative vocabulary. The connections are at best straightforward with texts often being discussed separately.</td>
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<td><strong>AO1, AO2 and AO3 – Level 3: 18 marks</strong></td>
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<td><strong>AO4 – Level 2: 4 marks</strong></td>
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<td><strong>Script 5</strong></td>
<td><em>Frankenstein and Never Let Me Go – Q8</em></td>
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<td>The candidate made a clear attempt to provide an argument, albeit not fully developed. There was a clear sense of the writer at work, but inconsistent.</td>
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<td>A couple of contextual comments were made, but not balanced across both texts and mostly focused on religion.</td>
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<td>Clear connections made with relevant supporting examples.</td>
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<td><strong>AO1, AO2 and AO3 – Level 3: 18 marks</strong></td>
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<td><strong>AO4 - Level 3: 5 marks</strong></td>
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<td><strong>Script 6</strong></td>
<td><em>Frankenstein and The Handmaid’s Tale – Q8</em></td>
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<td>This response offered a confident argument with varied textual examples. The candidate addressed a range of methods demonstrating effective awareness of how both writers crafted their work. There was a similarly consistent approach to the exploration of contextual influences on both texts.</td>
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<td>Clear connections made with relevant supporting examples, but not integrated with consistency thus limited to the top of Level 3.</td>
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<td><strong>AO1, AO2 and AO3 - Level 4: 28 marks</strong></td>
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<td><strong>AO4 – Level 3 : 6 marks</strong></td>
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### Examiners' Commentary and Marks

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| **Script 7**  | *Frankenstein and Never Let Me Go*—Q8  
The argument is consistent and effective but the discriminating choice of supporting textual examples and writers’ methods enables this response to be placed at low Level 5.  
This recognises the candidate’s attempts to evaluate such as the observations relating to the choice of settings with Shelley’s focus on the sublime and Ishiguro’s rather bland descriptions of the pavilion. There are consistent examples of contextual influence, including a sense of readers over time.  
An impressive, consistent integration of the connections between the texts.  
**AO1, AO2 and AO3 - Level 5: 31 marks**  
**AO4 - Level 4: 7 marks** |
| **Script 8**  | *Dracula and Beloved*  
On the cusp of Level 4 with candidate offering an effective argument and a range of textual examples. In terms of AO2, unfortunately the candidate tends to refer to the characters as if real people. References to context are clear but repetitive e.g. ‘shocking to male readers’.  
Sustained integration of connections, making this the strongest AO.  
**AO1, AO2 and AO3 - Level 3: 20 marks**  
**AO4 – Level 4: 7 marks** |
| **Script 9**  | *Wuthering Heights and A Thousand Splendid Suns*  
There certainly is evidence of a clear question focus with relevant points being made regarding the experiences of marriage in both texts.  
However, the other AOs are not as consistently addressed with AO2 focusing on the effect of word choice, e.g. ‘the lexis now…’ and AO3 is more general with observations about compliant women. Yet thinking of best-fit approach, there is enough evidence of clear AO1 to bring this response to low Level 3.  
Straightforward examples of some connections between the texts.  
**AO1, AO2 and AO3 – Level 3: 16 marks**  
**AO4 – Level 2: 4 marks** |
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<td><strong>Script 10</strong></td>
<td><em>Wuthering Heights</em> and <em>Mrs Dalloway</em> Q11</td>
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<td>Candidate evidently engages with the texts and provides an effective argument with consistent supporting examples. There is very secure use of literary terminology. Range of methods addressed and contextual influences explored and pleasing to see some literary context.</td>
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<td>However, there is an imbalance in the treatment of AO2 / AO3 for <em>Wuthering Heights</em>. Thus the response is placed near top of Level 4 rather than 5.</td>
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<td>AO4 is strong in terms of comparing how both texts treat the subject of marriage and particularly interesting comparison of how writers address the notion of the ‘angel of the house’.</td>
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<td><strong>AO1, AO2 and AO3 – Level 4 : 28 marks</strong></td>
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<td><strong>AO4 – Level 4 : 7 marks</strong></td>
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