**Macbeth – William Shakespeare**

**“Macbeth is a play about the nature of evil rather than the nature of ambition.”**

**To what extent do you agree with this view of the play?**

POSSIBLE CONTENT:

 Some students may agree with this proposition and explore the sources of the gothic concept of evil in the play and their effects

 Possible discussion of the witches as sources of evil

 Consideration of the evil propensities of Macbeth’s and Lady Macbeth’s characters

 Some students may explore how the initial evil act of Duncan’s murder leads to other murders and evil escalates – there is no going back in spite of guilt and regret

 Some students may disagree and show how ambition is central to the play or they may explore the links between ambition and evil

 Both ideas – evil and ambition – should be adequately addressed in answers – one-sided answers which dismiss either issue will not score as highly

**Wuthering Heights – Emily Brontë**

**How far do you agree with the view that, in Wuthering Heights, Emily Brontë shows that more suffering is caused by a diseased mind than by a diseased body?**

POSSIBLE CONTENT

 Consideration of the examples of physical suffering caused by disease in the novel – likely discussion of characters such as Linton and Catherine senior – the numerous cases of illness leading to often premature death, raising some contextual issues

 Some students may explore the close link between physical and mental suffering in Catherine

 Possible view that disease of the body in one character may lead to disease of the mind in another eg Frances and Hindley

 Probable extensive consideration of those characters suffering from disease of the mind, with likely focus on Heathcliff

 Some students may see Heathcliff’s mind as diseased – his obsessive behaviour, necrophilic tendencies etc – others may see him acting logically and reasonably given his circumstances and treatment

 Whether considering mental or physical disease it is possible to explore the suffering of the diseased person themselves or the suffering caused to others because of the presence of disease in someone else

 Students are asked to give their views on the gothic concepts of suffering and disease as proposed in the question

 Students may argue either way

**The Bloody Chamber – Angela Carter**

**“It is ironic that the beasts are often more humane than the humans.”**

**Consider at least two of the stories from the collection in the light of this comment.**

POSSIBLE CONTENT

 Candidates are asked to consider at least two stories but may consider more

 Consideration of the roles of the gothic characterisation of the beasts in the stories of

their choice

 Candidates may have different definitions of bestiality – some may take this literally and discuss animals – lions, cats etc – consideration of whether their behaviour may be considered ‘humane’ – kind, benevolent, compassionate

 Possible less literal definition of what constitutes a ‘beast’ – some candidates may consider vampires and supernatural beings as beasts

 Possibly view that these so-called beasts behave in a humane way – some may argue the alternative

 Consideration of the view that the humans do not behave in a humane way – that they are violent, cruel, aggressive, selfish etc

**Macbeth – William Shakespeare**

**“Some say he’s mad; others, that lesser hate him,**

**Do call it valiant fury.” (Caithness: Act 5, Scene 2)**

**Consider Macbeth as a gothic protagonist in the light of this comment.**

POSSIBLE CONTENT:

• the question focuses on the gothic concept of madness and Macbeth’s role as a gothic protagonist in relation to this concept

• some candidates may agree with Caithness that Macbeth is mad and explore the ways in which some of Macbeth’s actions could be seen to be those of a mad man

• possible examination of the role played by reason in Macbeth’s actions – does he always have a reason to murder? • some candidates may see Macbeth as obsessive or coldly logical rather than mad – his vaulting ambition – some may argue that his behaviour gets more obsessive as

the play progresses, his willingness to eliminate any who suspect him or stand in his way – where is the dividing line between obsession or ruthless tyranny and madness? madness may be considered in terms of the threat of harm or danger to oneself or others –

**Wuthering Heights – Emily Brontë**

**Consider the view that Wuthering Heights is, above all, an exploration of fear.**

POSSIBLE CONTENT

• exploration of the gothic concept of fear

• candidates should consider the different ways in which fear is created and demonstrated within the novel – some may consider how the novel may create fear in the reader – fear of the supernatural, moral disorder, the outsider, death, violence etc

• many candidates may successfully confine their answers to the ways in which fear is explored in relation to the various characters within the novel

• consideration of the ways in which the characters respond to different types of fear – fear of physical violence, fear of death, fear of cruelty or, in Heathcliff’s case, fear of separation – there is no shortage of material

• some response to the phrase “above all” in the question – possible agreement or disagreement candidates may discuss other issues which they see as important but they must substantially address the idea of fear.

**The Bloody Chamber – Angela Carter**

**“Although terrifying, many of the stories are also darkly comic.”**

**Consider at least two of the stories from The Bloody Chamber in the light of this comment.**

POSSIBLE CONTENT

• candidates must consider at least two stories here – they may consider more

• exploration of the ways in which the stories may be considered terrifying, an aspect of the gothic – likely reference to the numerous instances of horrific violence, sexual depravity, supernatural powers, psychological fear etc

• exploration of the ways in which some of the stories may be considered comic – “Puss-in-Boots” is obviously comic – other stories have moments of sardonic humour, often created by surprise or defiance of our expectations

• response to the word “darkly” in the question and its implications of black comedy – laughing at things which are not normally considered funny – expect some personal response here – sense of humour is very individual!

• some candidates may discuss Carter’s language – her intermingling of the poetic and literary with the bluntly crude may be seen as a source of dark humour, equally her choice of structure may make her writing darkly comic – her use of juxtaposition – some readers have seen the absurd brevity of “The Snow Child” as comic and it is unquestionably “dark”

**Macbeth – William Shakespeare**

**Consider the significance of darkness and concealment to the play.**

POSSIBLE CONTENT:

• consideration of the gothic concepts of darkness and concealment and their significance to the

play

• discussion of the ways in which literal darkness is important to the plot – as a means of concealing evil deeds

• exploration of the links between darkness and evil – some candidates may offer a detailed exploration of some of the imagery in the play – metaphorical darkness – darkness may be metaphorically read as evil

• more subtle answers may make the distinction between darkness and concealment –

concealment indicates something hidden - intentions and moral conscience may be concealed,

as may acts of evil

• probably discussion of how Macbeth and Lady Macbeth attempt to conceal their acts of murder

• some candidates may discuss the ways in which the witches conceal things and the language

they use – their riddles

**Wuthering Heights – Emily Brontë**

**“Entrapped, imprisoned and disempowered.”**

**To what extent do you agree with this view of the position of women in Wuthering Heights?**

POSSIBLE CONTENT

• consideration of the position of women in the novel in the light of the gothic concepts of entrapment and imprisonment

• “imprisoned” may be taken literally – young Cathy is literally imprisoned by Heathcliff for example

• it may be taken less literally – older Cathy “imprisoned” by illness for example – Isabella

imprisoned by marriage with Heathcliff

• some candidates may respond very specifically to the idea of being “entrapped” – caught in a trap

– and consider how some women may be seen as being caught in a metaphorical trap – trapped

into marriage perhaps or by their emotions, their gender

• consideration of the link between imprisonment, entrapment and disempowerment – some candidates may see some women as not disempowered, Nelly perhaps, older Cathy and ultimately the younger Cathy

**The Bloody Chamber – Angela Carter**

**How do you respond to the view that in the stories in The Bloody Chamber Angela**

**Carter presents a sinister distortion of family relationships?**

POSSIBLE CONTENT

• consideration of the ways in which family relationships are presented in some of the stories

• gothic elements are addressed by the idea of “a sinister distortion” – that there is something sinister about the way in which family relationships are presented and the word “distortion” indicates subversion

• candidates may examine any type of family relationship they wish in a selection of the stories

• possible agreement that such relationships are distorted in a sinister way – parents and child in “The Snow Child”, for example, husband and wife in “The Bloody Chamber”

• possible alternative view that not all family relationships are distorted in a sinister way – eg mother and daughter in “The Bloody Chamber”, father and daughter in “The Courtship of Mr. Lyon”

**Macbeth – William Shakespeare**

**How do you respond to the view that the supernatural elements in Macbeth represent Macbeth’s own internal struggles?**

POSSIBLE CONTENT:

• discussion of the implications of the gothic concept of the supernatural

• possible view that the witches represent Macbeth’s secret desires and ambitions

• alternative view that they are actually supernatural beings rather than manifestations of Macbeth’s psychology

• discussion of Macbeth’s attempts to resist their temptations, hence “struggles”

• consideration of the role of Banquo’s ghost – only Macbeth sees it so it could be seen as a manifestation of his guilt

• possible discussion of other potential supernatural elements – eg the dagger

**Wuthering Heights – Emily Brontë**

**How far do you agree with the view that in Wuthering Heights more suffering is**

**inflicted by mental cruelty than physical cruelty?**

POSSIBLE CONTENT

• the question focuses on the gothic concept of cruelty

• consideration of the various forms in which physical cruelty is manifested in the novel- no shortage of choice here eg beating, slapping, use of knives, etc, often taken to gothic levels of excess

• consideration of the various forms of mental cruelty eg Heathcliff’s treatment of Isabella, young Cathy, Hareton, older Cathy’s treatment of Heathcliff etc

• some candidates may consider the forms of imprisonment and the desire for revenge as cruelty

• candidates should weigh up examples of different types of cruelty and draw conclusions

in response to the question – they may agree or disagree

**The Bloody Chamber – Angela Carter**

**“Carter explores base instincts rather than subconscious desires.”** POSSIBLE CONTENT

• candidates are asked to consider at least 2 stories here but may discuss more

• discussion of the ways in which Carter explores base instincts in the stories with probable focus on sexual instincts, but there may be others – greed, sensual indulgence etc

• the word “base” is negative and some candidates may argue that instincts are not necessarily presented as such

• discussion of the ways in which the stories may be seen to explore gothic subconscious desires eg incest, necrophilia, rape or just the acceptance of the need for physical satisfaction

• candidates may either agree or disagree with the critical idea in the question but should argue their case coherently

**Macbeth William Shakespeare**

**How far do you agree that Lady Macbeth is presented as a fiend-like queen?**

POSSIBLE CONTENT:

• implications of the gothic term fiend-like

• some candidates may agree with this description and consider the ways in which she is fiend-like she persuades a reluctant Macbeth to kill Duncan - she is defeminised unsex me here ñ she smears the grooms with blood etc

• some may see her as ambitious but not ìfiend-like ñ her love and support of her husband ñ

the fact that she does not directly commit any violent acts herself etc

• some candidates may consider development or progression in her character ñ her initial ruthlessness ñ her lack of involvement in Banquoís death or Lady Macduffís ñ her final madness and death, seeing her as more fiend-like at some times rather than others.

**Charlotte Bronte described Heathcliff as a man's shape animated by demon life ñ a**

**ghoul.**

POSSIBLE CONTENT

• some candidates may agree with this view and give evidence of the characteristics of the gothic villain possessed by Heathcliff

• many examples of Heathcliff’s demonic qualities to choose from ñ his humiliation of Hindley and Isabella, his cruel treatment of Hareton and Young Cathy, his many acts of violence

• consideration of the ways in which Heathcliff may be described as a ghoul ñ probable reference to his exhumation of Cathy and its necrophilic overtones

• possible defence of Heathcliff and the presentation of his more human qualities ñ his early suffering at Hindley is hands, his passionate love for Cathy, his suffering etc

**The Bloody Chamber Angela Carter reverses gothic traditions so that the males**

**become the victims instead of the females.**

* consideration of candidateís choice of two stories from the collection where females may be

seen to be empowered

• possible response to feminist readings of the text

• possible view that not all the males are victims ñ some may be seen to have power or be

triumphant

• candidates may of course discuss animals as male or female characters

• possible response to the idea that in gothic writing females are often powerless victims of

male desires ñ Carters stories may be seen to explore female desires

**Macbeth William Shakespeare**

**02. the violence in Macbeth is so excessive that it ceases to have any effect on the audience.**

**To what extent do you find the violence in the play excessive?**

POSSIBLE CONTENT

• discussion of some of the different acts of violence in the play

• possible view that it is excessive and the audience becomes desensitised to yet another violent death

• possible view that the acts of violence become more horrific and more shocking - excess violence will probably be seen as a gothic characteristic

• possible view that the play is an examination of the nature of violence and therefore the acts are justified ñ violence breeds violence - it is inexorable, ineluctable - there is no going back etc

• possible reference to how the violence may be staged in production

**Wuthering Heights ñ Emily Bronte**

**07. in Wuthering Heights death is seen as a welcome release from the tortures of living**

POSSIBLE CONTENT

• consideration of some of the gothic extremes of the tortures of living presented in the novel ñ no shortage of material here! eg Hindley is treatment of Heathcliff, Heathcliff’s revenge, Heathcliff’s torture of Isabella, Hareton etc

• some candidates may explore the tortures experienced in the relationship between Cathy and Heathcliff, their torment of each other, their separation

• exploration of the gothic idea of the death wish, particularly Cathy’s death

• possible view that death may mean a kind of union ñ Heathcliff invites Cathy to haunt him they are reputedly seen together on the moors after their deaths

• possible view that some deaths release other characters from the tortures of living ñ eg Heathcliff’s death releases Hareton and Young Cathy

• possible view that living is not torture for some characters eg Hareton and Young Cathy at the end of the novel

**The Bloody Chamber ñ Angela Carter**

**09. in the stories in The Bloody Chamber Carter is excessively interested in violent instincts**

**How far do you agree with this view?**

Possible content

• consideration of some of the violent acts that take place within the stories ñ candidates may

be selective here ñ some of them may be seen to be examples of gothic excess

• possible view that many of the violent acts are perpetrated by unexpected characters children, women, parents etc and therefore show that all humans have the capacity for violence

• possible view that acts of violence are sometimes the result of defence or protective love and therefore the initial impulse is not a violent one

• possible view that some of the acts of violence are gratuitous

• possible view that violence sometimes springs from fear or is the stuff of gothic nightmares a healthy fictional release?

• response to the word excessively in the question

**MACBETH**

**2. What do you think is the significance of the witches in Macbeth?**

Possible Content:

• discussion of how much influence the witches have over the action of the play

• consideration of what the witches actually represent ñ forces of evil, supernatural elements,

manifestations of human desires etc, typical of the gothic

• discussion of the implications of the language used by the witches ñ imagery, diction etc

• possible discussion of differing reactions to the witches according to audience context Shakespeare’s contemporaries, modern audience etc

• possible references to differing functions of witches according to directors, actors and designers interpretations, the ways they are presented in production.

**WUTHERING HEIGHTS**

**7. Violence breeds violence.**

Possible Content:

• response to the view that violence provokes violent responses in the victims or, indeed, further violence in the perpetrator

• consideration of some of the examples of violence within the text ñ no shortage of material here ñ candidates can only be expected to be selective

• possible consideration of the ways in which many of the characters use violence as a means of obtaining what they want ñ even love

• possible conclusion that ultimately, happiness is only obtained when the cycle of violence is broken.

**THE BLOODY CHAMBER**

**9. Many readers have been shocked by the stories in The Bloody Chamber Do you find them**

**merely shocking? You should refer to at least two stories in your answer.**

Possible Content:

• discussion of how far the stories may be considered shocking

• consideration of the factors in the stories which may be considered shocking ñ the violence,

their frank sexual references, including incest, necrophilia and other such gothic elements

• exploration of the ways in which some of the language may be considered shocking

• some candidates may not find the stories shocking or may alternatively consider how they

shock and what the effect is

• possible engagement with the idea that the stories were simply written for shock effect ñ

possible view that they are an exposÈ of the darker aspects of the human psyche/gender

relations/sexual desires.

**Section B**

**ELEMENTS OF THE GOTHIC**

**To what extent do you agree that, in gothic writing, fear and pain are sources of pleasure?**

POSSIBLE CONTENT

 Consideration of the gothic concept of fear and how it is created in the texts studied

 Candidates are likely to consider the ways in which characters within the texts may be seen to show fear but some candidates may consider how a fearful response is created in the reader

 Consideration of the gothic idea of pain – some candidates may focus on physical pain – others may also consider emotional or spiritual pain

 Response to the idea that both pleasure and pain – or just one of them – may be a source of pleasure to either the characters or the readers

 Possible exploration of the sado-masochistic tendencies in some of the characters eg Angela Carter’s Marquis, Heathcliff – some candidates may explore the pleasure to be gained from inflicting fear and/or pain on other characters rather than their being self-inflicted

 Candidates who relate the idea to reader-response may comment on the vicarious thrills to be derived from reading gothic fiction

“**Mad, bad and dangerous.”**

**How accurate is this as a description of the gothic villains in the texts you have studied?**

POSSIBLE CONTENT

 Candidates are asked to explore the ways in which gothic villains are presented in the texts they have studied

 Candidates are asked to select the characters for themselves they would define as villains – there may be differing opinions – eg who is the villain in ‘Frankenstein’?

 The three components of the quotation in the question should be addressed – having determined villainy, ‘bad’ is not likely to be debatable

 Consideration of the potential ‘madness’ of the villains – some may be seen as quite logical and reasonable, others not – can supernatural villains be defined as mad?

 Consideration of the relative amounts of danger posed by the villains and to whom including, possibly, danger to themselves

**How do you respond to the view that gothic writing explores potential threats to normal values?**

POSSIBLE CONTENT

 Consideration of the gothic concepts of transgression and excess

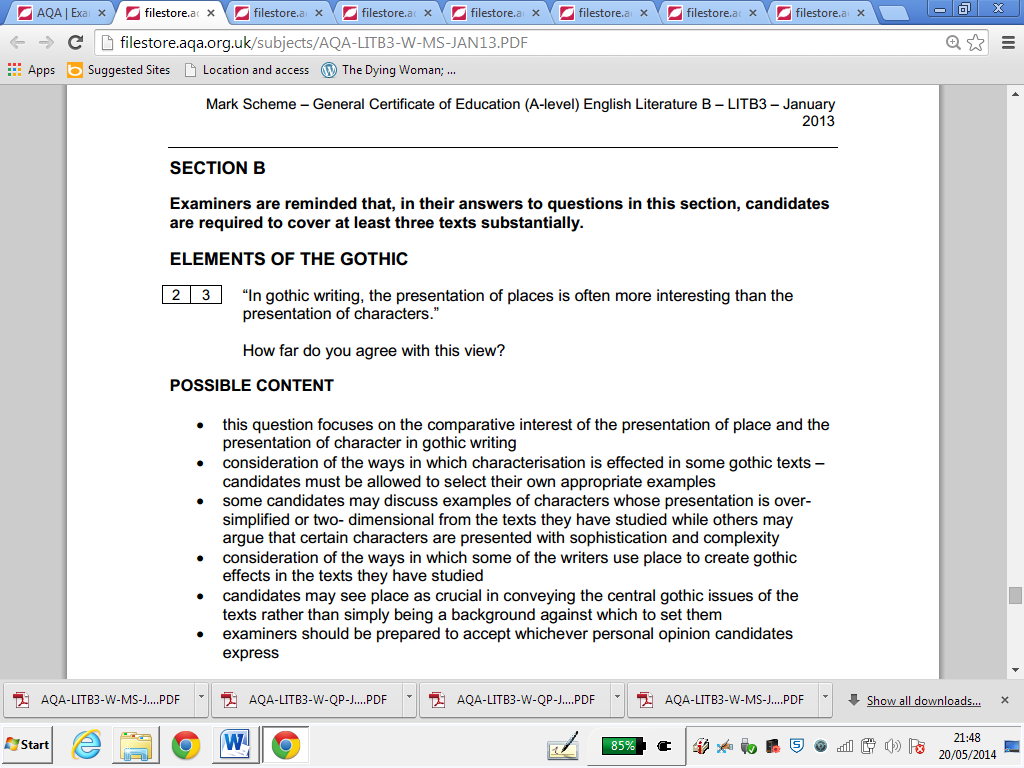
 Establishment of what can be perceived as ‘normal values’ – probable consideration of a well-established moral code, patterns of behaviour, aspects of life which are usually held to be of worth to most people

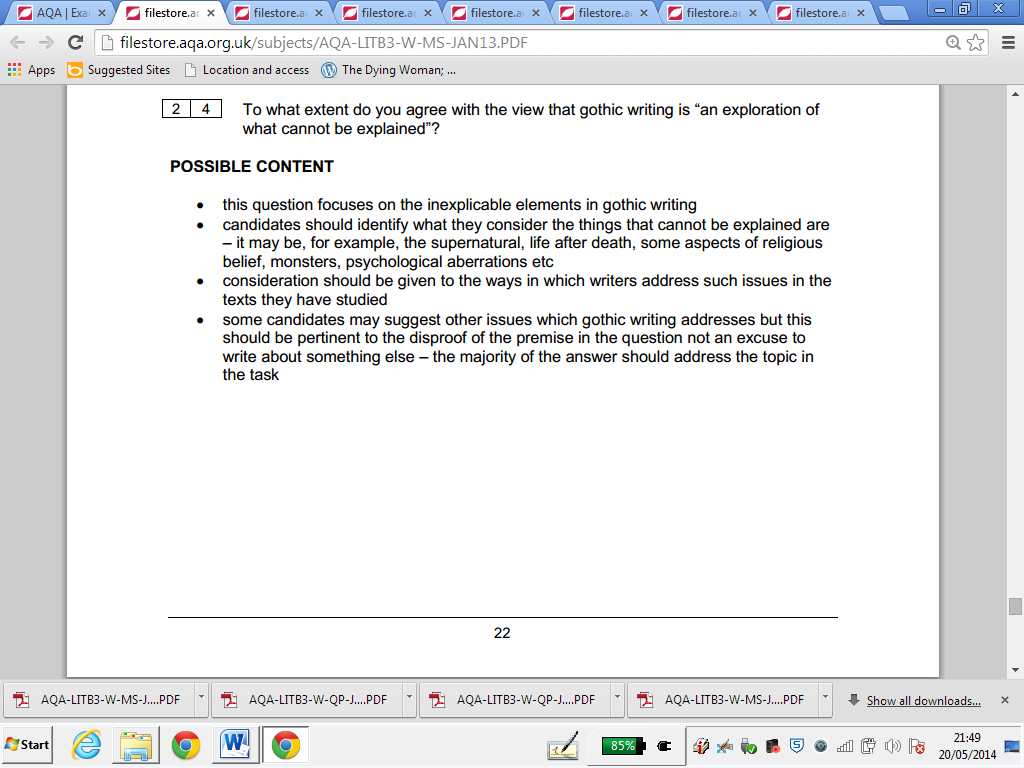
 Exploration of the ways in which gothic writing could be seen to threaten those values and the means by which it does so

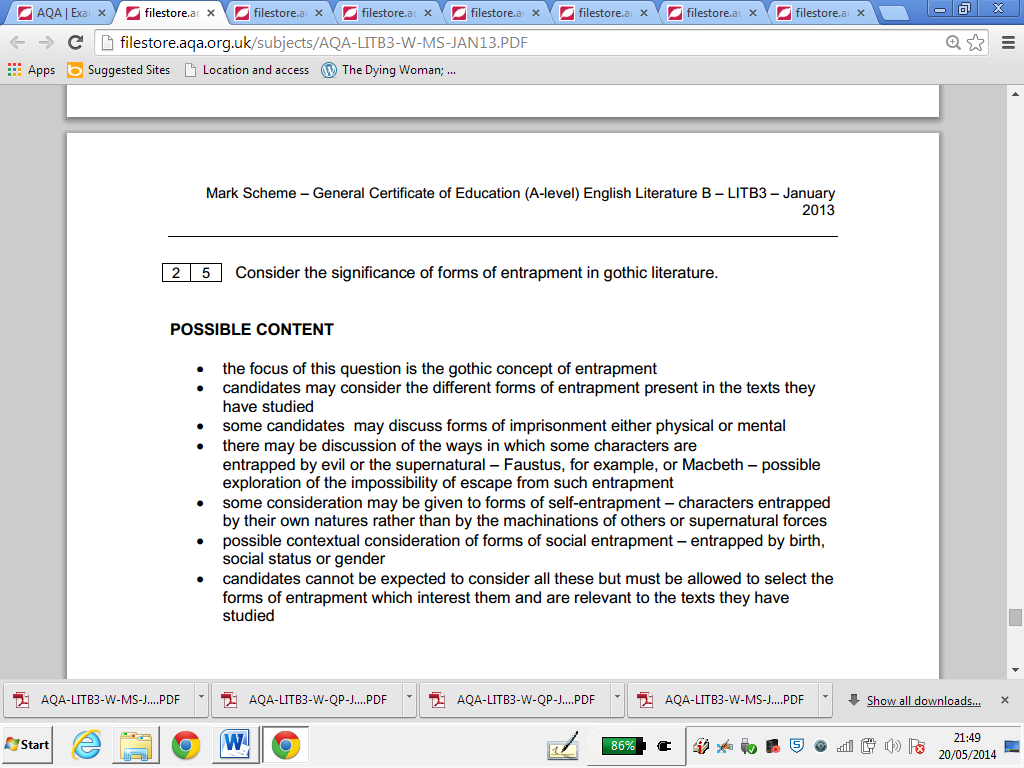
 Exploration of means such as excess, subversion, transgression etc

 Some candidates may explore the threats on an individual basis – eg Heathcliff, Faustus, Macbeth or the Snow Child’s father transgressing normal moral boundaries

 Other candidates may explore the threats on a social or political level – eg Beatrice’s gender transgression, Frankenstein questioning normal scientific and religious values.







**ELEMENTS OF THE GOTHIC**

**“Gothic writing warns of the dangers of aspiring beyond our limitations.”**

**How far does your reading of gothic writing support this view?**

POSSIBLE CONTENT

• candidates are asked to focus on the gothic concept of over-reaching

• examination of the ways in which characters in gothic writing may be seen to aspire beyond their

limitations – many protagonists are over-ambitious – some, such as Macbeth, aspire beyond their

station in earthly terms – many, such the three rioters, Faustus and Frankenstein, aspire to

supernatural powers

• possible view that most suffer some form of retribution for their aspirations either on earth or after

death and therefore such aspirations are dangerous

• possible view that, in some cases, the protagonists are more successful – eg Heathcliff and

Cathy are probably united after death, Van Helsing and Harker triumph over the vampires, some

of Carter’s protagonists could be seen to succeed

**To what extent do you agree that obsession is a significant element in the gothic**

**writing you have studied?**

POSSIBLE CONTENT

• candidates are asked to focus on the gothic concept of obsession

• some may define obsession and see links with the gothic idea of excess

• probable view that obsession is significant in gothic writing and exploration of the ways in which

this may be evident

• candidates should discuss the significance of different types of obsession – these are likely to

range from obsessions with power and wealth to obsessions with death or a loved one – plenty of

material here in all texts

• some may not see this as a significant element but the answer must explain why and not simply

deny it and use it as an excuse to discuss something else

**21**

**How do you respond to the idea that gothic villains make evil seem attractive?**

POSSIBLE CONTENT

• discussion of the role of the villain in gothic writing

• candidates may choose whom they wish to define as villains and justify their choices

• response to the idea that, although they are villains, there is something attractive about them

which makes evil they do seem attractive, almost against our will

• some candidates may take the moral highground and condemn the villains – evil can never be

attractive because it is too horrible, neither can its perpetrators – hard to see the Pardoner as

attractive!

• possible analysis of why and how villains could be seen as attractive in spite of the gothic horrors

of their evil deeds – Macbeth, Faustus, Satan, Heathcliff, Dracula and even Frankenstein’s

Monster seem to have their supporters – some may argue sympathy rather than attraction, however

• possible attractive qualities may be include: bravery, determination, confidence and a frisson of

dangerous sexuality

**To what extent do you agree with the view that, in gothic writing, death is the punishment for sin?** POSSIBLE CONTENT

• candidates should focus on two key gothic concepts – death and sin - and discuss the links between them

• response to the view that death is a punishment for sin – the idea that characters who are guilty of sins of some kind have to die as a punishment

• candidates may identify a range of different sins and may or may not see them in a religious context

• possible view that some characters actually get away with committing sins, or are punished in different ways

• possible consideration of the fact that many characters die who are innocent and therefore death is not always a punishment

**Gothic literature demonstrates the consequences of disrupting the natural order of things.”**

POSSIBLE CONTENT

• candidates should focus on the gothic idea of disruption of the natural order

• examination of the ways in which the natural order could be shown to be disrupted in gothic writing – there are many possible angles to take on this – eg disruption of social order, disruption of gender expectations, disruption of the life cycle, disruption of the order of nature itself – candidates may take whichever angle or angles they wish

• consideration of the ways in which gothic writing shows the consequences of these disruptions – possible view that such disruptions are never good

• possible consideration that in showing the consequences of such disruption gothic writing is anarchic, subversive etc

**To what extent do you agree that gothic writing does lack tension and suspense?**

POSSIBLE CONTENT

• candidates are asked to focus on some of the methods writers use to create the gothic effects of tension and suspense

• response to the view that the endings of gothic texts are inevitable, perhaps because of the inevitability of death, disaster, horror etc, that there can be no tension or suspense because the reader expects these results – candidates may agree or disagree

• possible discussion of structural devices used by some writers eg prolepsis, frameworking, multiple narrators and perspectives, retrospective narratives, foreshadowing

• possible discussion of some of the dramatic qualities in the writing of gothic texts – perhaps in some cases, melodramatic – eg pace, dramatic irony etc

• possible discussion of some of the linguistic devices used – imagery, choice of diction, symbolism, pathetic fallacy etc

• some candidates may discuss issues such as the use of obscurity, mystery, the unknown etc - there is much to choose from and candidates may select what interests them

**Consider the ways in which gothic writing could be said to explore the fear of forces beyond human understanding.** POSSIBLE CONTENT

• discussion of what constitutes the forces beyond human understanding ñ this may be seen as the supernatural, religious or divine powers, the subconscious mind etc according to the candidateís personal perceptions

• consideration of the ways in which gothic texts show fear of these forces

• discussion of the ways in which characters in the texts respond to these forces

• some candidates may see the role of science or religious faith in some texts as the solution

to dealing with this fear

**for writers in the gothic tradition, the struggle between good and evil is always of**

**central importance and good is rarely victorious** POSSIBLE CONTENT

• consideration of some of the ways the struggle between good and evil is presented in the

three texts studied

• response to the idea that this struggle is of central importance to gothic writing

• response to the view that good is rarely victorious ñ some candidates may agree with this and see some of the triumphs of evil eg Satan

• others may disagree and show how good wins in the end eg in Dracula ñ but often at a cost ñ pyrrhic victory and therefore possibly not really true victory

• some may not find definitions of good and evil totally black and white

**gothic writing is often unintentionally comic rather than truly terrifying**

POSSIBLE CONTENT

• some candidates may disagree with this view and discuss truly terrifying elements of gothic

fiction ñ some may find monsters, the unknown, the supernatural etc terrifying

• some candidates may find the moral depravity or psychological aspects of gothic writing more terrifying eg Macbeth

• possible view that some gothic writing (or all!) is comic and response to the word unintentionally

• some candidates may find the texts too excessive, melodramatic, incredible, exaggerated etc so that they become comic because they are so far-fetched

• some candidates may refer to elements of black humour (or see some scenes in ìFrankenstein or Dracula as farcical!)

**19. a melodramatic genre, where extremes of emotion have disastrous consequences**

**How far do you agree with this view of writing in the gothic tradition?** POSSIBLE CONTENT

• response to the view that gothic writing is exaggerated and melodramatic

• possible view that gothic writing does depict extremes of emotion, together with some discussion of the types of emotions shown ñ hatred, aggression, ambition, even love

• some candidates may highlight some characters in gothic texts who display more moderate views eg Edgar Linton, Elizabeth in ìFrankenstein, and consider whether they suffer disastrous consequences

• discussion of some examples of the ways in which emotional extremes end in disaster ñ no shortage of material here

**20. Consider the view that literature within the gothic genre is always shocking.**

POSSIBLE CONTENT

• discussion of some of the shocking elements within the texts studied

• response to the word always in the question ñ some candidates may modify this word and

argue cogently

• some candidates may engage in contextual considerations, particularly reception contexts

• examiners should expect differing personal responses which should be well-argued ñ there

is likely to be engagement with the gothic transgression of sexual and/or religious and/or

moral boundaries

• some candidates may interpret shocking in a more modern colloquial sense i.e. bad /

awful and argue that the contents and / or the language and structure of the texts may be shocking in this sense - the question has a deliberate ambiguity

**21. characters in gothic writing are haunted by their past mistakes and often have to face**

**terrible consequences**

**Discuss some of the characters in the texts you have read in the light of this comment.** POSSIBLE CONTENT

• consideration of the links between the past and the present

• discussion of some examples of characters who have made dreadful mistakes in their pasts

which they are unable to overcome and forget

• consideration of some of the terrible consequences faced, including death

• possible view that there is occasionally redemption for some characters eg Hareton and Young Cathy at the end of wuthering Heights Harker; some of the women in Angela Carters stories who triumph in spite of their evil deeds!

• consideration of the links between transgression and punishment

**19. To what extent do you think gothic literature is characterised by a fascination with death? Possible Content:**

• candidates should consider the ways in which death is presented in three texts that they

have read

• response to the view that texts show a fascination with death ñ some may agree, others

may dispute the use of fascination

• some supportive analysis of the language used in the texts to refer to death

• some contextual discussion where differing religious attitudes may be relevant.

**20. Gothic settings are desolate, alienating and full of menace.**

**In the light of this comment, consider some of the ways in which writers use settings in the**

**gothic texts you have read.** Possible Content:

• consideration of the different ways in which writers of gothic texts use setting in three texts

• some analysis of the language used to depict setting to support the points

• engagement with the specific descriptions in the question ñ desolate alienating and full of

menace ñ candidates may endorse or challenge any of these according to texts or views ñ

they do not have to consider each of these separately in each of the three texts

• some candidates may see settings as possessing their own autonomous power and

influence or as a reflection of the inner states or experience of the characters.

**21. Consider the view that gothic writing often explores the powerlessness of humanity when**

**faced with the power of the supernatural.** Possible Content:

• exploration of the ways in which humans may be seen be seen as powerless in gothic texts

• possible view that humans are always to be seen as victims of supernatural forces

• some candidates may explore the differing presentations of supernatural power in the texts

they have read and assess their differing effects

• possible view that humans are often seen to overcome supernatural forces.