

GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel
Mark scheme

Specimen 2

Version: v1.0

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.

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 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 five marks available and 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 all the descriptors in 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 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

If a candidate does not address a defining feature of the task outside AO1 and AO2 – context for example – this would be classed as a rubric infringement and the examiner would be required to make a judgement about the extent to which other skills can place the response in a particular level.

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	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

Assessment of AO4

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

Performance descriptor	Marks awarded
<p>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.</p>	4 marks
<p>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.</p>	2–3 marks
<p>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.</p>	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 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s) 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s) 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

Level 4 <i>Clear understanding</i> 16–20 marks	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
Level 3 <i>Explained, structured comments</i> 11–15 marks	AO1	<ul style="list-style-type: none"> • Some explained response to task and whole text • References used to support a range of relevant comments 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

Level 2 <i>Supported, relevant comments</i> 6–10 marks	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>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 effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>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 choices and/or awareness of context.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	<p>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.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making deliberate choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
0 marks	Nothing worthy of credit/nothing written		

Macbeth**Question 1**

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a hero.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth 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

- Macbeth's attitudes towards his position at this moment
- Macbeth's attitudes towards the prophesies
- Exploration of heroism, such as ideas about bravery and fear
- How Macbeth is presented as a hero elsewhere in the play
- Contrast between how Macbeth perceives himself and how others perceive him

AO2

- Macbeth's language towards others and what this shows about him
- The use of effect of direct quotation of the witches' words
- The presentation of Macbeth's character here compared to earlier moments in the play
- How Shakespeare uses Macbeth to explore the nature of heroism

AO3

- Ideas about the nature of heroism
- Ideas about leadership and strength
- Ideas about responsibility of status and position
- Attitudes towards fate, destiny and prophesy
- Possible exploration of the presentation of Macbeth as a heroic character and how he may be perceived differently in different circumstances

Romeo and Juliet**Question 2**

Starting with this speech, explore how Shakespeare presents attitudes towards love in *Romeo and Juliet*.

Write about:

- how Shakespeare presents attitudes towards love in this speech
- how Shakespeare presents 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

- Juliet's love for Romeo in this speech
- Juliet and Romeo's love elsewhere in the play
- Ideas about the all-encompassing nature of the love Juliet feels
- Possible contrast between Juliet and Romeo's love and the attitudes of others towards love, such as The Nurse, or Mercutio, or Benvolio

AO2

- Imagery of universality to demonstrate the extent of Juliet's love
 - Imagery of light / dark
 - Juliet's use of 'child' imagery to highlight youth and innocence
 - Use of imagery to suggest the tragedy to unfold later in the play
 - References to 'ravens' hinting at possible threat
- The presentation of different attitudes towards love elsewhere in the play, such as Mercutio's playful ribaldry or the Nurse's more earthy attitude, or Capulet's view of love as a business contract

AO3

- Possible contrast between the older and younger generations towards love, such as that between Lord and Lady Capulet
- Juliet as chattel: 'sold' etc
- Ideas about the consummation of marriage being part of the contract of love
- Contrast between the innocence of Juliet and Romeo's love compared to that of older or more pragmatic attitudes

The Tempest**Question 3**

'Miranda is the only really trusting character in the world of *The Tempest*'.

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

Write about:

- what Miranda says in this speech
- how Shakespeare presents Miranda 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

- Response to Miranda as a character, both in the extract and elsewhere in the play
- Miranda's circumstances on the island and possible reasons for her 'trusting' nature
- Miranda's relationship with Prospero and with Ferdinand
- Possible contrast between Miranda's attitudes here and in a different part of the play

AO2

- Imagery of 'jewels'
- Imagery of mirrors to suggest Miranda's search for truth and clarity and self-knowledge
- Use of Miranda as a representation of innocence in the play as a whole
- Possible contrast between presentation of Miranda and Ferdinand's characters and that of more cynical, experienced characters

AO3

- Ideas about fathers and daughters
- Ideas about obedience and duty
- Portrayal of men and women in respect of innocence and experience
- Ideas towards innocence and corruption

The Merchant of Venice**Question 4**

Starting with this conversation, explore how Shakespeare presents attitudes towards Shylock in *The Merchant of Venice*.

Write about:

- how Shakespeare demonstrates Salanio and Salarino's attitudes towards Shylock in this conversation
- how Shakespeare presents attitudes towards Shylock 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

- How Shylock is presented here and elsewhere in the play
- Salanio and Salarino's attitudes towards Shylock, in particular lack of sympathy and mockery of his pain
- Possible mis-representation of Shylock's actual words
- Shylock as figure of fun, possibly contrasted with how he is perceived in an earlier or later part of the play

AO2

- Use and effect of repetition, in particular 'ducats'
- Analysis of word order to create mockery of Shylock
- Use of reported speech rather than direct presentation to highlight public perception of Shylock
- Use and effect of particular word choices such as 'dog Jew'

AO3

- Shylock as a character of mockery
- Shylock as caricature
- Representation of Jewish stereotypes
- Attitudes towards Shylock here and elsewhere in the play, possibly including discussion of perception and presentation of Shylock at different times

Much Ado About Nothing**Question 5**

Starting with this conversation, how does Shakespeare present attitudes towards marriage in *Much Ado About Nothing*?

Write about:

- how Shakespeare presents attitudes towards marriage in this conversation
- how Shakespeare presents attitudes towards 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

- Ideas about marriage being related to duty and responsibility as shown in this extract
- Ideas about marriage linked to romance and love, shown elsewhere in the play
- Beatrice's speech in this extract and what it highlights about her character and attitudes
- Possible contrast between Beatrice's attitudes here and elsewhere in the play Beatrice as strong female character

AO2

- Beatrice's use of prose in terms of how it helps to demonstrate her pragmatism
- Use and effect of imagery, for example 'clods', 'dust' etc, to highlight Beatrice's attitudes towards marriage in this extract, contrasted with how Beatrice is presented at the end of the play

AO3

- Ideas about 'obedience' and what this highlights about the role and status of women
- Ideas about the patriarchy 'finding' husbands for women
- Exploration of different attitudes towards marriage, possibly contrasting romance with pragmatism
- Possible exploration of Beatrice as independent woman

Julius Caesar**Question 6**

Starting with this speech, how does Shakespeare explore ideas about power in *Julius Caesar*?

Write about:

- what Cassius says about power and status in this speech
- how Shakespeare presents ideas about 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

- What Cassius says about Caesar in this extract
- Cassius' attitude towards the responsibility of power
The ideas that Cassius explores about equality and the right to govern Cassius' attempt to persuade Brutus to his cause

AO2

- The methods Cassius uses to attempt to persuade Brutus, including hyperbole and questioning
- The use of comparison between Caesar and Brutus in order to appeal to Brutus more directly
- References to 'fate' and its role in destiny, used to persuade
- Use of parallel phrasing to reinforce Cassius' point of view to Brutus

AO3

- Ideas about leadership and its resulting power shown in this extract and elsewhere in the play
- Attitudes towards power and responsibility and how they are perceived in the society of the play
- Attitudes towards democracy both in this extract and elsewhere in the play

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde***Question 7**

Starting with this extract, how does Stevenson use settings to create mystery and fear?

Write about:

- how Stevenson describes the setting in this extract
- how Stevenson uses settings to create mystery and fear 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 pleasantness of the description, linked to ideas about industry and ordinary life
 - The description of Mr Hyde's dwelling in the midst of the ordinary street
 - Ideas about what the use of setting here helps the reader to understand about the ideas in the novel as a whole
- Reference to the use of settings elsewhere in the novel

AO2

- Imagery of brightness and light linked to positive views of ordinary life
 - Imagery of neglect and corrosion
 - Contrast between internal and external, hidden and exposed
- The juxtaposition of the two descriptions, possibly related to the contrast between the two halves of Dr Jekyll's personality

AO3

- Ideas about the proximity to the dark side of life in the city
- The use of the city setting to highlight themes of the novel
- Ideas about city living bringing a heightened sense of fear of the unknown
- Possible references to Victorian ideas about class and the relationship between poverty and evil
- Possible reference to gothic influences, such as darkness, neglect, hidden places, etc.

Charles Dickens: *A Christmas Carol***Question 8**

Starting with this extract, how does Dickens present the importance of family in *A Christmas Carol*?

Write about:

- how Dickens presents the Cratchits in the extract
- how Dickens presents the importance of family 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 ways in which the people behave and are shown to feel about each other
- Ideas about happiness related to being part of a family
- Ideas about poverty not being related to happiness
- Scrooge's reactions to what he sees, such as looking at Tiny Tim 'until the last'
- Ways in which the Cratchits are shown in a different part of the novel

AO2

- Descriptions of family happiness linked to warmth
- Imagery of warmth such as 'fire', 'red', etc
- Contrast between imagery of cold and warmth to highlight the contrast between Scrooge and others, or to provide oxymoronic effect
- Use of sentencing to intensify the idea of community and being surrounded by others

AO3

- Ideas about happiness provided by family
- Ideas about poverty not being related to happiness
- Ideas about the benefits of community and family ties
- The lack of impact that money has on the benefits of community and family

Charles Dickens: *Great Expectations***Question 9**

Starting with this extract, write about how Dickens presents ideas about social class in *Great Expectations*.

Write about:

- what Joe says about social class in this extract
- how Dickens presents ideas about social class 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

- What this extract shows about Joe's wisdom about social class and his place in it
- What this extract shows about Pip's pretensions about social class
- The relationship between Joe and Pip and how Joe is shown to care for Pip in this extract
- How attitudes towards social class are shown in a different part of the novel

AO2

- Presentation of Joe's character in this extract, in particular as used to highlight Pip's snobbery and pretension
- Pip's attitudes at this point in the novel compared to at a later point when his character has learned wisdom
- Use of tools and clothing as metaphors for social position
- Joe's language, such as how the fluency of speech contrasts with the dialect phrasing and highlights his inherent wisdom

AO3

- Ideas about place in society
- Ideas about Joe's feelings about the lack of fluidity of social class
- Ideas about social class related to work
- Joe's acknowledgement of Pip's judgement and how it is formed by his attempt to behave and dress 'out of his class'

Charlotte Brontë: *Jane Eyre***Question 10**

Starting with this extract, explore the ways Brontë presents Jane's feelings towards Rochester.

Write about:

- how Jane describes Rochester in this extract
- how Brontë presents Jane's feelings towards Rochester 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

- Jane's attitude towards Rochester in this extract, such as sense of natural affinity
- Jane's natural curiosity and lack of fear in spite of her very limited meetings with men
- What Jane says about why she feels no fear of Rochester in this extract
- How Jane feels about Rochester as shown in a different part of the novel

AO2

- Use and effects of light and dark imagery
- Use and effect of particular phrases as metaphor, such as 'I could see him clearly'
- Brontë's use of this moment to highlight Jane's bravery and independent spirit
- Brontë's use of this moment to introduce the connection between Jane and Rochester

AO3

- Social attitudes towards physical attractiveness and perceived nature of being 'handsome'
- The presentation of Jane as possessing different attitudes towards men than those commonly associated with young women
- The introduction of the similarity between Jane and Rochester in terms of them both being outside the norm of socially perceived attitudes towards attractiveness in this society

Mary Shelley: *Frankenstein***Question 11**

'Frankenstein's monster is a victim of society's fear and prejudice'.

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

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents 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

- What the monster says in this extract about the way in which he has been treated
- The monster's anger and outrage at the unjustness of his treatment
- The monster's need to hide away from society as a result of his treatment
- The monster's treatment at the hands of other people and the extent to which he is a 'victim' of their treatment

AO2

- The use of this moment as metaphor for the monster's treatment overall in the novel
- The use of language to highlight the monster's feelings
- The use of the wound as metaphor for the monster's emotional torment
- The use and effect of first person perspective

AO3

- Ideas about revenge and betrayal here and elsewhere in the novel
- Ideas about the monster's justification for his behaviour later in the novel
- Society's attitude towards the monster and how he views them in return
- Ideas about kindness and 'benevolence'

Jane Austen: *Pride and Prejudice***Question 12**

Starting with this extract, how does Austen present attitudes towards women?

Write about:

- how Austen presents attitudes towards women in this extract
- how Austen presents attitudes towards women 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

- What the characters say about being ‘accomplished’
- The difference between what Mr Bingley and Mr Darcy say about women’s ‘accomplishments’
- How Elizabeth responds to what is said by Mr Bingley, Caroline Bingley and Darcy in this extract
- How attitudes towards women are shown in a different part of the novel

AO2

- The use and effect of listing to highlight the idea of female ‘accomplishments’
 - Austen’s use of irony
 - The contrast between the lists provided by the Bingleys and Darcy’s short statement at the end of the extract
- The presentation of the trivial side of female behaviour, possibly through Mrs Bennet, or Lydia, contrasted with the presentation of Jane, or Elizabeth, or Charlotte.

AO3

- Ideas about what this society views to be acceptable female pursuits
- Attitudes towards women shown through the nature of their pursuits
- Ideas about female values being linked to surface appearance
- How Austen appears to be questioning the ways in which women are perceived by society at this time

Sir Arthur Conan Doyle: *The Sign of Four***Question 13**

'Sherlock Holmes is a brilliant early example of a fictional detective.'

Starting with this extract, how far do you agree with this statement?

Write about:

- how Conan Doyle presents Holmes in the extract
- how Conan Doyle presents Holmes 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

- Holmes noticing the finer details of the watch
- Holmes' deductions from these details and how that suggests sharpness of mind and deductive reasoning
- Holmes' evident enthusiasm for the task
Holmes' knowledge of the world and human nature

AO2

- The contrast between Holmes' lengthy speech and Watson's 'nod'
- The use of this section of the novel to illustrate Holmes' powers of deductive reasoning
- The use of emphatic statements to illustrate Holmes' confidence
- The use of sequential markers to highlight Holmes' ordered thought patterns

AO3

- Presentation of Holmes as expert detective
- How the logical reasoning based on details is suggestive of almost supernatural power
- Holmes' deductions based on details, including the behaviour of 'drunkards' and 'pawnbrokers', and how this suggests knowledge of the contemporary society

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