A Level English Literature

Summer 2018 Exemplars

Paper 2: Prose (9ET0/02)
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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Literature Paper 2: Prose (9ET0/01).

- The responses in this pack were taken from the Summer 2018 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 the English subject advisor team on [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)
Exemplar Scripts

Script 1: The Picture of Dorian Gray and Dracula

Script 2: Wuthering Heights and Tess of the D'Urbervilles

Script 3: The Handmaid’s Tale and Frankenstein

Script 4: Wuthering Heights and Mrs Dalloway

Script 5: Wuthering Heights and Mrs Dalloway

Script 6: The Picture of Dorian Gray and Dracula

Script 7: Frankenstein and The Handmaid’s Tale

Script 8: The Picture of Dorian Gray and Beloved

Script 9: Frankenstein and The Handmaid’s Tale

Script 10: Wuthering Heights and Tess of the D’Urbervilles
In both 'The Picture of Dorian Gray' and 'Dracula', the writers strongly present the dichotomy between good and evil as a key theme throughout, linking heavily with the conventions of the gothic literary genre at the end of the 19th century. Both writers present good and evil through the duality of characters such as Lucy or Dorian, and the influence of external forces, and both present ideas relating to the setting; however, Stoker and Wilde differ in their presentation of religion in the fight between good and evil, with Stoker leaning towards a more didactic religious message. Nonetheless, in both novels, the year away from the point of good vs evil can easily be seen as influenced by fears and anxieties at the turn of the century.

Both Wilde and Stoker present the tension between good and evil, using characters, duality, and influence. In Dorian Gray, the duality between Dorian's outward appearance and the portrait representing his soul, is heavily symbolised by the contrast between good and evil. Whereas externally he appears 'The Handsome', this mask emanates a strong sense of Hellenic beauty in its allusion to ancient Greek mythology. The portrait displays a 'liar's' form, not a torturing
Corey in the North' this is exemplified by the contempt he feels between his portrait and his grandfather, who had been so dear to him. By associating the portrait, in the same room, with evil, and then with good and evil in one character, the portrait, in effect, serves as a comment on Lord Henry. Lord Henry can be seen as the influence of such evil qualities in Dorian; he advocates for a 'new hedonism' and serves as an example of Dorian's idea that 'there is absolutely nothing in life but youth.' These hedonistic ideals link into the years of moral decline at the end of the 19th century, as well as Wilde's own association with the aesthetic movement. The result of this is that Dorian inadvertently makes a Faustian pact with Lord Henry's influence and Dorian's Faustian plan for the 'Stained Boyhood' to a life of evil and corruption. The repetitiveness of 'Stained' at various points to describe Dorian's
youth emphasises his former innocence, creating a lack of sensuous purity and naivety, which then influences Lord Henry's ideas, and gives way to the compulsory influence of the portrait, disturbing, like Lestat. Lucy in 'Dracula' is similarly influenced from 'good' to 'evil'. Dracula, described with a 'lofty, domed forehead', is marked out to the reader as an evil character immediately through the reverence tophysiognomy, an idea prevalent in the 19th century to mark out criminals by facial features. Stoker establishes direct juxtapositions between Lucy's past and present, 'pure to voluptuous Wantonness', and 'pure, gentle [eyes] now full of Hell Fire'. This explicit reverence to 'Hell Fire' uses religious imagery to suggest that, under the influence of Dracula, Lucy has become a satanic and evil being—only emphasised by her horrific vampire state, which would be shocking to a Victorian reader with their ideas of the 'Angel of the House'. Stoker does this to didactically present Lucy, representing the 'New Woman', as receiving just punishment for her promiscuity ('Why can't they let a girl marry 3 men?'). Stoker uses juxtaposition, the evil Lucy with the good Mina, a

...using the technique of 'doubles',

...
"real among women" - "real" connotes superior sense of value and virtue. This is due to years culminating at the end of the 19th century - the '60s-decade - regarding moral decline and secularisation. Unlike Wilde, however, good triumphs over 'evil' forces, presenting the suggestion that Stoker has written his novel for didactic purposes.

Both writers also use religion to encapsulate the fight between good and evil. In 'Dorian Gray', in Chapter 13, Basil symbolises the Christian 'good' whereas Dorian represents the agnostic and hedonistic 'bad'; he tells Basil paradoxically that 'each of us has heaven and hell in him' suggesting that good is already giving way to evil. Basil tries to use religion in order to fight Dorian's corruption: 'Though your sins be as scarlet, I will make them white as snow.' 'Scarlet' and 'white' directly juxtapose and are symptomatic of Wilde's aesthetic use of colour imagery to represent sin, desire and lust against lost innocence and virtue, respectively, linking to the agovemented imagery of stainless youth.
However, Bant yore, and is bullied instead, representing the hope of religion dying out in the face of secularisation. Their way
preachered by Bambu, keeping religious objects in long cedar chests, emblazoned
with a cross and his name on the geller book in which he cannot distinguish between ‘medieval saints’ or ‘modern gods’.
On the other hand, trying to Stoker’s moral
purpose to fight against secularisation, religion is instead triumphant in
‘Dracula’. The ‘cross of fire’ as one reflects
of the ancient Christian crusaders who
spread Christianity to new and untamed
lands, which is exemplified in Van Helsing’s
statement: ‘Like them, we shall travel forwards
the sunshine, and when then, if we fall, we shall in good cause’. This clearly
highlights the good moral purpose of
religion and the justification of
their violent actions as being a
higher purpose. For example, Arthur
was a ‘mercy-bearers’ (Alba); the compound
adjective ‘mercy-bearing’ explicitly demonstrates
their actions as a greater one, being a
good, civilised society against evil, and
present as a Christian sinner-like figure who is saved from damnation. Therefore, whilst both writers present religion in the fight between good and evil, both are onto different purposes and highlight different outcomes of a gir-de-sicle.

Similarly, both writers are setting in the presentation of good and evil. Like with dual characters, Wilde uses London to highlight Victorian hypocrisy in that the supposed goodness of its assumed appearance is merely artificial, covering up an evil hidden in the city instead. For example, Dorian's journey to the airport lends a minuet to a journey through hell, with 'gaint dark-shadowed archways and evil-looking horses' and a 'yellow man hanging loose in the sky', and even a bridge with 'orange sun-like foggy g- gone'. Whilst this explicitly references hell through its name, 'yellow' connotes a sense of sickness and disease whereas the personifying evil-looking horses is shocking and disturbing.
people are like 'monkeys apes',
reject to dominate in. In
Monk’s case, setting in that The
transformism represents the British
foreg economist colonialism and
orientation. The castle is explicitly
described as a place of evil and
suicide, and degeneracy to
attitude: the film reaches the danger
in Dunsled clear. Moreover, the
introduction of the ‘giant hidery
blue green’ the graham alliteration
highlights the supernatural and
evil supernatural quality of the
place, coupled by the terrifying
and claustrophobic ‘blue grotto’,
which all works together to present
Hamlet’s journey into Denmark—
as one ag end.

Overall, Wilde and Nokes both
bravely present good and
evil as dual qualities existing
at the end of the 19th century;
however, due to the anxieties
surrounding moral decline and
secularisation of the fin-de-siècle
exit is perhaps more widely
explored. Whilst Stoker didactically
presents good triumph over evil,
Vitell is perhaps more successful in
displaying the realistic end vibes of
the Decadent movement.
The idea of journey's born in a literal and metaphorical sense play a key role in both 'Wuthering Heights' by Emily Bronte and 'Tess of the d'Urbervilles' by Thomas Hardy. Although born enemies, chose to journey their works on a road in which they never lived more than. The road to Yorkshire for Bronte was Hardy's fictional land of Wessex representing areas such as Suffolk and Essex. The theme of journeying within novel places is key to the development of character and place within the novels. Where Hardy based his on his journey of one girl and her struggles, Bronte explored the more significant idea of a new linear journey through the generations of Jennys. This perhaps changes what needs are illustrated in the novel, leading us to choose but is born the author demonstrated to the reader the importance of journeying in bringing about the events and subsequent narrative of the novel.

The books differ hugely in their presentation of journey. A literal journey of real characters. In 'Tess' the very character of the book suggests the movement of the journey - the woman's name 'Tess' in the novel's title suggests 'to the maiden' to 'jungliment' representing a series of phases of 'Tess's life as the journey from place to place. Journey is key to understanding how Tess develops and why she is doomed as Hardy suggests 'to be created (by) by the wrong man'. Therefore as readers we take on the journey so well through Hardy's use of nature imagery. Along with Tess we witness "Only creeping upon her unwalled" and we too experience the juxtaposition of the "vivid green moss" and "warm..."
**Trollope's Journeys vs. Hardy's Journeys**

In contrast to Trollope's emphasis on "declared drum" and "rain fighters," Hardy uses internal, constant imagery surrounding nature to engage the reader more deeply in Teds' physical journey. So that we too must feel her suffering and hardship.

This is in complete contrast to "Wuthering Heights," in which Emily Bronte keeps her readers trapped in her isolation, the world is left to our imagination. Journeys away from Wuthering Heights are always accompanied by Bronte's use of poetic fantasy. "The storm rumbled over the Heights in full event." When Heathcliff's heart is broken and "the weather broke, the wind shifted." He comes back with a vengeance.

This was a masterful use of rain and water to show a physically journeying away from the world. The idea of danger and destruction and so we much like the characters. e.g. Melly Den are forced to remain behind in isolation as people journey away. Interestingly, whereas Hardy's use of travel allows the reader to relate to and hence feel sympathy with Teds, So to does Bronte's rejection of travel. Allows us to understand the processes of isolation in her characters. Therefore although the purpose is different - Hardy wishes us to understand the hardships of life continuously burdened with violent change, whereas Bronte wishes us to explore the effects of isolation on humanity. Where travel journeys are still explored by both as a way of forcing the reader into new positions of the character...
and therefore gaining understanding as to the key themes they wish to explore.

It is perhaps unsurprising that Bronte chose to imbue her character Catherine Earnshaw with this sense of a child and nurturing the woods and indeed this love of nature over human society comes through strongly through characters such as Cathy “I was a girl again half savage.”

To some degree this nurturing of a nature and character can also be seen in Tess, where Hardy mirrors Tess’ physical journey with a metaphorical one that we hear almost entirely through Hardy’s use of a narrative voice. Key parts of Tess’ development, her journey and growth are reflected in nature and through the use of Hardy’s voice, we as readers are taught to make the connections between key phrases and what they might signify for Tess. For example. On reading Angel Hardy states that “they come converging under some invisible law as surely as two beams in one voice” and this idea of Hardy’s authorial intervention and foreshadowing suggests he importance and perhaps even inevitability of the prose in her journey. It is also important that Tess’ metaphorical journey perhaps so rarely tragically appear already set out for her as Hardy’s use of foreshadowing suggests “I think you are lying on an altar” “An impossible social chaos was now to divide us” “It was to be.”

This idea of being unable to escape the pain lashed out for you.
The theme of the supernatural in Bronte's works is evident in "Wuthering Heights," although unlike Hardy, it is not solely used for predicting the development of characters but rather as a tool for exploring the psychological and emotional states of the characters. Bronte's unique use of the supernatural elements in her work is further explored in "The Tenant of Wildfell Hall." The novel's setting, a haunted house, serves as a metaphor for the characters' inner conflicts and their struggle for identity. Bronte's use of the supernatural is not merely for shock value but for a deeper exploration of the human condition.}

Metaphorical journeys are also a recurring theme in Bronte's works. In "Jane Eyre," the character of Jane Eyre goes on a journey of self-discovery, moving from the restrictive environment of Thornfield Hall to the freedom of the moors. This journey is not just physical but also emotional and psychological, reflecting Jane's growth and development. Similarly, "Wuthering Heights" explores the journey of the characters as they navigate the forces of nature and society. The moors, wild and untamed, symbolize the characters' desire for freedom and their struggle against the constraints of the social order.}

In conclusion, Bronte's use of the supernatural and metaphorical journeys in her works provides a rich tapestry of themes and ideas that are both timeless and relevant to contemporary readers. Through her powerful characters and vivid descriptions, she invites us to join them on their journeys of self-discovery and to reflect on the universal truths about love, redemption, and the human condition.
Brontë although her characters undergo many metaphorical journeys, e.g. from sanity to madness or even from life to death, they are destined to remain trapped by the power of the moors and the isolation from society. As a result, they are: unscathed. The authors do however have different intentions. Hardy seeks to make a social criticism through his portrayal of journeys as a manifestation of destiny - what society pre-determines you are, good or bad, no matter your own character. Although he does so, as he is stated in “a poor man, a so-called untried virgin” - her journey will remain one of research and discovery. As a result, Brontë in the Bronte novel explores not society as a whole but rather the individual human nature. That her characters are trapped is not a reflection on society but rather their self-imposed exclusion from it. As a result, their journeys will always keep them trapped outside looking in - in沿着 this case quite literally.

Interestingly, also where the journeys of the main characters might end with the end of the book, both authors suggest a cyclical nature to the idea of journeys, where they are taken up either by new characters or continue to be lived after the final page. The endings mirror each other in this regard - Angel and Liz in “The Mirror-Catching” and “Benediction” as a young generation takes up the journey. In contrast, Brontë even goes so far as to hint towards a journey even death with her final line “how anyone could imagine a quiet death” to a dreamsome journey. It which
In Student in our unreliable narrator. Therefore although journeys are used to represent society in one and violation in another (surprising indeed) Bronte and Hardy appear to agree in their conclusions that we journey our life. So represented by our characters is very much typical and therefore passes our past we end up normal. Oscar new born Hardy and Bronte are journeys in new houses to express our and expose our feelings as an outsider to society. We as readers are meant to involve ourselves in the journey as characters undertake and therefore understand what while we explore an illusion is different, what may have we been doing. Suggest to make our journeys continue on and are very much beyond our individual control but are rather influenced by society, by people and time and even perhaps by fate: Journeys are key in understanding how we behave and how persons present never having life and death and change as we journeys new characters gain or inseparably link new all.
Script 3: Question 7

Please write the titles of your chosen texts below:

Text 1: The Handmaid's Tale

Text 2: Frankenstein

The sense of threat that Atwood's 'The Handmaid's Tale' and Shelley's 'Frankenstein' evoke in their readers is central to their implied messages of both atrocity. While threat manifests itself in the physical as well as the psychological in 'The Handmaid's Tale', it is wholly a product of science that transgresses a myriad of boundaries to include the social, moral and the religious. Although they may differ in their intended use of danger, both authors successfully draw the readers into the action and provoke important questions about the social potential for
This threat in our own lives.

This is a particularly potent agenda with Atwood whose dystopian Republic of Gilead is rooted in the systematic dehumanisation of women. This subjugation is epitomised through the physical violation of the Handmaids; Atwood makes clear to us the biological reductionism that is a central tenet of Gilead's doctrine. Through Offred's witty descriptions of the Handmaids as "two-legged wombs" and "ambulatory chalices" there is a chilling literalisation here in that "chalices" serve only to be filled, much like the wombs of the women. The irony of Gilead's pro-women rhetoric is made apparent here as Atwood shocks and bewilders her readers with this nightmarish, anti-utopian world as a warning of the potential repercussions of far-right
extremists in power. Thus, the heightened sense of threat is depicted as a probable reality since the return of right-wing political power in the West, including the elections of Reagan in the US and Thatcher in the UK, posed a threat to the liberties at the time. Atwood wrote, threatened to reverse the liberties we had achieved, such as the right to abortions.

It is not only a threat to the physicality that Atwood portrays; more subtly, the indoctrination of the women at the Red Centre emulates the psychological dangers of political extremism. This brainwashing is made clear when Aunt Lydia tells the women “Gilead is within you.” Parallels can be drawn here to the way Gilead violates the bodies of these women and claims their words.
as a "national property", hence they are quite literally operating "within" them. However, the undeniable reference to mental imprisonment is glaringly obvious in this statement, made legitimate and all the more horrifying in Gilead's blasphemous appropriation of the Biblical promise: "The Kingdom of God is within you" (Luke 17:21). Therefore, Gilead's master narrative of phallic power is based on Biblical principles which unwittingly create an even more menacing sense of threat since the women's minds are enslaved to androcentric political power that attempts to justify its rhetoric as Christian.

Religion as a source of threat is also addressed by Shelley, who conveys her protagonist Victor Frankenstein's journey through transgression. Victor's relentless desire to "penetrate the secret of nature" however, as well as
usurping the role of God in creating life. Victor usurps the role of women; his desire to "penetrate the secrets of nature" is symbolic of his obsession with this Promethean pursuit. The phallocentric verb "penetrate" additionally has its parallel in the violation of the handmaids in 'The Handmaid's Tale', as well as the marginalisation of all the female characters in 'Frankenstein'. Ultimately, Shelley conveys a threatening desire in Victor ignore his biological role in creating life. It is interesting to note that the feminist, neo-Freudian concept of "womb envy" is perhaps an explanation of Mary's Shelley's own ordeal. After suffering many miscarriages, miscarried pregnancies, perhaps Shelley felt a threat to her femininity in a society where emphasis was placed on women
as child-bearers. An interesting perhaps Shelley attempted to cope with this threat by attempting to normalise her womb envy through Victor, since both her and her protagonist share the natural incapability to create life.

Victor is not the only character who poses a threat to the natural order of the universe; Shelley portrays the creature as being at odds with societal expectations simply due to his appearance. The platitudinous epithets used to address and describe him recur throughout the novel: "wretch", "deamon", "monster". Since his uncomely appearance does not subscribe to the societal emphasis on superficiality, the creature becomes a devasted outlier, perhaps this is a warning from
Shelley that shunning people simply based on their appearance is a threat to our humanity. Much like the creature is dehumanised through these cutting words, but himself remains nameless, we ourselves become unhuman when we attempt to box people into distinct categories.

Ultimately, threat is a feeling.
Question 12:

Power is a prominent theme throughout both 'Mrs Dalloway' by Virginia Woolf and 'Wuthering Heights' by Emily Bronte. It is presented in many parts of both novels including the lack of power in some female characters including Cleaissa, Rezia, and Lady...
Britten, however, all of these female characters also show present power in some way. In 'Wuthering Heights', power can be seen through female characters such as Catherine and Isabella. Virginia Woolf uses the structure of Stream of consciousness to give insight on to the inner workings of the eponymous character of Clarissa Dalloway. Where as, Bronte uses Chinese box structure which could mirror the complexity of not only the character but also Bronte's own mind. 

Woolf creates the character of Clarissa Dalloway to be the stereotypical upper class female of the time. Being a Georgian novel, Clarissa is seen to follow the proper protocol and social etiquette that is expected or her in this upper class society. However, in this role, we see her character to have almost a lack of power. This is highlighted in the significant reference to 'Not even Clarissa any more... Mrs Richard Dalloway'. This suggests that through marriage, she has lost her identity which has left her powerless. Also, her marriage seems to lack passion, this could be stem from her decision to marry Richard Dalloway and Peter Walsh due to Richard being able to give her status, financial security and stability. In post-war Britain, women lived still in a patriarchal society dominated by men where women must rely on men to protect them and give them security this presents
power in 'Mrs Dalloway' due to women having no power in society as must rely on men.

Likewise, in 'Wuthering Heights', Catherine has a choice of marrying Heathcliff while her love is like the 'eternal rocks', which suggests passion, true love or where Edgar where her love is like 'foliage of the waves' which will 'change our lives' to the significant response to Edgar making her 'the greatest woman in the neighborhood' showing, like Clara, society pushing her towards marrying for status and financial security rather than love and passion. This further highlights women's lack of power in society, although 'Wuthering Heights' was written before 'Mrs Dalloway', the Victorian era was still a patriarchal society in which men were dominant.

Furthermore, Brontë uses the character of Isabella to present power. Although some critics do not agree with this, Isabella shows power through her 'living alone' in London with her son Linton. This presents a sense of power as women living in Victorian era relied solely on their husbands to provide for them and their child and therefore Isabella shows power and strength in living alone with her son.

However, in 'Mrs Dalloway', the character of Luculia
Clearly she is a 'disappointment' as she will not have children. Such a statement represents women's role in society at the time as getting married and having kids was what women were expected to do, and if she couldn't do this she was a disappointment. This suggests a lack of power as she is now left alone in London and will be viewed with suspicion due to her being foreign, she has no children and her husband has committed suicide.

Furthermore, in 'Mrs Dalloway', the character of Lady Briton presents power in both ways. On one hand, she is a woman in public, often 'talked like a man' and was highly respected from the likes of Richard Dalloway. This shows her to present power as this was unusual for a woman to be part of the establishment in post war Britain. However, we also see her lack of power in her reliance on Hugh Whitbread to craft her letter as she needs 'the art of writing letters', but also due to the fact her ideas, although maybe good, would not be taken seriously due to her gender. This clearly presents power as women socially seem to have very little power.

However, in 'Wuthering Heights', Catherine seems to present power through her protest of refusing food and the interesting reference to 'I'll break their hearts by...
breaking my own. This presents power in a way that
Catherine can manipulate the men in her life to
do as she pleases, or she will seriously hurt herself.
This suggests Catherine does not always follow
societal norms due to her more fierce and
free persona. This persona is mirrored through
the setting of the moors as this is where the
characters can be free and dramatically act how
they want. This is linked to Bronte’s personal context
due to her childhood through to adulthood growing
up on the Yorkshire Moors. This further highlights power as
the power Catherine has is due to her straying
from social expectations of women in society.

Additionally, this straying from societal
protocol is seen through Clensey’s romance with
Selly Seton, the fact that her kiss with Selly
Seton is the ‘most exquisite moment’ of her life
presents power as not only men homo sexual
relationships frowned upon in Georgian society,
but were actually illegal, so Clensey is presenting
a power as going against what is expected of
her. However, this moment is interrupted by male
presence. This suggests that although women may
gain power, they will always still be overpowered by
men as we in a patriarchal society. This relationship
with Sally Seton reveals Woolf's homosexual affair with Vita Sackville-West during her marriage to Leonard Woolf. This relationship almost seems to empower women as going against what is expected of them.

A power is a theme that can also be presented through the individual contexts of the author.

It could be seen to be ponerous when she describes her 'sheets' bedroom, this showing after her illness, she has no control over what she is merely putting upon herself when could represent getting closer to heaven which show her lack of power over her life.
Script 5: Question 12

Please write the titles of your chosen texts below:

Text 1:
* Wuthering Heights, Emily Brontë

Text 2:
* Mrs. Dalloway, Virginia Woolf.

* Gender power - women's diminished power
* Class power - money for status
* Power of love

Power is a prominent theme in both Emily Brontë's 'Wuthering Heights' and Virginia Woolf's 'Mrs. Dalloway', especially regarding the power of gender, class, and the influence that the power of love has on these. Power is a very prominent theme, especially as both Brontë and Woolf are female authors who suffered as a result of a lack of power due to their status in society as second-class citizens as a result of the patriarchal society in Victorian society.
As a result of her lack of power as a woman in Victorian society, Bronte and her sisters wrote all their novels under pseudonyms (Ellie Bell, in order to be taken seriously as authors. Although Woolf did not have to do this due to slight progress in society, she found herself powerless as a result of her poor mental health and committed suicide. Both authors use their novels as platforms from which they can highlight the issues caused by a lack of power.

Power in gender is one very prominent theme. It links the two novels with both containing female characters who suffer as a result of a lack of power. In 'Wuthering Heights', the character of Catherine Earnshaw has little power as a woman due to the patriarchal society but aims to gain power and security through her marriage to Edgar Linton. "He will be rich and I should like to be the greatest woman of the neighbourhood" is the reason Catherine can think of for marrying him. This highlights just how much of her power was in choosing a husband as a Victorian woman. Yet the power of the love she has for Heathcliff is very much due to the strongest and most passionate in comparison to her love for Edgar as Catherine confesses her "I am Heathcliff". Many critics argue that both the characters of Catherine and Heathcliff are doubles of
each other, without one the other is fragmented. This statement shows just how overwhelmingly pure Catherine’s love for
Heathcliff is “more myself than I am” suggesting that their
souls have become so intertwined that they’re both powerless
as a result of the magnitude of their love. Alternatively,
this statement can be viewed as a way of Catherine not
conforming to her role as a female as she’s herself as
not fitting in with what it means to be female. This can be
seen when her brother “Hardly named a fiddle” and “she chose
a whip” as a present from their future husbands when
they were children. This shows a switch in the power
dynamic between male and female, suggesting that Catherine
is a more progressive female, one who doesn’t accept
her role as a female in the patriarchal society and attempts
to switch the power dynamic herself. Brontë is perhaps using
the character of Catherine to show women what they could
become if they were as wild, and powerful and defiant as
Catherine. However, although readers today would accept this,
the Victorian audience was horrified at the content of and
the suggestions made by the novel, making it very
unpopular when it was first published and shocking.
That, despite Brontë’s efforts, society still had language
to go when it came to the equally distributed
power between men and women and upper and lower class,
which is why Catherine had to betray her heart
as it would “demean [her] to marry Heathcliff”.
In Wolfe's 'Mrs Dalloway,' the eponymous character, Clarissa, also
chooses to marry for social security and because as a
woman she had no power to live alone. Despite marrying
politician Richard Dalloway, that for social security and power, the
title of the novel shows just how little power Clarissa
really had. "Mrs Dalloway" suggests a loss of identity as
there is no Christian name (Clairisa) and her surname is
that of her husband—a which not only suggests that she is
no longer herself. The girl she once was at Bayron but
infect powerless to her husband, as he now she is now
his property, as implied by her taking his name after
marriage. And much like Clementina Clémence in 'Wuthering Heights',
Clairisa's marriage was for safety despite the fact that
her love for someone else there or in so powerful that
her thoughts, like Catherine's "he's always, always in my mind", are
dominated by her. Within the stream of her
consciousness Clairisa observes: "the most exquisite
moment of her whole life" when her friend at Bayron
Sally "kissed her on the lips." The use of the powerful
adjective "exquisite" preceded by the superlative "most"
shows just how much of an effect the kiss had on Clairisa, much more powerful than any
moment spent with her husband Richard
whose love is so much less powerful and passionate.
But Clairisa "could not dispel a virginity preserved through
Childhood had clung to her like a sheet,” suggesting that
his lack of passion for her was as equally as
powerful on her love for Sally as it has her ability
to make her feel so unwanted, and undesired
and vigilant, that all these feelings that
clearly affect her view of herself so they are powerful enough
be clung “to her like a sheet.” It can be argued that
Clarissa is in fact a lesbian yet society’s oppressive
view on homosexuality prevented her from
pursuing a relationship with Sally Seton, yet she still questions
her relation in the old days with Sally Seton. Had not that,
after all been love?” The fact that she has 2 questions
about love is suggest that it is a powerful and
confusion force that does not conform to one definition
yet due the powerlessness of both men and homosexuals
and during North’s time of writing love is very much
required to being between a man and a woman. The
unfortunate thing for both Clarissa and Catherine is
the fact that they are both powerless to love’s
magnitude and therefore can not move on from the people
and events of their past. If they had the power
of men, and did not have to marry for security,
both financially and socially then their happiness
they would have been able to marry those whose
love hurt the most power of over them,
suggesting that with power comes freedom and happiness.
Brontë uses the character of Isabella to rebel against the lack of power that women hold.
Her description of Isabella when she leaves Heathcliff is one of weakness, "a deep cut under one eye, which
only the cold prevented from bleaching profusely." This inferred abused image of Isabella highlights that
physically men are more powerful than women, yet Brontë is making a defiant stance suggesting
that Isabella had the power to leave her abusive
husband Heathcliff even in such a situation.
She is "bleeding." This highlights although
men may be powerful financially and socially,
women are downtrodden and are mentally
power. It also suggests that women hold
a hidden power that they need to use.

In conclusion, both writers on women
which highlights a lack of power, yet
through their novels most portray powerless
women, they use the status and position
women to address issues of unequal distribution
of power in the hope that women will
gain power in the future through defiance
against the patriarchy and society's expectations of
Women and their status.
Script 6: Question 10

Please write the titles of your chosen texts below:

Text 1: The Picture of Dorian Gray

Text 2: Dracula

Within Bram Stoker's and Oscar Wilde's gothic genre texts 'Dracula' and 'The Picture of Dorian Gray', both writers explore a conflict between good and evil. Within 'Dracula', the supernatural qualities of the protagonist are regarded as evil whereas in 'The Picture of Dorian Gray', Dorian's supernatural beauty is initially desired both by other characters and readers.
Stoker describes Dracula as having a ‘diabolical smile’ which depicts him as being evil and a Satan due to the connotations and associations with the devil as the Spanish word ‘diablo’ translates as ‘the devil’. His fiery red eyes also alludes to the depiction of red as the adjective ‘fierc’ and ‘red’ both suggest anger and danger.

The ‘red’ of Dracula’s eyes also demonstrates his desire and craving for blood which he gains from committing immoral sin such as the corruption of women like Lucy and Mina. It can be suggested that Dracula is the embodiment of the Devil and sin. Contemporary readers would be threatened by Dracula’s supernatural power and sense of evil as within Victorian society there was a fear of the unknown and the population was very religious and reject evil, sin and evil, wrong doing.
However, in contrast to this, Dorian’s supernatural qualities are admired by Victorian society and considered good, perhaps due to the fact that his supernatural abilities are hidden from the public and he can easily infiltrate society unnoticed. Dorian is described as having a ‘simple and natural beauty’ and is compared to a ‘white daisy with scarlet lips’. Wilde’s use of natural floral imagery highlights how his handsome looks are natural and uncorrupted. The use of the descriptive adjective ‘white’ suggests that Dorian is innocent and pure which are qualities Victorian society deem good and moral. However, the connotations of flowers suggest that his beauty is fragile and that once he has bloomed and blossomed his beauty will decay. This idea of decay is explored through the meta-motif of ‘yellow’ used throughout.
Furthermore, within 'Dracula', evil is also suggested through the character of the vampire women. These women have been corrupted by the supernatural and have released promiscuous desire. Within Victorian society, female promiscuity was depicted as evil and immoral as they fell into the stereotype of 'femme fatales' rather than the ideal stereotype of the 'angel of the house', where women were pure and submissive. The vampire women are displayed as hypersexual beings as they 'lick their (her) lips like an animal which created a deliberate voluptuousness that was both thrilling and repulsive. The zoomorphic imagery of licking lips expresses an impulsive desire and the lips suggest evokes sexual connotations upon the reader. The fact that this behaviour was both thrilling...
and repulsive, as one woman can overpower men by their sexuality, however, it is also considered immoral and evil.

These Furies, as within Oedipus, female promiscuity is also depicted as simple and immoral. Many women are attracted to men, beauty and act on their sexual desires because of it, however, in the text, Sibylla is the embodiment of the ideal woman in Victorian society as she is submissive and faithful to Orion and invisions him as the prince charming, further suggesting she is dependent on him. Victorian society would have viewed Sibylla’s devotion and submission to Orion as good, however, it ultimately leads to her death and acts as the catalyst for Orion’s devotion to Sin and passion for passion, thus, selling his soul to the devil.
Script 7: Question 8

Please write the titles of your chosen texts below:

Text 1:
Frankenstein

Text 2:
The Handmaid’s Tale

Both Shelley and Atwood use setting and location to preserve ideas which relay throughout the novel.

Shelley’s use of the ‘baron’ ice levels signifies the pointless goals and ambitions of Robert Walton’s journey as exploration into the northern winds will lead to nowhere. The use of adjectives infer that Walton’s promethean ideals are leading him to a path of transgression and failure. Such words as ‘baron’, ‘cold’ and ‘snow’ suggest the lack of life and emphasise Robert Walton’s
Pointless ‘value’. Similarly, Atwood’s use of location presents a sense of irony as Gilead is placed within the campus of Harvard which is a place of education and logic. However, it has become a place of control and the centre of a totalitarian state, it is now used to enforce the religious and male centred ideas. Atwood’s use of Harvard is ironic as a place of education is being used to educate and govern morally wrong concepts.

Furthermore, Atwood’s use of location signifies the past and present coexist. Offred comments on the ‘vanished wood’ where games were formerly played. This shows that Gilead is no longer a place for ‘leisure’; it is now a systematic machine to control women. Throughout the novel, the setting is used to show the parallels between past and present. The ‘real centre’ is referred to as being a part of the ‘army’, a place of order and rules. Atwood’s use of location emphasises
the lack of emotion which is inGilpool as every room is the same as in the 'real centre'. There is no individual character in the 'real centre'; everyone is given an identity which they must follow. This is further emphasised by Offred's room in the Commander's house. A chair, a lamp, a table. Atwood's use of listing creates a blunt tone which can be interpreted as a sense of character loss as there is no emotion in Offred's tone while she describes her room.

Similarly, Shelley's use of location is presented to show the narrator's thoughts. Shelley's use of the woods in which the Monster inhabits while watching over the De Lacey family suggest solitude and understanding as the Monster's location is the foreground for the Monster's self-education through re-reading. The framing narrative of the creature allows Shelley to present the normality of the creature's desire and this is complemented with the use of location as the woods.
is linked to nature has connotations of nature and life. This is significant as the reader is presented with a character (The Creature/monster) who has no humanity, who is trying to gain knowledge of human nature, while being surrounded by nature. Furthermore, the location is juxtaposed with the creature as he is deemed 'unnatural' yet he seems content to inhabit the woods, a place where nature thrives.

Shelley's use of setting is also used to foreshadow events within the novel. Shelley's use of Pathetic fallacy in Chapter 5 suggest that the creation of the creature is doomed. The rain pattered dismally against the panes. The use of the movement of rain 'pushing against' the panes could symbolise Frankenstein's actions 'against' nature. Shelley's craft of Symbolism using nature and locations address the constant battle between nature and science. Moreover, the use of light within a room
Signifies the emotional and mental state of the narrator. My candle was nearly burnt out. This sentence has a double meaning as Shelley's craft creates a literary meaning in which a candle light's about to go out and the deeper meaning about Victor Frankenstein's obsession has finally come to a close as he has now completed his goal. This also suggests that the promethean mindset will drain you until you burn out. This is significant as many argue that Shelley's moral of the story, is to not transgress and to not cross boundaries.

Overall, both Shelley and Atwood use location to present their key themes through the use of objects within the setting and the actual purpose of the locations such as the old Harvard campus. The use of the range of locations in Frankenstein signify the journey that someone with a promethean mindset must endure on to fulfill their empty goals.
Walton's exploration to the 'barren' ice
laws to Victor's pursuit of revenge
across Europe for the Creature. Atwood's
lack of range of locations signify
the lack of change within the
novel. Of the novel's passive character is
not able to change anything within
Gilead. The only change in location
comes from 'Jezabels' which is
used to highlight the hypocrisy
of Gilead. Atwood's lack of location
change symbolises the concrete
control which Gilead is seen to
have. Even if it may not be true.
Script 8: Question 9

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☐ and then indicate your new question with a cross ☒.

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<thead>
<tr>
<th>Chosen question number:</th>
<th>Question 1 ☒</th>
<th>Question 2 ☐</th>
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<td>Question 10 ☒</td>
<td>Question 11 ☐</td>
<td>Question 12 ☐</td>
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Please write the titles of your chosen texts below:

Text 1:

_The Picture of Dorian Gray_ by Oscar Wilde

Text 2:

_Beloved_ by Toni Morrison

The theme of supernatural has control over characters in both the novels written by Oscar Wilde and Toni Morrison. Wilde’s novel _The Picture of Dorian Gray_ portrays the supernatural theme through the use of the yellow book, given to him by the devil in disguise character, Lord Henry. “For years, Dorian Gray could not free himself from the influence of this book”. The manipulative yellow book tempts Dorian into surrendering to his “desires”. Even the colour of the book infers death as yellow is the colour of sick and can also be related to flowers dying when they wilt and turn a yellow colour. This foreshadows the idea of dying which we later see when Dorian begins murdering people. The book is also inferred as being an inanimate representation of Lord Henry’s influence. This is similar to the house in _Beloved_ as both can be inferred as containing
a soul of another. “124 was spurious” and the connotations of Morrison using this phrase is that personifying the home influences the reader to believe it is controlled by a evil spirits much alike the evil influence of the yellow book over Dorian. Similarly, both Wilde and Dorian use this theme of supernatural through inanimate objects to highlight the absurdity of it all in Beloved, the home is used to haunt Sethe and Denver as highlighted by the “two tiny fingerprints” appearing in the cake. Morrison highlights from the beginning that the many protagonist is full of “venom” to poison the lives of her family. This metaphor also links to the opium in Dorian Gray as Wilde uses the addiction to poison the life of Dorian. Morrison uses the house to reveal the true evil nature of Beloved which Wilde also does through the yellow book to reveal Lord Henry’s true manipulative behaviour.

Both evil spirits in both ‘Dorian Gray’ and ‘Beloved’ exploit victims’ weaknesses. In ‘Beloved’, Beloved uses her power of the supernatural to weaken both Sethe and Paul D. In both cases, she uses their experiences with slavery to ‘rape’ Paul D and control Sethe. The protagonist in Beloved uses Sethe’s past guilt to completely control her and make her a slave which she had previously escaped from being. As mentioned in the book and highlighted by the “tree” on Sethe’s back, she was enslaved which was common for black people in the 1800s. Morrison highlights the effect of slavery on black people by bluntly mentioning the horrors
they were faced with, for example, Paul D. witnessed men being shot in the head and taking "fore skin with them". This is the forcefulness of sexual acts from slaves was common and by Morrison exploiting it happening to both men and women she is raising awareness in today's society. Beloved forcefully opens Paul D's "tobacco tin" heart and rapes him by exploiting his weaknesses of the past and using it against him. Although the protagonist reveals Paul D's true feelings towards Sethe, she is also the downfall cause of their relationship. This is similar in 'Dorian Gray' when the demon inside Dorian also influences Basil. Wilde uses Basil's homosexuality to be his weakness which the character Dorian uses to his advantage to gain control and power over him. Wilde is being a social commentator by having Basil's character gay as he put himself into Basil and used him to express his own homosexual thoughts which was later used against him in his trial. The influence of having Basil's character was that he wanted the reader to see it as more of a normality but this was then juxtaposed when the character is killed off. Dorian uses this over Basil to have control and influence over what he does. When Wilde uses Basil to say that he put "too much" of himself into the painting of Dorian it can be inferred that the painting allowed the public into his soul as well as Dorian's and therefore exposed his dangerous and forbidden secret.
The supernatural is contained in both the portrait of Dorian and within Beloved. The spirit and the protagonist have control over various characters throughout the book. In 'Beloved', Beloved has complete power over Paul D which she uses to make him give himself to her. This is similar to Dorian and Sibyl, the evil within Dorian manipulates innocent Sibyl to fall in love with him which consequently leads to her suicide. Dorian is obsessed with "beauty", which is contextoially highlighted through the Aesthetic Movement. The requirement for beautiful things in 1890s 1880 England effectively highlights Dorian's initial lust for Sibyl. He desired the idea of her mystery through her acting so when he realised her true self he thought her ugly when the true demon actually lied within him. The devil had consumed Dorian which eventually led to his downfall. This also happens in 'Beloved' when the protagonist within eventually led her to her downfall. However, Sethe reunited in happiness with Paul D eventually whereas Sibyl's fate was death. The protagonist within 'Beloved' eventually highlighted Sethe's strength and revealed her true self and relief from guilt. However, the supernatural negatively affected the character of Basil in 'Dorian Gray' as Basil was murdered and 'Bret Harte'.

Henry, however, was not affected and wide ends the book by saying Henry "cannot be changed" despite the demon living inside his dear friend which highlights the devil within the lord too and the power the supernatural has over their
mors and well being
Both writers, Shelley and Atwood, create a sense of threat within the novels 'Frankenstein' and 'The Handmaid's Tale' through the use of appearance, censorship, and warnings. Mary Shelley was influenced by the notorious experiments of Dr. Frankenstein, Giovanni Adini on a criminal corpse, whom used a grafted activity to give the appearance of re-animation. This was a step forward in scientific advancement which may have encouraged Shelley to write the gothic novel. However, Shelley's novel was written in the 1810s, a time when Caucasian birth rates were immensely declining whilst the issues of cloning and abortion arose.
 Firstly, both writers create a sense of threat through appearance within the two novels. In ‘Frankenstein’, Victor began the creation of a human being and intended it to have a ‘gigantic stature’ of ‘eight feet in height’ and ‘proportionably large’. However, when the monster came to life in chapter 5, Victor claimed that ‘breathless horror and disgust filled my heart’ before he ‘shuddered out of the room’. Here, the first encounter Victor has with his creation is fear due to the appearance of the monster. Shelley was playing God by creating a living creature by grave robbing— which was not unusual at the time the novel was written. Perhaps, Shelley was trying to impose that playing God or removing women from the birthing of new life is disastrous. It could be that the novel was written as a warning to the new scientific discoveries that were being made, and the dangers that came with it.

On the other hand, Atwood creates a sense of threat through appearance in ‘The Handmaid’s Tale’ using the uniforms all members of society have to wear, the role they are given and their sense of identity being stripped back. For example, all handmaids wear red which symbolizes fertility within the dystopian novel which could also represent danger to the readers. Through appearance, Atwood attempts to create a nalization in order to create the fictional utopian world. Thus, the
handmaids claim that they are ‘two-legged wombs’ and that ‘the most important thing is the inside of their bodies’. Atwood sees the symbolisation of the uniforms of the handmaids, marathal, wiles and commanders in order to control their freedom. Thus, uniform, i.e appearance is a threat to the characters’ freedom. Within Frankenstein, appearance of the monster is greeted with fear, resulting in Victor feeling threatened by the his own creation, whilst the appearance of the handmaids emphasises the lack of freedom they hold within the Gilead society. Therefore, both writers create a sense of threat through appearance.

Another way, Atwood creates a sense of threat is through censorship which has been endorsed by the Angells as well as the Masters within The Handmaid’s Tale. We learn from the first chapter of the novel that the handmaids are not allowed to communicate, yet they still die by ‘whispering without sound’ and ‘lip-reading’. This could be seen as a term of rebellion, and creating a threat towards the regime within Gilead, in an attempt to return back to the old society.
Please write the titles of your chosen texts below:

Text 1:
Wuthering Heights, Emily Bronte

Text 2:
Tess of the D'Urbervilles, Thomas Hardy

In both texts, the characters take lots of journeys, in which they can be good and bad, and where usually they need to overcome some obstacle or find out who they are.

In Tess of the D'Urbervilles, Tess goes on many a journey, some of which have destroyed her and some of which has restored her happiness. One of the first journey's Tess takes is when her and her brother Abraham take their family home Prince to deliver bee hives. However, this journey ends in death as Tess slips into a dream and is awake to nearly having lost control of Prince and the cart-goin through his chest. Hardy for shadows that this journey would end badly when Abraham
begins to talk about their surroundings, Abraham, as he more fully awoke, began to talk of the strange shapes assumed by the various dark objects against the sky; of this tree that looked like a raging tiger springing from a lair; of that which resembled a giant's head! The use of this dark imagery foreshadows the tragedy that happens.

 `'Dark objects against the sky' indicates that the sky isn't very light, and readers assume darkness with horror. Comparing them to 'raging tigers' and 'giant's head' suggests that something bad might happen as these creatures are commonly linked with terror and death.

Another journey that Tess takes is a journey that would ruin her forever. It's when Alec D'Urberville leads her into the forest and rapes her. Hardy again, foreshadows that something terrible is going to happen with his imagery. `She was silent, and the horse ambled along for a considerable distance, till a faint luminous fog, which had hung in the hollows all the evening, became general and enveloped them.' This indicates that mood is tense and that something bad is bound to happen with the prospect of prophetic fallacy of the fog. 'Enveloping' them, it suggests that the fog is...
the badness and that they are covered in it and there is no escape. The whole section of Phase the first, Hardy has made it a journey of Tess's inevitable doom.

Similarly, in Wuthering Heights, the characters go on different journeys, but unlike Tess these journeys are more uplifting. After Catherine Earnshaw is bitten by a dog outside the Lintons residence, she is required to stay there until she is better. Throughout her stay at Thrushcross Grange Catherine takes on her own journey of becoming a lady. "...commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hateless little savage jumping into into the house, and rushing to squeeze us all breathless, there lighted from a handsome black pony a very dignified person, with brown ringlets as falling from the corner of a feathered beaver, and a long cloth habit, which she was obliged to hold up with both hands that she might sail in." This line shows the drastic journey and change Catherine has gone through. Instead of the immature, untidy girl she once was, she is now a proper lady of the times in grand clothing and improved attitude and manners. Bronâª uses
Exemplar Script Commentaries
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| Script 1      | *The Picture of Dorian Gray* and *Dracula* Q10  
This candidate addresses all of the Assessment Objectives thoroughly throughout the response and meets all the requirements to be placed at the top of Level 5.  
The answer is fluently written and makes and develops several strands of thoughtful, subtle argument. There is an impressive amount of textual detail discussed given the time restrictions of the paper.  
The writer’s craft is explored and evaluated in a sophisticated way and comparisons are at the heart of the essay, with detailed links being made throughout.  
Contextual points are frequent, well integrated and always relevant to the question.  
AO1 and AO2 – Level 5: 20 marks  
AO3 and AO4 – Level 5: 20 marks |
| Script 2      | *Wuthering Heights* and *Tess of the D’Urbervilles* Q11  
The argument is developed well in this response, taking an evaluative approach. The focus on different types of journey opens the question up successfully, and there is a sharp focus on how the writers use these journeys in the text.  
AO2 is also very strong, with thoughtful evaluation of the writers’ methods.  
Connections between the texts are interrogated well.  
However, there is little contextual detail (there are brief references to where the authors are from, Charlotte’s comment on Emily Bronte and the gothic genre) which limits the mark that can be given for AO3/4.  
Using a best fit approach, the answer is placed in Level 5 on the strength of AO4, but the lack of AO3 means it is placed at the bottom of the level.  
AO1 and AO2 – Level 5: 19 marks  
AO3 and AO4 – Level 5: 17 marks |
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<tr>
<td><strong>Script 3</strong></td>
<td><em>The Handmaid's Tale</em> and <em>Frankenstein</em> Q7  &lt;br&gt; This is a borderline answer falling between Levels 4 and 5. &lt;br&gt; The real strength of the essay is AO2, which critically evaluates the texts. There are some really insightful comments on language and how writers have shaped meanings. The argument develops well, and navigates the question successfully. &lt;br&gt; A number of relevant contexts are discussed and these points are linked to the question well. &lt;br&gt; AO4 is slightly weaker; the comparisons made in the introduction are rather broad, and no more are made until some way into the essay. &lt;br&gt; There is not really enough detailed comparison to merit Level 5, so the answer is placed at the top of Level 4 for these AOs on the strength of AO3</td>
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<td><strong>AO1 and AO2</strong></td>
<td>Level 5: 18 marks</td>
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<td><strong>AO3 and AO4</strong></td>
<td>Level 4: 16 marks</td>
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<td><strong>Script 4</strong></td>
<td><em>Wuthering Heights</em> and <em>Mrs Dalloway</em> Q12  &lt;br&gt; This is a wide-ranging response with a good argument and some interesting ideas. &lt;br&gt; Comparisons are at the heart of the essay, being made throughout between characters. There is some nuanced discussion of the ways in which female characters both have and lack power. &lt;br&gt; There is a discriminating use of the text to illustrate and develop ideas, and contexts and their significances are well integrated into the answer. A solid Level 4 answer.</td>
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<td><strong>AO1 and AO2</strong></td>
<td>Level 4: 15 marks</td>
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<td><strong>AO3 and AO4</strong></td>
<td>Level 4: 14 marks</td>
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<tr>
<td><strong>Script 5</strong></td>
<td><em>Wuthering Heights</em> and <em>Mrs Dalloway</em> Q12  &lt;br&gt; This response explores different types of power well, and develops these arguments thoughtfully using the texts. &lt;br&gt; There is a good sense of authorial intent when analysing quotations, and some subtle points in places. &lt;br&gt; Other points are more ‘clear and relevant’ than ‘discriminating exploration’ as they are not developed fully, meaning the response is placed at the lower end of level 4.</td>
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<td><strong>AO1 and AO2</strong></td>
<td>Level 4: 13 marks</td>
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<td><strong>AO3 and AO4</strong></td>
<td>Level 4: 13 marks</td>
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| Script 6      | *The Picture of Dorian Gray* and *Dracula* Q10  
This is a clear and relevant answer which considers both good and evil in its discussion. Several good arguments are put forward but these are not always developed.  
AO2 is soundly addressed with clear discussion of authors’ language choices and the meanings that are created.  
Some contextual points are rather general and the answer ends rather abruptly, leaving the argument feeling a little incomplete.  
Clear links are made between the texts throughout, with some interesting ideas put forward but there is not a large amount of detail in the comparisons.  
The response is slightly stronger for AOs 1 and 2, but merits Level 3 on both grids.  
**AO1 and AO2 – Level 3: 12 marks**  
**AO3 and AO4 – Level 3: 10 marks** |
| Script 7      | *Frankenstein* and *The Handmaid's Tale* Q8  
Despite some technical errors in the writing, this response is well focused on the question and does discuss a range of locations and how they are used in the two texts, making some interesting points.  
Literary terms are used appropriately and the AO2 analysis is strong, unpicking the significance of individual words and techniques well.  
There is some sound comparison (for example comparing Frankenstein’s range of locations with The Handmaid’s Tale’s lack of range).  
It is a little short of contextual points, but does make reference to some contexts (for example, the Promethean mind set, Harvard etc.) It is placed in Level 3 for both grids.  
**AO1 and AO2 – Level 3: 11 marks**  
**AO3 and AO4 – Level 3: 10 marks** |
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| **Script 8**  | *The Picture of Dorian Gray* and *Beloved* Q9  
This answer is a little narrative and general in places, although some argument does emerge.  
Expression is rather awkward, but there is a sense that the candidate understands the author’s intent and craft. Broad comparisons are made in each paragraph and are quite strong, however many of the contextual points made are not particularly relevant to the question.  
It is placed on the border between levels 2 and 3 on the strength of AOs 1 and 4.  
AO1 and AO2 – Level 2: 8 marks  
AO3 and AO4 – Level 2: 9 marks |
| **Script 9**  | *Frankenstein* and *The Handmaid’s Tale* Q7  
The candidate makes only one main point about the appearance of characters creating a sense of threat, but there is little sense of an overall argument.  
There is not much comment on the writers’ craft; in places the candidate exemplifies their points but does not really say much about the quotations chosen. In other places AO2 is addressed slightly more directly (e.g. the discussion of symbolism) but there are few techniques identified.  
There is a limited amount of contextual comment - largely in the introduction - which is not particularly relevant to the question.  
Comparisons are made but these are general and lack detail, meriting marks in level 2.  
AO1 and AO2 – Level 2: 8 marks  
AO3 and AO4 – Level 2: 6 marks |
| **Script 10** | *Wuthering Heights* and *Tess of the D’Urbervilles* Q11  
This candidate lists some examples of journeys made in the texts but does not really address the question of how the authors make use of journeys.  
There is some general discussion of literary technique which remains largely surface level and quotations are over long.  
Only one connection is made between the texts and there is no reference to contextual factors.  
The response is placed in low level 2 for AO1 and 2, and in level 1 for AO3 and 4.  
AO1 and AO2 – Level 2: 6 marks  
AO3 and AO4 – Level 1: 4 marks |