GCSE
ENGLISH LITERATURE
8702/1

Paper 1 Shakespeare and the 19th century novel
Specimen 3

Mark scheme

Version 1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged *not* to have addressed a defining feature of a particular task, such as:
Paper 1 Section A response to extract and whole text
Paper 1 Section B response to extract and whole text
Paper 2 Section B response to named poem and one other from the named cluster

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

Performance descriptor	Marks awarded
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s)	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods to create meanings	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	**At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s)	**At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods to create meanings	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	**At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.

Level 4 *Clear understanding* **16–20 marks**	AO1	• Clear, explained response to task and whole text • Effective use of references to support explanation	**At the top of the level,** a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.
	AO2	• Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods to create meanings	
	AO3	• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task	**At the bottom of the level,** a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.
Level 3 *Explained, structured comments* **11–15 marks**	AO1	• Some explained response to task and whole text • References used to support a range of relevant comments	**At the top of the level,** a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.
	AO2	• Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods to create meanings	
	AO3	• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task	**At the bottom of the level,** a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.

Level 2 *Supported, relevant comments* **6–10 marks**	AO1	• Supported response to task and text • Comments on references	**At the top of the level,** a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.
	AO2	• Identification of writers' methods • Some reference to subject terminology	
	AO3	• Some awareness of implicit ideas/contextual factors	**At the bottom of the level,** a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.
Level 1 *Simple, explicit comments* **1–5 marks**	AO1	• Simple comments relevant to task and text • Reference to relevant details	**At the top of the level,** a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.
	AO2	• Awareness of writer making choices • Possible reference to subject terminology	
	AO3	• Simple comment on explicit ideas/contextual factors	**At the bottom of the level,** a candidate's response will show some familiarity with the text.
0 marks	Nothing worthy of credit/nothing written		

Macbeth

Question 1

Starting with this moment in the play, explore how Shakespeare presents the marriage between Macbeth and Lady Macbeth.

Write about:

- how Shakespeare presents their relationship at this moment in the play
- how Shakespeare presents their marriage in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Lady Macbeth's motivation for her words at this moment
- The shared plot and what this demonstrates about the bond of trust
- Their knowledge and understanding of each other and what motivates them
- The warmth of the relationship in previous scenes and the ensuing distance later in the play

AO2

- Any comments on the use of questions
- The use/effect of particular word choices, such as 'coward', 'love', 'valour'
- Use of conversation, both in this extract and elsewhere in the play, to highlight closeness/distance
- Comments on plot development and how the relationship begins to fracture and fragment during the course of the play

AO3

- Ideas related to marriage and what that might mean in terms of closeness/partnership
- The relative status between the two characters and how this might possibly flout convention
- Ideas about power/equality in the relationship
- Ideas about the effect of the relationship on each other and on events in the play

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Romeo and Juliet

Question 2

Starting with this moment in the play, how does Shakespeare present Romeo's attitudes to love?

Write about:

- how Shakespeare presents Romeo's attitudes to love at this moment in the play
- how Shakespeare presents Romeo's attitudes to love in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Romeo's view of the situation and lack of acknowledgement of its danger
- Possible contrast to this view in terms of Romeo being brave
- Juliet's focus on the reality of their situation
- The presentation of Romeo as a romantic teenager earlier/later in the play
- The ways in which Romeo's behaviour could be seen to mature later in the play

AO2

- Contrast between Juliet's pragmatism and Romeo's lack of practicality
- Romeo's use of imagery to suggest lack of solidity/firm grounding in reality
- Juliet's questions used as a way of demonstrating her pragmatism
- Language used by Romeo to suggest immaturity
- Presentation of Romeo as led by his heart elsewhere in the play, such as the murder of Tybalt or the reaction to his banishment

AO3

- Possible reference to the idea of Petrarchan lover/behaviour
- Romeo's lack of acknowledgement of the context of his feelings for Juliet
- Ideas about maturity and how this might relate to demonstrations of pragmatism, thinking of others, a wider perspective, thinking about consequences of one's actions.

The Tempest

Question 3

Starting with this conversation, explore how Shakespeare presents Caliban as a villain in *The Tempest*.

Write about:

- how Shakespeare presents Caliban at this moment in the play
- how Shakespeare presents Caliban as a villain in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Caliban's feelings about Prospero
- Prospero's feelings for Caliban and how they were changed by Caliban's 'betrayal'
- Possible exploration of Prospero's motivation for his behaviour towards Caliban when he first arrived on the island
- Prospero's need for vengeance and what this demonstrates about his feelings about loyalty
- Caliban's betrayal at the hands of other characters later in the play

AO2

- Caliban's use of language of the island to demonstrate how much the island is a part of him
- Use of exclamations and lists to highlight strong feelings
- Use of power language such as 'slave', 'king', 'subject', to highlight ideas about power and its use/abuse
- Presentation of the anger and resentment between Prospero and Caliban
- Use of relationship between Prospero and Caliban as symbolic

AO3

- Ideas about what constitutes villainy and its possible causes
- Prospero's lack of acknowledgement of Caliban's bestial drive which could have caused his behaviour towards Miranda
- Prospero's use of his power to punish Caliban's behaviour
- Possible exploration of the ways in which the responsibilities of power are highlighted through the relationship between Caliban and Prospero
- Ideas about trust and responsibility

The Merchant of Venice

Question 4

Starting with this speech, explore how Shakespeare presents ideas about revenge in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about revenge in this speech
- how Shakespeare presents ideas about revenge in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Shylock's anger at Antonio and what this represents about his feelings about how he is treated by others
- Shylock's insistence on revenge at all costs, in spite of its implications
- Jessica's elopement as possible motivation for his course of action
- The revenge that other characters subsequently enact upon Shylock

AO2

- Repetition of rhetorical questions to justify Shylock's motivation
- Metaphor of feeding
- Collection of past tense verb forms to highlight Shylock's feelings about his ongoing treatment: 'mock'd', 'laugh'd', 'disgrac'd'
- Language of pain and weaponry to highlight Shylock's feelings
- Possible contrast between presentation of Shylock in this speech and towards the end of the trial

AO3

- Ideas about laws, both universal and the laws of Venice at the time
- Ideas about equality and fairness
- Ideas about retribution/justice/mercy
- Judaism and the Mosaic code vs Christianity and the New Testament

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Much Ado About Nothing

Question 5

Starting with this speech, how does Shakespeare presents Benedick's attitudes towards love?

Write about:

- how Shakespeare presents Benedick's attitudes towards love in this speech
- how Shakespeare presents Benedick's attitudes towards love in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Benedick is very outspoken about love in this speech, and in other parts of the play
- Benedick is a soldier and sees 'maleness' in a particular way
- Benedick seems to view love as something that alters men for the worse
- There are underlying hints to a possible previous relationship with Beatrice
- Benedick uses his skill with language as a possible barrier to true emotion, which might suggest he sees this as weakness

AO2

- Use and effect of soliloquy – perhaps this is Benedick's true feelings therefore, but he is potentially also highlighting his lack of self-awareness
- The plot development shows how quickly Benedick changes his mind, which could be used as a device to mock his lack of integrity or demonstrate that he is using language here as a protective barrier
- Use and effects of imagery of war/soldiers
- Possible reference to the use of prose rather than blank verse and how this might highlight Benedick's lack of measured thought

AO3

- Attitudes towards romantic love
- Roles of men and societal expectations
- Possible exploration of the genre of the play in terms of Benedick as comedic character
- Conventions of Shakespearian comedy

Julius Caesar

Question 6

Starting with this speech, explore how Shakespeare presents Brutus' attitudes towards power.

Write about:

- how Shakespeare presents Brutus' attitudes towards power in this speech
- how Shakespeare presents Brutus' attitudes towards power in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Brutus describes his motivation as fuelled by Caesar's over-reaching for power
- Brutus is concerned that power is corrupting Caesar
- Personal ambition for a 'crown' could have a negative effect on those over whom one has power
- Brutus is noble and acts out of ethics but is being deceived by Cassius

AO2

- Use and effects of imagery of ambition as poison/venomous: 'brings forth the adder' 'serpent's egg' 'sting'
- Use and effects of soliloquy to present Brutus' justification for his decision
- Use and effects of other soliloquies and speeches in the play to justify/condemn actions

AO3

- Ambition for power associated with usurping
- Ideas about men/masculinity/actions
- Ideas about acting for the collective good against the rise of personal power
- General exploration of the corruption of power

Robert Louis Stevenson: The Strange Case of Dr. Jekyll and Mr Hyde

Question 7

Starting with this extract, explore how Stevenson presents the effects of Jekyll's scientific ambitions.

Write about:

- how Stevenson presents the effects of Jekyll's scientific ambitions in this extract
- how Stevenson presents the effects of Jekyll's scientific ambitions in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- The shocking revelation in this extract and the way it is presented negatively
- Dr. Jekyll's arrogance to Lanyon in this extract and his arrogance (arguably) elsewhere in the novel
- His scientific ambitions as described in his 'Full Statement of the Case' and his reasons, some of which are more defensible than others
- The various negative effects in the novel, eg Hyde's violent behaviour, the fact that Jekyll loses control over the transformations, the death of Lanyon in response to his revelation and Jekyll's ultimate suicide

AO2

- The portrayal of the transformation in the extract to provoke shock and horror
- The fact that the truth has been delayed until the penultimate chapter
- Jekyll's arrogant language portrayed through the use of rhetorical questions and overblown metaphorical language
- Language to convey the negative consequences of Jekyll's actions in various scenes, eg the trampling of the girl, the violent attack on Carew
- Imagery of the devil to suggest that Jekyll has performed an act of blasphemy

AO3

- Scientific discovery in the nineteenth century
- Victorian morality and how it links to Hyde's behaviour
- Darwinism and Victorian ideas about evolution

Charles Dickens: A Christmas Carol

Question 8

Starting with this extract, explore how far Dickens presents Christmas as a special time.

Write about:

- how Dickens presents Christmas as a special time in this extract
- how far Dickens presents Christmas as a special time in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- the portrayal of Christmas as a happy time in this extract through Fezziwig's character and the reactions of the young Ebenezer
- other happy scenes, eg Scrooge's nephew's party, the Cratchits' Christmas (debatably), the carol singers, the miners
- the Ghost of Christmas Present personifying the joy of Christmas
- the importance of Christmas 'spirit' even amongst those who are poor
- expect some discussion of sadder Christmas scenes, eg after Tiny Tim's death, or Belle's rejection of Scrooge

AO2

- the use of speech and dialogue in the extract to convey Fezziwig's joyous character
- the description of the warehouse as 'snug', 'warm' and 'dry'
- the narrator's enthusiasm, as conveyed by front clipping ('em)
- the portrayal of other characters who are joyful, and other humorous and joyful scenes portrayed through description and dialogue

AO3

- Victorian Christmas traditions
- Key religious ideas associated with Christmas, eg charity and love
- Ideas about the poor at Christmas and Dickens's message
- The importance of family and the joy they bring at Christmas (eg Scrooge's decision to spend Christmas with his nephew as part of the novel's happy ending)

Charles Dickens: Great Expectations

Question 9

Starting with this extract, explore how far Dickens presents Estella as a cruel character.

Write about:

- how Dickens presents Estella as a cruel character in this extract
- how far Dickens presents Estella as cruel in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Estella's refusal to give Miss Havisham her love in this extract
- Her cruelty to Pip at various points in the novel, eg playing cards, allowing him to think that she loves him
- Her marriage to Bentley Drummle and the potential to see her as a victim
- The way that she has been 'weaponised' by Miss Havisham and the way that this affects our sympathies
- The novel's ending, the twist about her parentage and the possibility that she has changed

AO2

- Her powerful and passionate language in this extract, eg the use of anaphora and rhetorical questions
- Dickens's portrayal of her beauty but also her coldness and arrogance
- Key scenes and their portrayal in presenting her to us, eg the scenes as a child, in London and then at the end of the novel
- Her relationship with Miss Havisham and its portrayal through description and dialogue

AO3

- Ideas about upbringing and its effect on character (in the way she is manipulated by Miss Havisham)
- Ideas about social class and marriage in Victorian England
- Women and inequality in Victorian England
- The different endings to the novel and how they reflect on Estella's character

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Charlotte Bronte: Jane Eyre

Question 10

Starting with this extract, explore how far Brontë presents Mr Rochester as a powerful man in *Jane Eyre*.

Write about:

- how Brontë presents Mr Rochester in this extract
- how far Brontë presents Mr Rochester as a powerful man in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Rochester's rugged and unusual appearance, as recognised by Jane in the extract
- Rochester's behaviour / attitudes, both in the extract and elsewhere in the novel
- Any valid treatment of places in the novel where Rochester appears to have power, or not
- His often rude and/or dismissive attitude to Jane
- His marriage to Bertha

AO2

- The language of the extract which emphasises Rochester's physical power
- Imagery of stone, eg 'granite-hewn', which Jane/Brontë links to his feelings
- The first-person narrative and the way in which it influences our view of Rochester
- The use of narrative structure to reveal more details about Rochester
- The motif of blindness and its significance at the end of the novel

AO3

- Ideas about class and power
- Ideas about money and the status / power that it can convey
- Different types of power, such as power in society or power in relationships
- Ideas about how Jane subverts Rochester's perceived 'power' through his feelings for her
- Sons and inheritance
- Different reactions to Rochester's revelations about Bertha and attitudes to the West Indies

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Mary Shelley: Frankenstein

Question 11

'Shelley suggests that Victor is wrong to create the monster.'

Starting with this extract, explore how far you agree with this statement.

Write about:

- how Shelley presents Victor's preparations in this extract
- how far Shelley suggests that Victor is wrong to create the monster in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- The way in which Victor describes himself having to commit 'profane' acts in the extract
- The fact that he becomes unhealthily obsessed with his creation, to the point that he abandons his friends and his morality
- His revulsion when the 'monster' is finally brought to life, and his recognition that he has done something monstrous
- The negative consequences for the 'monster': ostracism and cruelty
- The way that this rebounds upon Victor and his loved ones

AO2

- The negative language in the extract which emphasises the horror of his actions, eg 'chased nature to her hiding places', 'my eyeballs were starting from their sockets'
- The negative description of the 'monster' when created which emphasises its horrific appearance
- Language in key scenes described by Victor and the 'monster'
- The monster's narrative and the way it presents Victor as an irresponsible scientist (and father)
- The narrative frame which presents Victor's story as a warning to Walton

AO3

- Scientific discoveries in the nineteenth century and the Enlightenment
- Ideas about society and class
- Religious ideas about the blasphemy of Victor's actions

Jane Austen: Pride and Prejudice

Question 12

Starting with this extract, explore how Austen presents attitudes to marriage.

Write about:

- how Austen presents the attitudes to marriage in this extract
- how Austen presents attitudes to marriage in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Mr Collins's mercenary approach to marriage, both in the extract and elsewhere in the novel
- Ideas about marriage, class and money, as portrayed through various scenes and matches, eg Netherfield, Lady Catherine, Pemberley (and Elizabeth's change of heart about Darcy)
- Charlotte Lucas's pragmatic approach contrasted with Elizabeth's more romantic view
- Mrs Bennet's obsession with marrying her daughters and the financial imperative to do so
- Lydia and Wickham's elopement and marriage and the way it is viewed by Mrs Bennet compared to Elizabeth and Darcy

AO2

- Satire of Mr Collins in the extract, particularly in the final paragraph, and also elsewhere in the novel
- Austen's use of irony in presenting Mrs Bennet's attitude to marriage and those of society more generally
- Subjective third-person narrative aligns us with the views of Elizabeth
- Specific scenes and their presentation through narrative voice, dialogue and description, eg the balls, Mr Collins's marriage proposal.

AO3

- Key ideas about financial aspects of marriage in the nineteenth century, eg dowries, entailments
- Marriage as a patriarchal institution and the role of women in marriage
- Class, Regency society and the family and a woman's duty to 'marry well'

Sir Arthur Conan Doyle: The Sign of Four

Question 13

Starting with this extract, explore how far Conan Doyle presents Watson and Holmes as male characters who are very different from each other.

Write about:

- how Conan Doyle presents Watson and Holmes as very different male characters in this extract
- how far Conan Doyle presents Watson and Holmes as very different male characters in the novel as a whole.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- The contrast between Holmes's 'cold reason' and Watson's more emotional character, as presented in the extract and elsewhere (eg at the start of the novel when they discuss 'A Study in Scarlet')
- Holmes's use of cocaine and Watson's disgust about it
- Watson's romantic feelings about Miss Morstan compared to Holmes's comments about love and marriage
- Holmes's exceptional deductive powers compared to Watson's disbelief and bemusement (eg the watch, the investigation at Pondicherry Lodge)
- Watson as the inferior protégé to Holmes's superior mind

AO2

- Key descriptions of Holmes in contrast to Watson, eg his 'gleaming' and 'glittering' eyes, his idiosyncratic behaviour compared to Watson
- Watson's narrative voice in presenting both himself and Holmes to us
- Key moments of dialogue and 'set-pieces' (eg Holmes's demonstrations) which illustrate their different characters

AO3

- Watson the narrator as a simple observer
- Victorian ideas about the bachelor and the gentleman
- Contexts as specific to the discussion, eg drug-use, attitudes to marriage, attitudes to race

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