AQA

GCSE
ENGLISH LITERATURE
8702/1

Shakespeare and the 19th Century Novel

Mark scheme
June 2017

Version: 1.0 Final

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.

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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. **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.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	
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. **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.
	AO2	• 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	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text
• Effective use of references to support explanation</td><td rowspan="3">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.

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.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology
• Understanding of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text
• References used to support a range of relevant comments</td><td rowspan="3">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.

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.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology
• Identification of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text
• Comments on references</td><td rowspan="2">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.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods
• Some reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors</td><td>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 contexts.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text
• Reference to relevant details</td><td rowspan="2">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.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making deliberate choices
• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td><td>At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
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Macbeth

Question 1

Starting with this speech, explore how Shakespeare presents ambition in *Macbeth*.

Write about:

- how Shakespeare presents ambition in this speech
- how Shakespeare presents ambition 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

- Ambition in terms of status and role
- The consequences of ambition when explored through the rest of the play
- Lady Macbeth as the driving force for Macbeth's ambition at the start of the play – she is aware of the influence she has over him – her ambition is for herself and him
- Her recognition of needing to give Macbeth her qualities to achieve the prophecy and therefore her ambition – "*pour my spirits in thine ear*" –
- Macbeth hints that she has a masculine soul due to her ambition – therefore link to masculinity and ambition and the power of women. She also asks to have female qualities stripped to achieve ambition "*unsex me here*"

AO2

- Ambition linked to rhetoric and manipulation
- Lady Macbeth as a pivotal character that drives the plot
- Imagery linked to female and male characteristics within the speech and elsewhere in the play "*too full o'th'milk of human kindness*"
- Her soliloquy adds dramatic tension and power – she thinks and acts alone

AO3

- Ideas about women with power and ambition
- Contemporary reception to Lady Macbeth's behaviour
- Ideas about equality and status
- Ambition associated with usurping – Machiavelli
- Ideas about the supernatural and fate

Romeo and Juliet

Question 2

Starting with this conversation, explore how Shakespeare presents aggressive male behaviour in *Romeo and Juliet.*

Write about:
- how Shakespeare presents aggressive male behaviour in this conversation
- how Shakespeare presents aggressive male behaviour 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

- Men in the extract - looking to fight and defend their masculinity and continuation of fighting later on in the play – Act 3 scene 1 and the final scenes with Paris and Romeo
- Men seen as aggressive in the extract but also in other scenes
- Characters that could be discussed – the servants, Tybalt, Romeo, Mercutio, Capulet and Montague, Paris
- Link to the families - belonging to a family spurs the fighting

AO2

- Sexual imagery used to represent men and fighting = masculinity e.g. *"my naked weapon is out"*
- Language of insults "*do you bite your thumb*"
- Structure – this is the opening scene to the play – Shakespeare setting the scene for views on men
- Use of the word "*sir*" to imply mock civility
- Stage directions that add humour to the conflict

AO3

- Ideas about men and violence - stereotypical
- Contemporary reception to the opening scene and views of men fighting
- Ideas about men perhaps compared to women
- Rules and conformity to societal expectations
- Families and their expectations

The Tempest

Question 3

Starting with this moment in the play, explore how far Shakespeare presents Ariel as a loyal servant to Prospero in *The Tempest*.

Write about:

- how Shakespeare presents Ariel at this moment in the play
- how Shakespeare presents Ariel 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

- Loyal and respectful – obeys and carries out Prospero's bidding throughout the play and appears to take delight at the tasks – extract suggests this and perhaps even more seen throughout the play – a warm and kind relationship? Consider Act 5 Scene 1 where Ariel offers advice to Prospero
- Not loyal through choice– history of how he was rescued from a pine and also language later on in the scene and play where he challenges Prospero – is he miserable? Ariel is also kind and compassionate within his duties whereas we don't see this from Prospero's commands
- Ariel and magic – good or evil? Is he reflecting Propero's bidding or does he enjoy what he does – language used in the extract suggest both
- Ariel as mischievous – suggests he is not only doing these deeds for Prospero – represents themes of speed, beauty and enjoyment of work

AO2

- Language of greeting – "*All hail, great master! Grave sir, hail*" – respect
- Language suggests Ariel is a being from the elements "*be't to fly, To swim, to dive into the fire*" - this links to Prospero calling on the elements too – suggests all are governed by a higher power therefore he isn't being loyal to Prospero per se but to a higher power
- Language that shows Ariel enjoying his tasks "*I flamed amazement. Sometime I'd divide And burn in many places"* – almost childlike qualities and need to please
- Shakespeare's metaphorical use of the island to represent the play

AO3

- Ideas about authority - masters and servants - Links to slavery and freedom
- Ideas about power – rulers and their power - Machiavelli
- Ideas about supernatural and the elements
- The Tempest as a metaphorical message for Shakespeare giving up his power / writing etc
- Ideas about free will, forgiveness and reconciliation

The Merchant of Venice

Question 4

Starting with this speech, explain how far Shakespeare presents Portia as a strong female character in *The Merchant of Venice*.

Write about:

- how Shakespeare presents Portia in this speech
- how far Shakespeare presents Portia as a strong female character 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

- Strong can be interpreted in many ways – strength of actions / strength due to status and wealth / strong in terms of her position amongst women = beautiful
- Not strong – she is constrained by her dead father and the charade men have to go through to marry her / she is constrained by societal expectations as a woman – in this extract she pronounces that she will dress as a man to attend the trial
- Evidence to suggest her strength – helping Antonio in this extract through turning up in disguise – creativity and wit / stalling Bassiano before he has to choose the casket and helping him to think clearly / moral strength = gracious to all suitors regardless of her thoughts about the task

AO2

- Masculine language – "*accomplishèd*", *"wager", "dagger" "braver*" – suggests her awareness of needing to take on stereotypical masculine traits – this implies her ingenuity and strength
- Repetition of "*they shall*" to reinforce the deceit she is going to use
- Forceful phrasing (hyperbole) suggests her strength and confidence – "*A thousand raw tricks of these bragging Jacks*"
- Stereotypical imagery of masculinity – "*manly stride; and speak of frays / Like a fine bragging youth"*
- Comic references to men's characteristics – "*puny lies*"

AO3

- Ideas about the role of women
- Ideas about men and masculinity
- Ideas about equality/status
- Contemporary reception to Portia in this speech and elsewhere in the play
- Concept of the romantic heroine in the play

Much Ado About Nothing

Question 5

Starting with this extract, how does Shakespeare present Beatrice's attitude towards romantic love in *Much Ado About Nothing*?

Write about:

- how Shakespeare presents Beatrice's attitude towards romantic love in this extract
- how Shakespeare presents Beatrice's attitude towards romantic 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

- Beatrice's attitude to men
- Her views on marriage and advice that she gives to Hero in the extract
- Beatrice's change by the end of the play – she does like / want romantic love
- All of the arguments / disagreements between her and Benedict are a form of romantic love?

AO2

- Use of rhetorical questions and metaphor of Scottish jig to achieve sarcastic tone and thus imply her attitudes to romantic love
- Length of her speeches in the extract compared to Leonato – implies she likes to discuss this and has a lot to say – she wants to be heard
- Her imperative command "For, hear me Hero"…..implies she knows what she is talking about and feels strongly about the subject
- Narrative structure – the audience later find out that this is all a ruse to cover her true feelings about Benedict
- Sound patterning to suggest Beatrice's attitudes/feelings

AO3

- Attitudes to marriage
- Genre exploration – Romantic comedy
- Contemporary reception to Beatrice and her attitudes
- Roles of women and societal expectations

Julius Caesar

Question 6

'Shakespeare presents Antony as a manipulative character who is skilled at getting what he wants' in *Julius Caesar*.

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

Write about:

- how far Shakespeare presents Antony as manipulative in this speech
- how far Shakespeare presents Antony as manipulative 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

- Antony begins the play with few spoken lines. He appears to be a very loyal subject to Caesar – he defends Caesar's honour when Cassius speaks ill of him – therefore students might imply he isn't naturally ruthless but is driven to it by events. However, they might choose to look at the implications of the status and privilege he gained by being loyal
- Antony changes after the death of Julius Caesar – he is extremely perceptive and understands the position he is. He knows how to manipulate Brutus' naivety – therefore it could be argued that from Caesar's death he is a more ruthless man eg his manipulation of the subjects of Rome through his speeches
- Antony's use of rhetoric to manipulate and control demonstrates how clever he is – he wants to create rebellion and demonstrates himself to be a political man - thus he hints at ambition and honour as a means to ridicule Brutus

AO2

- The triplet at the start of the speech "*Friends, Romans, countrymen*" = inclusive and clever
- Repetition about Brutus being "*an honourable man*" to counter it and manipulate the audience that Brutus cannot be trusted – rhetorical irony – ruthless!
- Blank verse in iambic pentameter compared to Brutus' speech in prose – link to being clever and ruthless
- Use of examples to heighten and emphasise that he knew Caesar well and to inform the public about Caesar's actions *"I thrice presented him a kingly crown"*

AO3

- Ideas about ambition and how it is perceived in the society of the play
- Comparison between the ways ambition is viewed at this moment with how it is used elsewhere in the play
- Ideas about the nature of power and leadership shown in this extract and in the play
- Ideas about the qualities of a good/bad leader shown in this extract and in the play

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

Question 7

'Stevenson's presentation of Dr. Jekyll allows the reader feel sympathy for him'.

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

Write about:

- how Stevenson presents Dr. Jekyll in this extract
- how Stevenson presents Dr. Jekyll 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 Jekyll as a prisoner;
- the horror and terror which suggests that he has no control over the change and does not want it to happen
- Jekyll as a scientist who starts with good intentions;
- his account of his experiences which shows that he tries to resist (like an addict?); his struggle and ultimate suicide to defeat Hyde.
- expect higher level candidates to question or argue with the statement, eg he is to blame because he was seeking his own pleasure

AO2

- language to emphasise his suffering, eg 'infinite sadness', 'abject terror'
- the simile 'like a disconsolate prisoner'
- the use of the 'premature twilight' to convey mood (and possibly symbolise Jekyll himself)
- the placing of Jekyll's statement at the end of the novel gives us his version of events and its first-person nature inclines the reader to feel sympathy
- portrayal of Hyde, eg as a 'devil' who he tries to cage

AO3

- science in Victorian England
- Victorian morality and its restrictions
- Jekyll as a gothic hero who goes beyond boundaries
- modern ideas about addiction and morality

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, explore how Dickens uses the Cratchit family to show the struggles of the poor.

Write about:

- how Dickens presents the Cratchit family in this extract
- how Dickens uses the Cratchit family to show the struggles of the poor 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 the Cratchits make the best of their situation and show 'Christmas spirit'
- Tiny Tim and Bob's love for him
- the way that Scrooge treats Bob and Bob's character
- the way that Scrooge's treatment of the Cratchits at the end of the novel demonstrates his changed character.
- links between the Cratchits and the poorer working classes and their plight.

AO2

- The use of irony/narrative voice in showing the Cratchits' poverty
- the use of contrast (tumblers vs goblets)
- the focus on Bob and Tim and his 'withered' hand
- use of narrative voice and dialogue to present the Cratchits to the reader
- Mrs Cratchit's speech re Scrooge

AO3

- Issues in Victorian society which relate to the Cratchits, eg the conditions for the poor and the working class; wealth inequality; the workhouse and the poor law
- childhood illness and Victorian medicine.

Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, explore how Dickens presents Pip's attitudes to the convict Magwitch.

Write about:

- how Dickens presents Pip's attitude to Magwitch in this extract
- how Dickens presents Pip's attitudes to Magwitch 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 fact that Pip recognises Magwitch as 'my convict' but treats him as a 'stranger'
- Pip's refusal to allow Magwitch to embrace him; the implied disgust (snobbery?) in Pip's reaction and reference to Magwitch changing his ways
- Pip's initial fear of Magwitch in the graveyard
- his disgust and his horror when he discovers that Magwitch is his benefactor
- his gradual realisation that Magwitch is indeed a father figure and his help to Magwitch in attempting to escape

AO2

- The portrayal of Magwitch and use of dialogue to convey his character
- the vivid recollection of the graveyard
- the contrast between Magwitch's attitude and Pip's response.
- the use of first person narrative in presenting Magwitch to us; Magwitch's own narrative
- key scenes and their presentation, eg the graveyard, the escape, Magwitch's experiences, his death and Pip's reaction.

AO3

- Ideas about gentlemen
- Ideas about Victorian criminals and the way that Dickens challenges them through Magwitch's portrayal eg the hulks, transportation
- Any other contexts as appropriate

Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, explore how far Bronte presents Jane as a victim of the cruelty of others.

Write about:

- how Bronte presents Jane as a victim in this extract
- how far Bronte presents Jane as a victim of cruelty 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 cruelty of Mrs Reed, Bessie and the Reed siblings
- Mr Brocklehurst and her treatment at Lowood
- Blanche Ingram and others in 'high society', arguably including Rochester himself
- some candidates may consider the use of the word 'victim' and its accuracy in describing Jane
- some may also consider the fact that she is treated in a more kindly fashion at times, eg by Miss Temple or the sisters of St John Rivers

AO2

- the use of language in describing characters to us, eg Brocklehurst as 'black marble'
- key scenes and their presentation
- the use of first person perspective in aligning the reader with Jane's thoughts and feelings
- irony in presenting hypocrisy to us in the case of the Reeds and Mr Brocklehurst

AO3

- ideas about class in Victorian society
- the Victorian family and the status of orphans
- education for girls in Victorian England
- the role and status of the governess
- religion

Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, explore how far Shelley presents the monster as an evil character.

Write about:

- how far Shelley presents the monster as evil in this extract
- how far Shelley presents the monster as evil 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 monster's threats of revenge and his promise to be with Frankenstein on his wedding night
- Frankenstein's description of him as a 'monster', a 'devil' and a 'villain'
- the fact that the monster is a murderer who takes the lives of the innocent (eg William)
- some may consider the monster's request for a mate to be reasonable and his sorrow and anger justified
- some may argue that the monster's evil is the result of his abandonment by Frankenstein and his treatment by society

AO2

- the use of language showing the monster's powerful emotion, eg 'gnashed his teeth'
- the monster's language in the extract and elsewhere: passionate and persuasive?
- The use of differing narrative voices to present alternative realities to the reader, eg Frankenstein's 'monster' compared to the monster's narrative which presents a different version of events
- Key scenes which influence our opinion, eg the murder of Elizabeth, the De Lacy family and their rejection of the monster

AO3

- Ideas about evil and a modern reaction to the monster
- Ideas about science in the early nineteenth century
- The gothic genre

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, explore how Austen presents Elizabeth as a strong-willed female character.

Write about:

- how Austen presents Elizabeth as strong-willed in this extract
- how Austen presents Elizabeth as a strong-willed female character 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 fact that Elizabeth is prepared to speak so plainly to Lady Catherine, eg that she has been insulted
- her refusal to accept that she should not marry Darcy, even though this is not something which has yet been revealed to her
- her comments regarding the 'resentment' of Darcy's family which show that she would be prepared to suffer for love
- her outspoken nature as evidenced on various occasions: the fact that she walks to Netherfield to see Jane; her behaviour to Darcy; her intelligence; her refusal to marry for anything but love (eg to Mr Collins)
- her honesty and common sense in seeing her sister and mother for what they are.

AO2

- the use of dialogue to convey her strong character and the way in which she is able to turn Lady Catherine's words back on her
- the use of direct address and italics to convey her emotion.
- dialogue in key scenes to represent her character, eg the verbal sparring with Darcy at the ball
- the use of contrast with other characters, eg Jane, Mrs Bennett, Charlotte Lucas, to highlight aspects of her character
- the subjective third person which aligns the reader with Elizabeth's thoughts and feelings.

AO3

- the ways in which Elizabeth's behaviour is unconventional for a woman in the early nineteenth century
- ideas about status, family and marriage in the nineteenth century
- the rise of the female heroine in Victorian fiction

Sir Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how Conan Doyle presents Holmes as an interesting and unusual investigator.

Write about:

- how Conan Doyle presents Holmes as an interesting and unusual investigator in this extract
- how Conan Doyle presents Holmes as an interesting and unusual investigator 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's unusual behaviour as an investigator, eg his close scrutiny of the floor and his ability to draw a conclusion from it
- his unusual detective powers, eg the example of Watson's watch; his analysis of handwriting; his demonstration at Pondicherry Lodge and identification of Jonathan Small.
- the fact that he takes cocaine as a stimulant
- his differences to the established police force and his unusual methods

AO2

- the fact that Holmes has a 'touch of impatience' with Watson
- the unusual description of his 'long, thin nose' and 'beady' eyes with the simile of a bird and blood-hound
- Watson's comment that his skills could have been used for criminal purposes
- repeated descriptions of Holmes's 'hawk-like' features and his 'glimmering' eyes
- the contrasts with Watson and Athelney Jones

AO3

- The gentleman detective and the rise of the detective genre
- The police force and attitudes to the police
- the British Empire
- any other contexts as appropriate.