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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 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 2 – *Hard Times* and *The Color Purple*

Script 2: Question 3 – *Heart of Darkness* and *The Adventures of Huckleberry Finn*

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

Script 4: Question 7 – *Frankenstein* and *Never Let Me Go*

Script 5: Question 8 – *The Handmaid’s Tale* and *Frankenstein*

Script 6: Question 9 – *Dracula* and *The Picture of Dorian Gray*

Script 7: Question 10 – *Dracula* and *The Picture of Dorian Gray*

Script 8: Question 11 – *Wuthering Heights* and *A Thousand Splendid Suns*

Script 9: Question 12 – *Tess of the D’Urbervilles* and *A Thousand Splendid Suns*

Script 10: Question 12 – *Mrs Dalloway* and *Tess of the D’Urbervilles*
Script 1: Question 2 – *Hard Times and The Color Purple*

Please write the titles of your chosen texts below:

Text 1:  
*Hard Times* by Charles Dickens

Text 2:  
*The Color Purple* by Alice Walker

In the two texts, ‘Hard Times’ and ‘The Color Purple’, the theme of relationships is very important in both. Each of the characters have many relationships with different people, and the authors of the novels present these relationships in many different ways.

In the just novel, *The Color Purple*, Celie does not have many healthy relationships apart from her sister Nettie, who she loves and protects from her abusive father. "I ask him to take me instead of Nettie while our new mammy sick... he do it to me anyway." Celie’s dad rapes her and her mother in the first three pages, we immediately know that Celie is a vulnerable character.
and has no human rights. The novel is written in slang, and this helps the reader understand the novel in the way that Celie would be talking. We also know about Shug Ama from in early chapters, as she is mentioned with Nettie’s boyfriend, Mr ______.

All of Celie’s strongest relationships are with women. The Color Purple was written about a time where segregation and women’s rights were a huge issue. There was still a huge white and black divide, and women, even in their own families, were treated like nothing. Only slaves and house maids. When Mr ______ sisters came down to visit, there is an immediate contrast from how rude Mr ______ is and how kind they both are, “Buy Celie some clothes”. This is a basic human right, but in contrast to the abuse Celie gets, it represents how Celie can trust the women. “I look at women though, cause I’m not scared of them.”

In Hard Times by Charles Dickens, Tom and Horisa Gradgrind have a good relationship similar to Nettie and Celie’s. In chapter three, where Tom and Horisa sneak off to peep at
the curious and Mr Gradgrind catches them. Heissa takes the blame when her father becomes angry because she wants to protect him, a lot like the way Celia wants to protect Nettie. "I brought him, father, I asked him to come." Both siblings understand how cruel and heartless their father is, so they look out for each other in troubling situations.

Tom has equal respect for herilia. "Well sister of mine, when you say that, you are near my thoughts." Tom betrays herilia, when he puts himself and money before his relationship with his sister, in a town so dreary and drab like Coketown, each other was all they had. Hard Times was written in 1858, based off a mixture of the industrial revolution and also a desire in economy, similiarly to the Colour Purple, there is a huge divide between the rich and the poor.

Another strong relationship Celia forms is with Shug Stony, a women who Celia fantasises about from the very beginning of the novel. Shug
Shug is an extremely important character for Celie, as Shug teaches Celie the power and joy of her own spirit. Shug is the only character that looks after Celie, "Don't cry. She start himin the water as it come down side my face". Together, Shug and Celie create an idea of feminism, as they are a representation of liberated freedom. Alie Walker was affected by women not having rights by the stories from her grandmother, which inspired her to write the novel.

Together, Shug and Celie create purpose dressers, and this represents spirituality and freedom. Shug and Celie are strong, independent women who support each other, which in comparison to the beginning chapters where Celie had no one, shows a strong relationship.

Although Tom betrayed her, in chapter 32, "he still keep a promise to her, "I promised my sister I wouldn’t". This is important, because it shows that the relationship between Henrietta and Tom is strong and that childhood is the past their lines
that helps the two siblings together.

Overall, both of the authors present relationship as being one of the main and most important things in the novels. Without the strong relationships that the main protagonists have created, the novels would be lacking important themes such as feminism, women’s rights, etc. The relationships in both the novels (Celine, Rhet, Celine, Shuga, Tom, Louisa) create a strong foundation for the novel to express its themes and ideas. Without these relationships, the novels would not be as good at expressing their key themes and ideas.
Script 2: Question 3 – Heart of Darkness and The Adventure of Huckleberry Finn

Text 1: Heart of Darkness – Joseph Conrad

Text 2: The Adventures of Huckleberry Finn – Mark Twain

PLAN
- narrators perspective
- Kurtz – “the horror” pg. 43
- language structure
- huck + Jim’s relationship compared to other’s relationship w/ him

‘Heart of Darkness’, by Joseph Conrad, was published in 1899 and set around the same time – the peak of European colonisation. ‘Huckleberry Finn’, by Mark Twain, was published post-Civil War in America yet explores life by a few decades before it. A key theme in both novels is the relationship between different races and cultures. This essay will explore how the interactions between characters of different cultures through the perspectives of the narrators, the character of Kurtz in ‘Heart of Darkness’, and the comparison...
between the relationship of Jim and Huck.

'Heart of Darkness' most clearly explores Marlow's viewpoint throughout the majority of the novella. Marlow is a white, European, educated sailor and as such views himself as 'superior' to the indigenous people of the African Congo. This is clearly shown when he describes them as having "bone, muscle, a wild vitality". This has a very impersonal tone and gives no sense to who these men are as people or fellow humans, only showing their physicality. This animalistic approach highlights how white European colonisers saw the indigenous people as a commodity and something to gain profit from. Conrad's use of the word "wild" highlights how they were seen as "savages" - especially by Kurtz as readers later discover. He had written a report called the "suppression of Savage Customs".

The animalistic impression also implies that they are a danger, the word "wild" is synonymous with words such as 'free' which starkly contrasts with how these people actually were kept locked up with "iron collars" on their necks. When other exhibitions such as the one The Company went on left, they would advertise their work as going out to 'civilise' the people of Africa.
and bring them up to date with modern technologies. Modern readers will understand that this was not the case; however, to contemporary readers, this novella may be the first true impression they see of what was happening in the Congo. Conrad himself went on a similar journey to Marlow which therefore implies that the purpose of this novel is to emphasise the atrocities and crimes being committed—an attempt to change the ‘superior’ viewpoint that Marlow and many readers would hold against black people.

Huckleberry Finn’s perspective is similar to Marlow’s in that he has status over black people because of the colour of his skin. However, Huck’s age adds a certain naivety to Twain’s book. He is young, inexperienced, and impressionable. Huck often uses the word “nigger” to describe the black slaves that he is surrounded by, however readers do not get the impression that he is using it in a derogatory way. Before the American Civil War, black people had no rights and were seen as second class citizens to white people, and often kept as slaves.
Huck Finn is not shown to see the harm in this, being so young he would not know any different, however, when he catches Jim escaping enslavement he tries to help him on their journey. The Mississippi river is an important symbol of Huck and Jim's relationship. Not only are they both travelling down to escape the hardships of their lives, but they're also on a journey of friendship that goes against the normative expectations of society at the time. The river also represents can also be seen as a 'lawless' area. On their boat, they are allies and not divided by their race and culture, with no commitments or ownership compared to how they are on land. Twain uses this story as a way to show his readers how fundamentally similar people are no matter what their race or culture they are a part of.

*Which implies the underlying message that he recognises the moral evil of enslavement.

The character of Kurtz in 'Heart of Darkness' is interesting when exploring the interaction between different races and cultures. On the one hand, as previously mentioned,
it is clear that Kurtz holds the typical view of a white, European coloniser through his report on the "Suppression of Savage Customs." However, there is the suggestion that he became enmeshed with indigenous people and their culture. As Marlow travels up the Congo river he encounters stories that describe him as going "mad".

When they get to his station, which is deep into the Congo, Marlow encounters a spear with heads of the surrounding Kurtz's station - this is a typical tribal image and implies that the indigenous people had taken over him. To argue that Kurtz had "gone insane" because he adopted some indigenous traditions and tried to understand them, implies that the culture of the Congolese people is something negative. To this extent, some readers may view Conrad's novel as racist to imply that the culture of the people is crazy. However, it is clear that Kurtz had some degree of sympathy for the indigenous people through his last words being "the horror! the horror!". To many, this is seen as an admission.
of guilt for the treatment of the black people, and highlighting that what the colonisers were doing was immoral.

In conclusion, the authors Twain and Conrad present the interactions between characters of different cultures through their narrators, the relationship between Huck Finn and Jim, and the character of Kurtz.
Script 3: Question 7 – *Frankenstein* and *The Handmaid’s Tale*.

Both Mary Shelley’s *Frankenstein*, and Margaret Atwood’s *The Handmaid’s Tale* undoubtedly explore warnings of the future throughout their novels, though doing so in juxtaposed ways. *Frankenstein* could be argued to explore an abstract, slightly subtle warnings of the future, while *The Handmaid’s Tale* seems to adopt a more direct approach in highlighting the dangers of allowing our world to slip into a totalitarian regime. Nevertheless, both authors can be observed to exploit growing fears in each of their contemporary societies and in doing so, not only entice the reader, but also call to question topical ideas of the era.

With the century component of the story being bringing life to an inanimate creation, Shelley already utilizes numerous concepts of the 19th century, taking place during the scientific revolution's scientific period that is the Enlightenment, there was a growing concern for the decline in religion as science ascended in popularity. The galvanistic idea of Victor's creature presented controversial concepts mostly unspoken beforehand, allowing the novel to earn the label of horror, when it would scarcely frighten many in modern society. Perhaps this is Shelley's way of warning us of the dangers of tampering with such omnipotent inevitable
things such as death, that we may then be urged to think twice before attempting to 'impose a spark of being' into a "lifeless thing". Even the term "spark" connotes alludes to this realm of gairomen, something which many feared would jeopardise the future, blurring the lines between the stark opposites of life and death.

In contrast, "The Handmaid's Tale" illustrates the consequences of a totalitarian state reigning over a society, malforming a stable community into an oppressive and antithetical place with despotic control. In such a place, a woman's life is reduced, reduced to purely physical means. If they're infertile, their fate means either they are sent to the colonies to work until radioactive death, if they are fertile, they become a walking uterus and nothing more. This is straightforward, indiscriminate means that regardless of her fertility, a woman's life is meaningless either way. This, although not as treatment of the women, although nature rear as severe, negatively affects men in kind. Either fusing working as the government's beachmen, workers, or commanders.

* In turn, this lead potentially leading to a world where the role of women as bearers of life is made obsolete.
men too are never truly happy. Unable to live their lives as intended.
Script 4: Question 7 – Frankenstein and Never Let Me Go

Please write the titles of your chosen texts below:

Text 1: 
Frankenstein

Text 2: 
Never Let Me Go

Present warnings about the future:

- Cautionary tales: Zeus, Donor, complete, car
- Warn about Science: too quickly, monster kills, paradise lost
- Dangers of highlight flaws of human condition: farmer, ambition, serpent, sting you too late
- Othering of groups: homeless/muslims, women/men, working class/white, villagers, attack, monster
- Warning about society and its direction: ‘strong system’, rank decay, noble blood

Out there, they sell everything: plans to sell house, grounds to a hotel, clothes, lucky papers.
Both Ishiguro and Shelley have constructed their respective outsider sci-fi and gothic horror novels, in the forms of cautionary tales, in order to provide a warning to society regarding its future. To both writers, these warnings entail key messages on the dangers of errant advancing science too far too quickly, the future of society and its direction, the marginalisation of marginalised groups and perhaps also, in doing this, both writers are able to cast a comment on their contemporary societies, and what they saw as perhaps the more humanistic flaw of the human condition.

As both novels, at their hearts, are based on science, it must perhaps be an important factor, thus it can be said that Ishiguro and Shelley have written warnings about the turbulent future of science and society. For 'Frankenstein', structurally, the monster is at the heart of the framed narrative. In doing this, Shelley is able to show the reader the impact of Victor's creation and misuse of science, in that the reader is able to hear about how quickly the monster has been corrupted and turned to violence. Although, tinted perhaps more subtle, is Ishiguro's use of the familiar 'Never Let Me Go' is set.
in ‘England, late 1990s’ and features objects such as the werewolves, in order to create verisimilitude. In so Ishiguro is therefore able to construct a world that the reader feels is similar to their own, yet contains ‘clearing’ and advanced science. This creates a world atmosphere of altered reality. Then, makes the reader feel distant and perhaps even separate from Ishiguro’s world, giving them a kinship to the clones, and allowing for fathers, perhaps even a relationship with Ishiguro too, who may have felt like an outsider when he moved to the UK in 1960. Moreover, the use of the past and present day subverts the futuristic hope of the dystopian genre, similar to Shelley’s background in Romanticism, which often challenged society and its normalities. The use of the past/verisimilitude then, even by Shelley, who employed an epistolary format in Walton’s letters, has been used by both authors to establish a contemporary world, to highlight to the reader how if science is advanced quicker than society spends to discuss its ethics, it can have detrimental effects on the familiar world we know.

Moreover, the two writers also warn their
readers of potential and dangerous paths society can take, perhaps in an effort to make an attempt at social change. Both writers' creations struggle to understand the human world; the creature, (during his diachronic variant from 'inarticulate sounds to 'I entreat you') learns of the strange system of human society whilst the clones cannot fathom how 'out there, they sell everything.' To Shelley, Shelley, just like the creature, may have found her Georgiian Society strange for its treatment of each other, and wished to criticise this. Her use of alliteration and emphasis on the Silence which, at first seems to foreshadow the mass creations turn to monster, but alternatively may also suggest suggest a bitterness at the Society's treatment of individuals. Officially however, perhaps less objectively, is Ishiguro's constant reminders of his throw-away society. Not only do they (perhaps the hidden dystopian hierarchical society) 'sell everything', but later Kathy finds that there is plans to sell the house and grounds to a hotel chain. Just as he uses the motif of the tape to intertwine the past linear structure of Never Let Me Go, Ishiguro also uses the idea of society's overt capitalism desire.
material gain. As this can also create an effect of remaining or creating a concepts effect, thereby compressing the novel and effectively shortening the lines of the clones, it can be deduced that just like Shelley, Ishiguro wanted to warn his society about the dangers of capitalism and globalisation going too far, as seen in sweatshops like those in China, in which people are subjected to 'deplorable conditions,' just like the clones far from elsewhere than Hailsham.

Shelley and Ishiguro may have also attempted to warn their societies about the future of the human condition by offering their own thoughts on humanities humanity's near fatal flaws. For Ishiguro, this is a warning of passivity, structurally highlighted in the climax of the novel, the end. Despite building towards a climax after Tommy and Kathy confront Miss Emily about the defectors, the novel ends with Kathy turning back to her car, to drive off to wherever it was I was supposed to be.' This complete miss of an epiphany denies the reader any cathartic release, leaving them in a state of frustration.
Which Ishiguro cultivated. In a TV interview, Ishiguro stated that the true meaning of the novel was love and human relationships, and so by delaying his clones of this, "who have been 'told and not told' of this, he implores the reader not to miss their own "
analectics." Consequently, while Estelle Shelley, Otto also criticises her society. She does so on ambition. The very epigraph of ‘Frankenstein’ warns us at the start of the novel of the punishment for usurping God. Though intertextuality to Milton’s ‘Paradise Lost’ even the original title, ‘The Modern Prometheus’ alludes to the Zeus, Titan’s punishment for rebelling against Zeus, so the reader becomes aware of how dangerous ambition is, before the novel starts. Furthermore, as ‘Frankenstein’ may be a palimpsest of ‘Paradise Lost’ (and so to is ‘Never Let Me Go’, a palimpsest of ‘Frankenstein’), the end of the novel further warns of ambition, as Victor is dead and the monster vows to kill himself. Victor’s message to Walter is to avoid ambition; and that it is a ‘Serpent to sting you’ with both uses of alliteration and the simile once used to express danger and warning.*
In our Upon reflection, it may then be ascertained that while both novel are indeed credible and provide a warning about science, humanity and even the future society itself, Ishiguro may have done so slightly more subtly. Both writers warn of similar, dark futures, which is certainly impressive of Shelley, who’s work has transcended time. Shelley and Ishiguro therefore issue relevant warnings, within timeless tales, to comment on society and its future.

* Shelley’s warning about ambition is furthered in Victor’s begetting of the female monster, which may be viewed as a rape metaphor, to suggest how Victor has attempted to overpower the natural order of life. His downfall then, could be a warning to other scientists of Shelley’s time, who also practiced galvanism, so that Shelley warns against its practice, as well as the excess of ambition and personal gain.
Script 5: Question 8 – The Handmaid’s Tale and Frankenstein

Text 1:
The Handmaid’s Tale

Text 2:
Frankenstein

PLAN

Warning about the natural world.

To what extent does the natural world warn...

Warning about the natural world. “While the rain poured
from the dark sky, and added...

To what extent does the natural...

We weren't allowed out except for our walks, twice daily.

Two o'clock by two around the football field which
was enclosed now by a chain-link fence bordered
with barbed wire...

The natural world...

“Give me this same happiness.”

Going on this wonderful and stupendous scene.

Essay ->
Throughout Margaret Atwood's dystopian novel 'The Handmaid's Tale' and Mary Shelley's thriller 'Frankenstein', the natural world is used as a form of escape from the horrors. Characters such as Offred and Victor endure. The natural world drives the narrative forward, giving characters a sense of hope and freedom and giving Victor a brief moment of hope and happiness. Consequently, this forms one debate as to what extent does the natural world create a sense of hope and escape within 'The Handmaid's Tale' and 'Frankenstein'.

Unlike Offred in Atwood's 'The Handmaid's Tale', Victor has the freedom to explore the natural world as much as he desires. Upon searching for the Monster, he saw Mount Blanc and cried, 'Upon this wonderful and stupendous scene'. The adjectives 'wonderful' and 'stupendous' emphasise Victor's fascination and positivity as he escapes from the horrors of the real world for a brief moment. This is further exemplified when he asked God to simply 'allow me this faint happiness'. Not only does this reinforce the idea that the natural world creates a sense of hope, by using the adjective 'happiness', thus exemplifying his sense of positivity, but it also has a hugely ironic tone. Victor is alone and isolated from humanity when he wishes to be allowed 'this faint happiness', thus creating the sense that he is talking to God. Shelley intended to portray this to the readers to exemplify the dangers of
Playing God. The full reason why Victor can only be allowed ‘faint happiness’ through the natural world is due to the fact that he played God and created the monster. The fact that Victor is asking essentially asking God for ‘faint happiness’ exemplifies Shelley’s intention and thus creating fear within 19th and 20th century readers. The All the time audiences knew was the vast majority of audiences were Christian due to the vast majority of audience at the time being Christian. Consequently due to Victor’s to ‘happiness’ an upon experiencing the natural world it creates the idea that the natural world is a form of escape for Victor. Shelley intended to portray this to emphasise the consequences of playing God to the readers thus making use of the natural world.

However, the natural world within Margaret Atwood’s ‘The Handmaid’s Tale’ does not create the sense of hope and escape but emphasises the lack of freedom. Despite the handmaids being allowed out “for walks, twice daily two by two around the football field” there is still and an underlying a significant sense of isolation. Despite the fact that the Handmaid’s can go ‘for walks’ ‘two by two’ in the natural world, they are still “enclosed by a chain linked fence topped with barbed wire”. The imagery portrayed by Atwood through the ‘barbed chain linked fence’ and ‘barbed wire’ exemplifies the
lack of freedom and escape for the handmaid's despite
being allowed to 'walk twice daily' in the natural world.
Atwood integerate stated that burning in 'The Handmaid's
Tale' had happened before, in history, and the severe
lack of freedom the handmaid's endure through
the natural world links to the Holocaust during WW2.
Just like the handmaid's millions of Jews were kept in
an oppressive regime, unable to experience hope and positivity
through the natural world. This is reflected in 'The Handmaid's
Tale', and Atwood intended to do this to portray the
negative consequences of an oppressive, megapatriarchal regime.
Evidently, unlike 'The Handmaid's Tale', the use of the natural
world is shown positively within Mary Shelley's 'Frankenstein'.
to give Victor a sense of hope and escape. However, with
Shelley, Atwood intends to portray the consequences of oppression.
just like Shelley, Atwood intends to portray the
consequences of something negative (an oppressive patriarchal
regime) to the audience through the use of the natural
World. Due to the extremity of the horror's character
such as Victor and Offred must endure, readers will
understand and accept both writers' messages, thus
proving that both texts make use of the natural
World.

Within Shelley's tragic 'Frankenstein', creating a sense
of hope and escape through the natural world.
2. In the novel "The Handmaid's Tale", the natural world is presented negatively through the lack of freedom. The idea of the natural world being negative is reflected through the effects of pollution and disease. Similarly, through Shelley's "Frankenstein", despite creating the sense of hope and escape for Victor, the natural world is portrayed negatively through the use of pathetic fallacy. Victor states that "the rain poured from the dark sky and added to the melancholy he was enduring.

The imagery and pathetic fallacy of the "rain" pouring from the "dark sky" reflect Victor's state of mind, as by the negative portrayal of the natural world, his "melancholy" only increases. Consequently, this exemplifies the interpretation of how the natural world does not create a sense of hope and escape, but increases the "melancholy" and negatively portrays the role of nature.

Shelley's "Frankenstein" once again interweaves the natural world in this manner, reinforcing the consequences of playing God, as the same reason as to why Victor experiences this "melancholy" is due to him creating the monster. Shelley would consequently have a negative interpretation upon her 19th-century readers' view, essentially having a negative view upon Victor due to him acting as the "deity" and religious nature of the audiences. Ultimately, it is evident to see that the natural world is portrayed as just like Atwood in "The Handmaid's Tale", the
The natural world is portrayed as an ominous and oppressive environment. It lacks a sense of hope and escape, but in contrast, the 'Melancholy' and lack of freedom are emphasized.

To conclude, it is evident to see that within the natural world, there is a significant difference in the portrayal of the natural world. Mary Shelley's 'Frankenstein' and 'The Handmaid's Tale' are notable examples. The natural world within 'The Handmaid's Tale' is notably more oppressive than in 'Frankenstein'. The lack of freedom for the Handmaid is as well as portraying the negative consequences of an oppressive patriarchal regime. Whilst in 'Frankenstein', the natural world increases Victor's melancholy through pathetic fallacy and imagery, thus proving that the natural world does not significantly create a sense of hope and escape within both novels.
Text 1:

Dracula

Text 2:

The Picture of Dorian Gray

In both Dracula and Dorian Gray, Stoker and Wilde present women in various ways such as; the typical heroine, the sexual being, the cute but helpless and the sexual. Although, in Dorian Gray there is a lack of all these types of women it does present women in a similar light as Dracula. Both Stoker and Wilde wrote these texts in the 19th century where women were looked down upon and if they did not have as much power as they do now. In this essay I will argue how women in both texts are presented as the inferior to men and how they are presented as the daughters of Eve.
Both Stoker and Wilde utilise women as a vehicle which brings the downfall of the aristocratic men of that society. In Dracula, a prime example of seeing the downfall of a man caused by a woman can be seen between the interaction of the three female vampires and Jonathan in chapter three. Jonathan's character is supposed to be the ideal image of a Victorian man and he is supposed to be loyal to Mina. However, Stoker strips this ideal image away to show that men can easily forget their morals and responsibilities of the hands of a woman.

There was something about them that made me uneasy, some longing and at the same time some deadly fear. The use of the words 'uneasy', 'longing', and 'deadly fear' indicates that Stoker is presenting women as dangerous to men in society because women can be seen as threatening to the patriarchal society by being creatures of corruption and sin. In Dorian Gray, Wilde presents Sibyl Vane's character as an actress which at that time was frowned upon because actresses were seen as sexual and corrupt people. Although Sibyl Vane's character itself was presented by Wilde as the 'loveliest thing' and 'sacred', this is over looked by what Harry thinks of Sibyl because all he sees is an actress. Wilde use Sibyl to bring Dorian Gray to his downfall when he commits suicide, once she dies that Wilde started to present Dorian Gray's character as more cruel and brutal. Sibyl Vane was Dorian Gray's first sign of sin and 'cruelty' and Wilde
Present this uses Sibyl to show how even if a woman does seem to be innocent, somewhere inside she carries with her the key to any man's downfall. Therefore both Stoker and Wilde utilise women as a vehicle which brings the downfall of a man to highlight and warn the Victorian society to be careful because women pose a threat to the patriarchy.

Both Stoker and Wilde present women as sexual beings and vehicles of sin. In the Victorian society, prostitutes and sinful women were frowned upon because they did not have in morals or values, and they went against what the Victorians believed in. In Dracula, Stoker presents Lucy as cute but essentially helpless, who is proposed to three times in one day. "Isn't it awful! I feel sorry..." In this quote, Lucy can be seen to be talking being proposed as a game. Stoker does this to show how women play with men's feelings and emotions for their own sport. Lucy essentially leads all three men on. Stoker does this to show how women don't have any emotions to the men in their lives, although they might have some feelings towards their men. Stoker presents women as using their emotions and sexual feeling towards men in order to persuade them into doing things for them such as marrying them or giving them an innocent kiss. In Dorian Gray, Wilde presents the Opium Pansy, where the prostitutes are where Dorian would go to on the East side of London where
is seen as the corrupt side of London filled with sin and immorality. Another example is Dorian Gray's
Dorian's constant movement between the East and West
sides of London is Wilde's way of showing how the sexual
nature of men, in the Opium dens where Dorian would
frequently visit, corrupted Dorian when he would take
fate to the West side of London which was more about
morality and aristocracy. Wilde presents
Dorian as a victim of the corruption, sexual desires and sin of
the East side of London to indicate that Wilde fears that
the sexual natures and sin of women (mostly as prostitutes) will
eventually spread to the good, moral side of London.
Stoker's wife refused to give him sex after the birth of his
child and therefore he turned to prostitutes to relieve himself,
and this is where he supposedly caught syphilis and therefore
the use of women in Dracula as sexual beings and vehicles
could be seen as Stoker's way of getting
back at his wife and the prostitutes since he could be using
women as a warning that women are sinful
and will bring men down with them if they are given the
chance to. Wilde did not have a hatred for women
and he was married to a woman called Constance; however,
Wilde eventually realised his love for men after Holly
Ross seduced him and he turned away from women, the
lack of women in Dorian Gray could suggest Wilde's own
sexuality and this can also be backed up by the fact that
he was arrested & for his sexuality 4 days after this play was presented on stage.

To conclude, both Stoker and Wilde present women as sexual, corrupt and sinful beings who are bound to be the downfall of men in order to warn the Victorian society that although women might be under authority of the power of men, women can still corrupt the society from underneath.
Within Dracula and The Picture of Dorian Gray, Stoker and Wilde present menace in different ways, but for similar means, in order to convey ideas about the contemporary issue of menace to society in the late 19th century. As new threats perceived threats to Victorian society emerged, the Gothic genre reflected these issues as threats within novels such as Stoker and Wilde both present menace in... [Ignore five strike throughs]

Within Dracula and The Picture of Dorian Gray, Stoker and Wilde both present the concept of menace as a reflection of the wider societal issues faced by Victorian England in the late 19th century. As the threats or menaces to society changed and developed so did the menaces within Gothic literature, such as Dorian Gray, who embodies many of the contemporary anxieties of the fin de siècle era.

One such menace is that of the 'self', or the idea that the true threat to society lies within every person. Wilde summarises this idea through the line "Each of us has Heaven and Hell in him". The usage of Biblical allusions to heaven and hell raises the orthodox Christian suggestion that heaven and hell may not be places, but...
states of mind within a person, depending on their mentality in relation to God. Though Danan's mention of threatening language, which suggests that whilst Gray appears to be a menacing, almost monstrous character in his own way, the real menace is that within each person, to society. The characterization of Dorian by Stoker presents a similar idea: Initially, the count is portrayed as a true nobleman, extending a "courteous welcome" with a "courteous gesture"; the repetition emphasizing his image as a true member of the aristocracy. However, the phrase "his eyes blazed with demonic fury" underlines this depiction, and consequently, present the menace to present the same idea as Wilde. Through the conjunction of "demonic", Roper suggests that Dracula is influenced by some form of demon, or anticlimactic fiction, as Danan's quote implies. Additionally, the significance of the "eyes", commonly said to be the windows to the soul, presents the menace of Dracula not as a physical threat necessarily, but as a spiritual threat, or the menace of a lack of religious belief or morality to society. Theodore D Curran hidden within every person is likely influenced by several ideas that emerged in the 1800s, particularly that of the Gothic revival genre. The As the genre regained popularity, one of the common themes was the idea of each person having two personalities, shown through the trope of doppelgangers or the novel, "Dr Jekyll and Mr Hyde", and the proposal that one of these personalities was socially acceptable, as contrasted by the,"shown by Dracula's "cruel" behavior and the other was a menace to society if exposed as in the two novels.

As the fear of each person hiding a side, a threatening side of their personality developed, the simultaneously, anxieties concerning deeply sexual behavior.
Dorian Gray perfectly embody the idea of overtly sexual behaviour, posing a threat to society, particularly as relatively young character... As the Victorian youth were viewed as the least likely to upheld their moral duty, society, Dorian Gray is repeatedly described as "vulgar" throughout the novel. As the "beautifull" and "ostentatious" character, her grooming and sex was seen as a threat to society. 

Vulgaity, manseness, vulgarity, ideas reinforced by the repetition of the description. Stoker further characterises Lucy as an overtly sexual through her description of her overtly sexual appearances, as menancing my through parallels, as the line "sweetness he... was turned to sadomasochistic, heartless cruelty, and the pubic to vulgarity. Vandalism", which directly implies "vulgar" and sexual appearance attitudes were synonymous with "cruelty" and "vulgar" and "vulgar" or "menacing" the idea of "impurity". The word "menacing" is the idea of Dorian is portrayed similarly, whilst less explicitly, Wilde x characterises Dorian. Similarly, as a sexually promiscuous and immoral, through the account of the rumours surrounding... Grey, The line "they say youcannot love... everyone. With whom... you become intimate" connects several ideas, particularly the fear that the most menaces to society is intimacy or sexual behaviour. The pronoun "you" and "they" acts to create mystery, as Basil does not reveal who discusses Dorian, whilst also representing society as a whole, revealing Dorian's behaviour to be the under menace of sexual liberation. Additionally, the euphemistic use of "intimate" is intentionally ambiguous, on Wilde's part, as being homosexual himself, he intended to imply Dorian has also had sexual relations with male friends, as intimacy could be imply mentally...
sexual and close friendly relations. Stoker, whilst historically recorded as heterosexual, also explores the threat menaced homosexual relations posed to society in a more condemning light than Wilde. Dracula, in turn, describes the Count's lips as displaying 'reddiness'. The imagery of Dracula's red lips present further pressure menace in the novel in the form of Dracula, as a reflection of the menace over sexuality posed to Victorian society. This is also shown through Dracula's fixation with male characters, as seen when he makes a "grab" at Harker, a fairly "hateful" region of the body, suggesting again that menace in the novel represents the menace of sexual immorality, as does the menace of Dorian Gray in Wilde's novel.

Overall, theotechh and Stoker use the menace in the novels, illustrated through the gothic tropes of divine identities and monsters such as Dracula, as well as the theme of overtly sexual attitudes to, in the form of society in relation to perceived menaces such as the immorality within each person and sexual liberalism views. The menace within the novel explores the consequences of such menace within society, allowing the readers to experience the realisation of such fears, evoking the terror so characteristic of the gothic genre.
Both texts present inequality through the societies in which they are set and in particular through the women. In Bronte’s “Wuthering Heights” we see women such as Isabella being mistreated by her husband. Similarly in “A Thousand Splendid Suns” we see the books’ main antagonist Rasheed abusing both his wives’ Laila and Mariam as well as his own daughter. This was only possible as their respective societies did not condemn it and these men felt powerful in doing so. Another inequality which both books dwell with is education, more so the lack of it and the reasons as to why some are given an education. In “A Thousand Splendid Suns” Mariam is denied an education because she is a “harem,” meaning a bastard child and it is due this lack of a proper education that she struggles later in her life. Similarly, both Heathcliff initially and Hareton face this issue as well and we see that Heathcliff is able to change his
-life around completely as he becomes a proper gentleman. What was once a scruffy orphan boy from Liverpool is now a refined young man. Catherine Earnshaw remarks, “it would degrade me to marry Heathcliff,” we would be beggars on the street”, the use of the word degrade means to bring oneself down, after all, Heathcliff was money an orphan boy picked up by his father. With Horace he was denied any such education by Heathcliff as this was a way for Heathcliff to exact his revenge for the misery he felt when growing up in Wuthering Heights.

Inequality can be seen a lot easier in “A Thousand Splendid Suns” as the third-person narrator centers on the abused characters. Hosseini’s aim whilst writing this book was to criticize the Afghan regime for its mistreatment of women, and this is shown by the context that the character “Nana” has for her society. Hosseini in turn the idea of inequality right at the start of the novel when Nana says “Like a compass needle that points north, a man’s accusing finger always finds a woman”. With the rest of the story moving away from this point, it is almost a foreshadowing for what is to come. With “Wuthering Heights” we are told the story by various narrators such as “Lockwood” who romanticizes everything and is generally seen as a fool, and much of the inequality that is talked about has happened in the past as an account by “Nelly Dean”. Inequality cannot be in a sense be seen as strongly due to
The method of story telling.

Inequality in both novels can be seen to overall having bad effects on the ones who were causing it in the first place. Heathcliff changes directly from oppressed to oppressor and succeeds past Hindley after he dies and usurps "Wuthering Heights". He was once ill-treated by the patriarchaldepending class but escapes and comes back a superior man but instead of doing good like a normal hero he commits terrible atrocities. This hackens back to the idea of a "byronic hero" with Bronte preceding Heathcliff as the "Other" and as a mysterious figure. Heathcliff was able to get his revenge but in turn he is not happy and loses himself as Hareton falls in love with Cathy and will take "Wuthering Heights" back as Heathcliff dies. An early Victorian audience would've been shocked when this book was first published as the normal unity and cohesion of a family at the time would be maintained quite well. Breakers of family were extremely uncommon and this novel demystifies the position of the family saying that savagery may lurk within anyone. It is this savagery of human nature which causes inequality within the novel. We are told that Isabella suffered greatly at the hands of Heathcliff in the form of physical violence. Whereas Hareton suffered much more mentally as Heathcliff admits he'll never be able to emerge from his boths of coarseness and ignorance I've taught him to scorn everything extra-animal as silly.
And weak. Gradually however Cathy begins to educate
Hareton and he comes out of this nature and a union forms
through education.

With "A Thousand Splendid Suns" we see the oppressor
"Rasheed" get killed by his wives for their mistreatment
which then leads to Marian's death. Inequality here is shown through
women acting in self defence yet they get punished much
more severely than the men would. A turning point within the
novel is when Rasheed forces Mariam to chew on pebbles,
exclaiming "Now you know what you’ve given me in this
marriage. Bad food and nothing else." Readers would think
this is highly unfair as Mariam did not ask for
this marriage and that this was a way for her father to
get rid of her. When she condems her father saying "I used
to worship you," we see for the first time Mariam standing
up for herself against this inequality and she does this
again when she defends Laila and her children from Rasheed.
It would’ve extremely uncommon for a woman to defend herself
and Hosseini here is challenging to social expectations of the
time, and is criticising the beliefs that were held at
the time. Hosseini himself was born in Afghanistan and would’ve
experienced some of these troubles himself.

Inequality is therefore presented through the society
and characters within the novel with both authors
Condemning the actions of the oppressor as he too fails to completely destroy the lintons as Herston lives.
Script 9: Question 12 – *Tess of the D'Urbervilles* and *A Thousand Splendid Suns*

Text 1:

*Tess of the D'Urbervilles* Thomas Hardy

Text 2:

*A Thousand Splendid Suns* by Khaled Hosseini

Narrative voice is used across both novels to explore the atmosphere within the novels through different settings and ideal society and to portray emotions that reflect the life in the character's life. These different atmospheres are portrayed positively and negatively to help the reader question the different environments.

In *A Thousand Splendid Suns*, Hosseini explores the initial aical and contemporary society that affects the characters, contributing to the life of the protagonists and their role in the long term. An aical thing was seen as a stain by society and it had an effect on individuals because a child outside of wedlock would be seen as impure and treated like an outsider. This is depicted...
through Nana as one's illegitimate and continuously reminded by her. "She understood then what Nana meant, and a harani was an unwanted thing, that she must be an illegitimate person."

This illustrates the stereotypical image of a contemporary society explored through the narrative voice suggesting how Afghan society was very religious and illegitimacy would be seen as forbidden. The narrative voice further highlights how society is seen as strict, so it would be hard to be accepted if you didn't have equal boundaries and were oriented to other women and men and highlights how someone who would never have a legitimate claim to me might others people had such as love, family, home, acceptance. This explores the view of a contemporary society that the narrative explores suggesting a very powerful and controlling society is. Also highlights how Nana suffers in the long run because her continually goes through problems.

Moreover, in less of me, D'urbivilles, Hardy makes a contemporary society which is highlighted through the narrative voice. A Victorian society was seen as very restrictive and in the way individuals were looked on and the narrative voice is repeatedly used to portray a very positive image of ten.
A demonstration of Bronte's pride and prejudice is exemplified through the character's dualism and how she overcomes her pride immediately. The reader is given a positive association of Ten and how she's seen as pure. Hardy, through his narrative, conveys two through the narrator's voice right from the beginning to make Ten look innocent and more contemporary society because he wants to make her feel pure and the victimwronged and not let readers think that Ten was in the wrong. In the Victorian society, purity was a major imagery of an individual and if you were seen as impure that would make you lose your bad and regret your face rejection. Therefore the narrator's voice desires many, society is moved in order to make Ten look pure.

Furthermore, both protagonist pain is demonstrated to help the reader empathize with them through the narrator's voice in Ten of the Brontës. Hardy, through his own emotional pain Ten goes through, for instance Ten loses her child sorrow 'the bastard gift of nameless nature', emphasizes the pain that Ten goes through because she had sorrow during pre-marital sex and that was not seen as painful for Ten because she would later face problems in her relationship with Angel.
Ben wanted new lovers and partners to be pure
until marriage but because Ten was raped by
Alec, she gave him to her sorrow and not despite how
she was bittered and later regretted her.
Moreover, the narrative voice explores Ten's emotions
and the pain that is hidden within her.
Her secrecy was about to die as the narrative voice
exemplifies the relationship between Ten and
Saw. In the novel's present tense, it illustrates that
even though sorrow was unrequited, Ten created a
bond between him and her and longed him help
and asked for now the relationship. The narrative voice
is used to help readers sympathize and feel sorry
for Ten because one goes through a lot after Ten's
death. Her past still tortures her in her relationship
with Miguel and she was rejected.

Similarly, in 'A thousand splendid suns', Hajee
mir the passion and passion pain to help
readership sympathises through the narrative voice.
This is explored through Harais's mistreatment
within marriage and now reduced since control of
her, leading to her constantly being hurt and
left in pain. 'He mean the ice from his eyes and pushed
me place away.' This illustrates how Miguel
...put in so much effort to impress noticed but he constantly rejects her, because she is unable to give him a child. The narrative voice then depicts how his pain traumatises Manam through her continued miscarriages "each loss, each file, each trip to the doctor, her more cruelty for Manam than the last." This demonstrates the idea of how her community's sympathy because it was not in her hands that she loses her child, everywhere it was out her fate, which emphasise the often repeated pain inflicted on Manam. Pain helps sympathetic because brown the narrative voice because it highlights the issues of maternal society in how men hold all the power against the women and how they are nurtrured and under control of their husbands. Women depict how reader would feel sorrow for Manam because she's portrayed as innocent and pure with her pain. However, Manam still is seen as evil towards her and continues to hurt Manam.

Never seen the narrative voice, is used to help the reader gain an understanding of setting and how it reflects characters, these setups are portrayed as negatively and positively to depict the
different aspect of the background. In 'ten of me abdomens', Agnes' language and voice from 'Talcomay', we can hear voice echoing over the noire imagery of 'Talcomay' and its natural beauty. "Hymna" summer evening in such a
atmosphere being in such a delicate equilibrium
so magnificent that in 'Talcomay' can not
be heard in 'Newly Woven' the imagery of 'Talcomay'
and how it depicts summer contributed to the idea
of happiness and rural area that hardly ever to
illustrate a new beginning for Tess and how it foreshadows
Tess' entrance coming into her life. The happiness
in 'Talcomay' humor deep depicted through the
natural voice of 'Newly Woven' and "Talcomay". One can no
longer a "virgin who has not been mulled" by but a virginal
woman of a woman." The natural imagery of rural
life is 'mulled' it is what the novelist did by how the
was seen as 'so beautiful' in her eyes. The
natural imagery of the setting and how simple it
is reflects the idea of her character and how
hardly represents him as a positive figure in
Tess' life through the narrative voice, which gives
the reader the sense of and Tess' life with change and
extra people.
However, the name alone reflects the character and helps the reader understand the story as:

'A man and a woman must of how to fear as negative
through love. Love's voice is depicted as in

West Virginia, a woman's tone, and how rather is

destroyed, 'row of dying saplings,' etc.'

in confusion, some roles demonstrate nature.

voice or person.
Script 10: Question 12

Please write the titles of your chosen texts below:

Text 1: Mrs. Dalloway Virginia Woolf

Text 2: Tess of the D'Urbervilles Thomas Hardy

Plan:

Narrative Voice:

Tess: - Third person omniscient
   - Naturalist novel (1860-1900s)
   - Character perspectives
      - Narrative becomes more subjective than objective in chapters 56 and 58 by
      - Minor characters
      - Tess at the Dairy

Dalloway: - Third person omniscient
   - Free indirect discourse
      - "Traveling" to vignettes
      - "Imply time is both linear and circular"
   - Makes own opinions known (social criticism) doesn't refrain from being...
Obvious unlike Hardy who indirectly criticises society.

* 

The eponymous characters of Tess of the D'Urbervilles and Clarissa Dalloway are both ‘faithfully presented’ and realistically presented (features of the naturalist and modernist genre movements). The narrative voices present complex characters to enhance their criticisms of their time. In order to be published, authors were suggested to Hardy and Woolf, although have different styles, have similar purpose and develop a bias towards their protagonists making their narrative voices unlike others in their time of writing.

Published in 1891, Hardy’s second to last novel was written in the naturalist era. This was a very popular genre in the late 19th century as rural England became more isolated from thriving cities. The narrator, like in Tess, is a third person and is consistent in order to provide multiple perspectives. Narrative voices in these novels are
meant to remain free of judgement
yet Hardy doesn't refrain from doing this.
The subtitle to 'Tess' was 'A pure woman'
and Hardy (even after publication) heavily
argues this as most readers of the time
didn't accept it. At the end of phase two
First, Tess (who is described to be one
with her natural surroundings) is described
as 'blank as snow'. Both 'blank'
and the white connotations of 'snow'
link Tess back to the 'pure' Woman
Hardy believes she is. Arguably, rather
than being a feminist, Hardy was protective of her character
because, as he later admits, he 'loved'
her. Furthermore, presenting her
as pure allows Hardy's novel to be
categorised a tragedy, where Tess' harmatia
is her naivety and purity. The narrative
voice in the novel supports this as Tess
is always the main focus of the
novel (not only named after her but six of out seven phrases are about her too)
supporting the idea of a heroine's
tragic downfall.
Although 'Mrs Dalloway' is also
written in a third person, omniscient narrative voice, Woolf developed a new style that pioneered a modern genre. Using free indirect discourse (for example when Clarissa buys flowers at the start, looking at the glove shop makes Clarissa think her daughter 'didn't care for either of them', followed by the first introduction of Miss Kilman) allows Woolf to present not only the characters' actions but their thoughts too. Synaesthesia is often the most obvious example of this and becomes quite intense for the reader. Like Hardy, the intense, almost dramatic, narrative voices create a sense of verisimilitude evoking parallel scenes during their tragic scenes. By including all senses, the reader is overwhelmed with information, like someone who suffers from anism perhaps, and makes them think and appreciate smaller things in life (and maybe understand what some people endure on a day-to-day basis). Woolf believed in this heavily, for even though modern psychologists diagnosed her with depression and bi-polar disorder, she too enjoyed drawing parties in London and explored homosexual affairs
Woof developed a literary technique she termed as 'tunnelling' (she spoke about this in multiple diary entries and has she might have developed it). Being able to tunnel through characters' 'caves', Woof develops a narrative voice that shows how time is both linear and circular. An important theme of the novel (as it would have been called 'The Hours' originally) and the only specific division of the novel being the 'leading circles dissolved in the air' when Big Ben's chimes display's how life is structured by time. The realist interpretation would imply that as time changes, the realistic movement that the narrative voice creates an every day story can be a narrative for fiction could not be there without life. (Stuermus who has gone from life to death once loved Shakespeare and literature, but once "dead" no longer finds enjoyment in it). Despite being mostly written to have a separate voice from the narrator, many chapters in "Tess" are told through the perspective of the characters.
When Tess is arriving at the D'Urberville mansion for the first time, red is taken as a colour of fear and the reader then sees how Tess is uncomfortable there. The 'red bricks' and the red strawberries are signs of abnormality for the D'Urbervilles as old and strawberries are not in bloom. As Hardy writes this scene from Tess' perspective, highlighting the colour red shows how the narrative voice wishes to alarm the reader and foreshadows that Alec is evil (taking most similar to Satan in the epic from Paradise Lost). Chapters 56 and 58 are taken by minor characters to create distance from the major so the reader feels as if they're reading a trial. Hardy implies this in order to question the reader if 'Justice was done' at the end as they're told showing again how Hardy cannot be completely distinguished as separate from the narrative voice. Woolf also presents multiple perspectives over the novel. Both authors then develop this idea to show how perception is subjective rather than objective. Character is not only
does questioning justice show this but also in "Dorlcary" as a single character can be perceived differently by multiple others. Hugh Whitbread is described as 'harrowing' by Clarissa but also 'loving' by Richard. The two perspectives show how Woolf's narrative voice is never obvious or correct in what is said so the reader can't be either as we are not omniscient.

A common theme of both is has the authors are openly critical of society. Hardy and Woolf use death of a protagonist to debate modernity and morality of it. Hardy was so much against modernity so much so that he writes Tess into operating a weaving machine which wouldn't have happened at the time. The danger presented by the modern machine is presented by Hardy as ironic as it was meant to make life easier not more dangerous. The death of personality (represented by Tess) is an elegy to the past which Hardy knew in order to make way reluctantly (as Angel ‘slowly’ rises again at the end) for modern living. Unlike this, due to Woolf's own experiences
of her poorly trained mental health, a
premise presents a cry for help to the modern
world, exclaiming for solid change to be made.
The end of World War One brought many
questions to England as although victorious,
the country had suffered greatly. On behalf
of the 'lost generation' Wolfe writes the
tragic death of Septimus to highlight what
changes need to be made now time has
past. Many, like Clarissa and Peter, now
fear death as they could not do much
due to restrictions of class. Making the antagonists
the B's, Sir Bradshaw and A. Holmes presents
perspective that the upper class need to
change in order to help those suffering.
As Wolf later had another breakdown this

Overall both authors
use developed narrative voices to
critique society and to quietly persuade
their readers to induce change. Developing
a standard form of narrative makes both
authors more effective, especially to a modern,
more liberal readership. Changing the
standard form also shows the reader how
Everything changes, so their readers must change too.

If Woolf travels between vignettes of the past and the present day, to show this also.
Exemplar Script
Commentaries
<table>
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<th>Script number</th>
<th>Examiner commentary and mark</th>
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| **Script 1**  | *Hard Times and The Color Purple Q2*  
This is a mid-Level 2 answer. Points are straightforward and usually relevant, but occasionally narrative and the candidate does not always focus on *changing* relationships.  
Comparisons and rather thin and contextual references are made, but not always linked to the question.  
**AO1 and AO2 – Level 2: 6 marks**  
**AO3 and AO4 – Level 2: 7 marks** |
| **Script 2**  | *Heart of Darkness and The Adventures of Huckleberry Finn Q3*  
A controlled and logical argument that is fluent and persuasive. Evidence of awareness of craft of writer.  
Although there is a stronger focus on *Heart of Darkness*, the section on *Huckleberry Finn* is developed with some perceptive and discriminating analysis.  
The strong context keeps this response in Level 4 despite the lack of connections. This response is so much stronger than Level 3 ‘clear’  
**AO1 and AO2 – Level 4: 16 marks**  
**AO3 and AO4 – Level 4: 14 marks** |
| **Script 3**  | *Frankenstein and The Handmaid’s Tale Q7*  
This is a slightly problematic response; while well written and quite perceptive, the short length limits the mark.  
There is clarity and relevance to the arguments put forward (warnings about the dangers of science in *Frankenstein*, warnings about the effects of totalitarian government on women’s rights in *Handmaid’s Tale*) and some understanding of the writer’s craft is shown although there is not much explicit textual reference. There is just enough to get into Level 3 in the first grid.  
Some contexts are considered but only briefly. The texts are connected but there is not enough detail to be rewarded as more than ‘general’, so it is placed in Level 2 for the second grid.  
**AO1 and AO2 – Level 3: 9 marks**  
**AO3 and AO4 – Level 2: 7 marks** |
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<th>Script number</th>
<th>Examiner commentary and mark</th>
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<tr>
<td><strong>Script 4</strong></td>
<td><em>Frankenstein and Never Let Me Go</em> Q7</td>
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<tr>
<td></td>
<td>This is a strong Level 5 response which provides a scholarly commentary on the warnings about the future.</td>
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<td>The candidate evaluates the text and doesn’t get caught up in word level analysis at the expense of overall meaning.</td>
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<td>An integrated approach is adopted fluently. Application of context is a particular strength and always linked to authorial intent.</td>
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<td><strong>AO1 and AO2 – Level 5: 18 marks</strong></td>
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<td><strong>AO3 and AO4 – Level 5: 19 marks</strong></td>
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<td><strong>Script 5</strong></td>
<td><em>The Handmaid’s Tale and Frankenstein</em> Q8</td>
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<td>This is a solid Level 3 response which is clearly structured and demonstrates effective and consistent analysis.</td>
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<td>Comparison becomes developed and context is explored in places.</td>
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<td>This response does not do enough to get into Level 4 as it lacks discrimination</td>
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<td></td>
<td><strong>AO1 and AO2 – Level 3: 12 marks</strong></td>
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<td></td>
<td><strong>AO3 and AO4 – Level 3: 13 marks</strong></td>
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<td><strong>Script 6</strong></td>
<td><em>Dracula and The Picture of Dorian Gray</em> Q9</td>
</tr>
<tr>
<td></td>
<td>This is solid Level 3 response. The first half of the essay is much stronger and the candidate does show signs of struggling to develop effective points about women later in the essay.</td>
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<td>Context initially considers typical attitudes towards women, worthy of a mid-Level 3, despite the comments about authors later on.</td>
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<td></td>
<td>Comparisons are clear, relevant and integrated throughout.</td>
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<td><strong>AO1 and AO2 – Level 3: 10 marks</strong></td>
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<td></td>
<td><strong>AO3 and AO4 – Level 3: 11 marks</strong></td>
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<tr>
<td><strong>Script 7</strong></td>
<td><em>Dracula and The Picture of Dorian Gray</em> Q10</td>
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<tr>
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<td>This is a top mark essay which meets all the top-Level criteria.</td>
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<td>The candidate has interpreted the question at a sophisticated level and evaluates the writer effectively.</td>
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<td>Context and comparison is sophisticated and integrated throughout.</td>
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<td><strong>AO1 and AO2 – Level 5: 40 marks</strong></td>
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<td><strong>AO3 and AO4 – Level 5: 40 marks</strong></td>
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<td>Script number</td>
<td>Examiner commentary and mark</td>
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| Script 8      | *Wuthering Heights and A Thousand Splendid Suns* Q11  
This is a solid Level 3 response which provides a clear and relevant commentary on inequality, despite lapses in expression.  
The argument is clear and consistent, using relevant textual examples and discussion of craft.  
Comparisons are made throughout but the response lacks context for *A Thousand Splendid Suns*.  
**AO1 and AO2 – Level 3: 12 marks**  
**AO3 and AO4 – Level 3: 10 marks** |
| Script 9      | *Tess of the D’Urbervilles and A Thousand Splendid Suns* Q12  
This is a good example of a top Level 2 response.  
There is general rather than clear understanding demonstrated. Although a good effort – more focus on narrative voice is needed.  
The context is general and although there is an attempt at A04, these are only general cross-references between the texts.  
Overall this is a good example of a Level 2 ‘surface level’ response.  
**AO1 and AO2 – Level 2 : 8 marks**  
**AO3 and AO4 – Level 2: 8 marks** |
| Script 10     | *Mrs Dalloway and Tess of the D’Urbervilles* Q12  
This is a good example of a low Level 5. The candidate addresses the question in a critical manner pinning down the narrative voice in each text with detailed evaluation of the effect. Analysis of craft occasionally loses focus on the question preventing a higher mark within Level 5.  
Context, when used, is sophisticated but not fully sustained for a higher mark. Finally, connections are sustained and evaluative.  
**AO1 and AO2 – Level 5: 17 marks**  
**AO3 and AO4 – Level 5: 17 marks** |