AQA

GCSE
English Literature

8702/1- Paper 1 Shakespeare and the 19th–Century Novel
Mark scheme

June 2018

Version/Stage: 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.

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

Copyright © 2018 AQA and its licensors. All rights reserved.
AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

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 to create meanings	
	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 to create meanings	
	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 to create meanings</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 to create meanings</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="3">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.

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.</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></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="3">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.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices
• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
</table>

Macbeth

Question 1

Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Write about:

- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract
- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural 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

- The duality of Macbeth's feelings – should he believe what the witches have prophesied for him? He doesn't know what to think
- Banquo is realistic about the 'instruments of Darkness' and the danger of what they can lead him and Macbeth to
- Banquo is keen to hear prophecies for himself and Macbeth is keen to know more
- As the play progresses, Banquo does not act upon his prophecies whereas Macbeth becomes embroiled in them, becoming a murderer and a tyrant – even returning to the witches for more prophecies which he believes completely

AO2

- The prophetic nature of what Banquo says and the witches' persuasive power
- The seeming contradiction of '*Cannot be ill; cannot be good*' to reveal Macbeth's confused feelings – also his use of questions / confusing ideas
- Fearful images to suggest his attitude to the supernatural
- Any dramatic devices such as the appearance of the dagger and of Banquo's ghost suggest how supernatural forces have overcome Macbeth
- The supernatural drives the plot and drives Macbeth: structural device

AO3

- Ideas about the supernatural across time / audience reception
- Supernatural v natural
- Ideas about the theme of deception
- Dramatic context – spectacle of the supernatural in the play would be enjoyed

Romeo and Juliet

Question 2

Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people at this moment in the play
- how Shakespeare presents relationships between adults and young people 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 has happened immediately prior to this moment and how Juliet will be feeling
- The impossible position that the announcement places Juliet in
- Lord Capulet's rationale for his 'decree' and why he might be so shocked by Juliet's refusal
- The secrets between Juliet and her parents
- Other relationships between adults and young people: for example the parallel roles of Friar Lawrence and The Nurse, the difference between the ways the Montague and the Capulet families demonstrate care for their children

AO2

- Contrast between start of the scene and the end of the scene and the placing of this moment in terms of plot development, showing theme of opposition structurally
- Capulet's insulting language / aggressive use of mimicry towards Juliet and what this highlights about power dynamic / attitude towards children
- Capulet's use of imperative language and what this highlights about his relationship with his daughter / attitude towards the role of a parent
- Balance of / contrast between Juliet's language and Capulet's language
- Dramatic irony in terms of adults not aware of the reason for Juiliet's refusal
- Possible contrast between the ways the Capulets and the Montagues show parental care

AO3

- Ideas of ownership / lack of power
- Ideas about patriarchal society
- The role of daughter as marriageable commodity
- Ideas about marriage as 'honour'
- Lady Capulet's role in the scene and what this highlights about the role of mother / wife in the context of this play
- The role of other adults (Friar Lawrence / The Nurse) as confidant / parental figure to the young people
- How the Capulets' reaction to Juliet's refusal highlights contextual differences in terms of potentially different audience reactions over time / culture / societal attitudes

The Tempest

Question 3

Starting with this conversation, explore how Shakespeare presents the romantic relationship between Miranda and Ferdinand.

Write about:

- how Shakespeare presents the romantic relationship at this moment in the play
- how Shakespeare presents the romantic relationship 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

- The innocence of both characters and the immediacy of their attraction
- Miranda's naivety and honesty, especially in the way she is forthright in her question to Ferdinand
- Exploration of any idea that the love might not in fact be genuine as both could be pawns of Prospero

AO2

- The way attraction is presented physically / visually: mirror / jewel / features
- Ferdinand's hyperbolic language used to profess his genuine love for Miranda
- Contrast between Ferdinand and Miranda's language used to describe themselves
- Miranda's bold question and how this highlights her innocence and simple nature
- Language of freedom and slavery and how this mirrors the themes of the play

AO3

- Ideas about innocence and corruption
- Ideas about freedom / slavery and how these themes run throughout the play
- Ferdinand's willingness to submit to Prospero's commands for the sake of Miranda

The Merchant of Venice

Question 4

Starting with this moment in the play, explore how Shakespeare presents ideas about justice in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about justice in this extract
- how Shakespeare presents ideas about justice 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

- Portia 'plays' with the idea of justice – making a judgement firstly in favour of Shylock and then in favour of Antonio
- Portia applies the letter of the law in order to ensure justice
- Different perceptions of justice in this extract and throughout the play
- Whether the outcome of the trial is 'justice'. It may be legal but little mercy is shown to Shylock – his life is spared but he is forced to become a Christian
- In a broader sense, candidates may mention: Portia's father's will forbidding her to marry a man of her choice; the outcome of the casket choice may be seen as justice [Bassanio's attitude would convince us of this]; the tricking of Bassanio and Gratiano with the rings

AO2

- The exclamatory remarks of Gratiano and Shylock to express their approval of Portia's meeting out of justice
- The precision of Portia's speech suggest her precise application of the law / also the references to 'Jew' and 'Christian' and the significance of same with regard to justice
- The build up of dramatic tension in the court prior to this extract as justice appears to be going in Shylock's favour and how Shakespeare presents his excitement
- How Bassanio endears himself to an audience by his speech before his casket choice – 'The world is still deceived by ornament' – in contrast to the shallow words of Morocco and Arragon

AO3

- Different ideas about justice – maybe related to Christianity / Judaism
- Ideas about justice in relation to mercy
- Ideas about justice related to revenge
- Justice in a wider / moral sense

Much Ado About Nothing

Question 5

The relationship between Beatrice and Benedick is described as 'a merry war' in the play.

Starting with this conversation, explore how Shakespeare presents the relationship between Beatrice and Benedick.

Write about:

- how Shakespeare presents the relationship between Beatrice and Benedick at this moment in the play
- how Shakespeare presents the relationship between Beatrice and Benedick 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 apparent keen awareness of Benedick and desire to draw him into conversation
- The hint of double meaning in Beatrice's final line, possibly showing deeper feelings which become clearer through the rest of the play
- Benedick's use of the word 'disdain' and how its applicability highlights genuine knowledge of Beatrice, as well as perhaps deeper feelings for her
- The equal nature of the relationship as the plot unfolds and how the two are clearly very well-suited in temperament as well as wit and attitude

AO2

- Imagery of nature – birds / beasts and so on, and how both use word-play in similar ways, demonstrating their similar natures
- Language used to suggest physical pain
- Parallel structure of the wordplay suggesting strong similarities between the two characters
- Placing of this conversation early in the play to suggest that the relationship will have key significance as the plot unfolds

AO3

- Beatrice's attitude towards protestations of love and how this could be seen as unusual in a young woman
- The unusual nature of the relationship, especially when contrasted with the presentation of the relationship between Hero and Claudio
- Benedick's apparent rudeness and how that might be perceived as ungentlemanly

Julius Caesar

Question 6

Starting with this speech, explore how Shakespeare presents Brutus as a conspirator in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus' thoughts about the plot to kill Caesar
- how Shakespeare presents Brutus as a conspirator 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

- Given Caesar is his friend, Brutus seeks to temper Cassius's seeming blood lust by offering his own ideas about the plot
- Brutus suggests how the conspirators can almost 'justify' Caesar's murder to the Roman people – '*sacrificers, but not butchers'*
- Brutus is at first reluctant to join the conspiracy as he loves Caesar – but he loves Rome more
- Brutus popular in Rome and seen as honourable so it is important that the conspirators have him with them – but he can also be seen as naive
- Reference to Brutus after Caesar's death, eg Brutus misjudged the consequences of Caesar's murder

AO2

- Repeated use of contrast to convey Brutus' thoughts about the plot, eg *'purgers, not murderers'*
- Brutus shows what passes for respect for Caesar – '*carve him as a dish fit for the gods'* – a grotesque image.
- The drama of Caesar's murder
- The various methods used in Brutus' soliloquy in Act 2 Scene 1 as he considers the conspiracy
- Mark Antony's speech at Caesar's funeral – use of irony / repetition of 'Brutus is an honourable man'

AO3

- Ideas about honour in relation to Brutus
- The importance of the good of Rome in the plotting / in Brutus' decision
- Deception / plotting / greed
- Ideas about wrangling for political power

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

Question 7

Starting with this extract, explore how Stevenson creates mystery and tension in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Write about:

- how Stevenson creates mystery and tension in this extract
- how Stevenson creates mystery and tension 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 unpleasant view of the city, linked to Mr Hyde's personality
- The description of the area and what it shows about Mr Hyde's choice of place to live
- Ideas about what the use of setting here helps the reader to understand about the tension and mystery in the novel as a whole
- Reference to the tension and mystery elsewhere in the novel

AO2

- Metaphorical use of fog as linked to the theme of mystery
- Imagery of dirt and darkness and corrosion
- Contrast between internal and external, hidden and exposed
- Use of imagery of nightmares and fear
- Use of structure to create sense of mystery, such as the gradual unfolding of the mystery of Mr Hyde

AO3

- Ideas about the proximity to the dark side of life in the city
- Any treatment of 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 that create tension and mystery, such as darkness, neglect, hidden places, etc.

Charles Dickens: A Christmas Carol

Question 8

Starting with this extract, explore how Dickens presents Scrooge's fears in *A Christmas Carol*.

Write about:

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears 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

- Scrooge's fear of the appearance of the '*Phantom*' and his response to it
- Scrooge's fear of what the '*Phantom*' represents – he fears this ghost the most
- Scrooge fears all the ghosts – and Marley's ghost too
- He fears an early and lonely death – thus leaving all his wealth and possessions behind – and the coldness / darkness of the grave
- He fears becoming poor

AO2

- Language used to present the appearance and actions of the ghost
- Language used to present Scrooge's fear, eg *'filled him with a solemn dread'*
- The build up of Scrooge's fears – starting with Marley's ghost and going through to the Ghost of Christmas yet to come – all culminating in Scrooge's spiritual re-education
- How Dickens presents Scrooge's fears during the appearance of any of the ghosts

AO3

- Scrooge's fear in relation to his redemption
- Literary context – novel as an allegory
- Use of the ghosts / 'belief' in ghosts to elicit fear in Scrooge / the reader
- Ideas about fear as a motivating force

Charles Dickens: Great Expectations

Question 9

Starting with this extract, explore how far Dickens presents Miss Havisham as a cruel and bitter woman.

Write about:

- how Dickens presents Miss Havisham in this extract
- how far Dickens presents Miss Havisham as a cruel and bitter woman 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

- Miss Havisham's suggestion that Estella can break Pip's heart and what this shows about her cruelty and bitterness towards men
- How Miss Havisham's abandonment by Compeyson has affected her so profoundly
- The deliberate raising of Estella to be Miss Havisham's revenge on men
- Miss Havisham's eventual redemption through her remorse for her actions and attempt to redress the balance of her wrongdoings

AO2

- Use of jewel as metaphor for the hardness of heart, as well as money becoming more important than feelings
- The description of the room to be stuck in time, just as Miss Havisham is unable to move forward with her life
- Imagery of decay and death and how this is a metaphor for her life and the effect she has on others
- Imagery of white / day / light and how these are used to highlight her emotional corruption
- Possible imagery of card game as metaphor for Miss Havisham's treatment of the lives of others

AO3

- Ideas about revenge and redemption
- Ideas about loyalty and betrayal, perhaps explored through Compeyson and Estella
- Possible treatment of Miss Havisham's victimhood and how Compeyson's abandonment would have been seen in the social context of the novel
- Miss Havisham's financial power and how this affords her a powerful status

Charlotte Brontë: Jane Eyre

Question 10

Starting with this extract, explore how Brontë presents some of the distressing experiences that Jane deals with in the novel.

Write about:

- how Brontë presents Jane's distressing experiences at Thornfield Hall in this extract
- how Brontë presents some of the distressing experiences Jane deals with 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 is faced with being awoken by desperate cries, the source of which she does not know
- Jane is terrified of what she sees and hears
- Various other distressing experiences at Thornfield Hall – distant / unknown / imposing location – absent / enigmatic Rochester - uncertain history of Adele / presence of Bertha Mason
- Various distressing experiences with Mrs Reed, eg imprisonment in the red room
- Various distressing experiences at Lowood School.

AO2

- Jane as narrator heightens for the reader the distressing experiences she faces in the novel as we share her feelings
- Vivid images in the extract to convey Jane's distress
- Presentation of panic of the people in the house and their questioning
- References to mysterious laughing – '*demonic laugh'*
- Language used to describe any of the 'distressing experiences' and to convey Jane's feelings of / reaction to them.

AO3

- Gothic setting of Thornfield Hall - elements of mystery / intrigue / supernatural – related to Jane's difficulties
- Class issues – Jane as a victim
- Education / school at the time the novel is set – the cruelty of it
- Role / status of women – how Jane's dealing with 'distressing experiences' marks her out as different

Mary Shelley: Frankenstein

Question 11

Starting with this extract, explore how far Shelley presents the monster as a victim to be pitied.

Write about:

- how Shelley presents the monster in this extract
- how far Shelley presents the monster as a victim to be pitied 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 acts that the monster has committed such as the murders, in particular of a child, and how this might be difficult to forgive
- The monster's awareness of his own crimes and the reason for them and how this might create a sense of pity for him
- Victor's ambition and how he unwittingly created something that he then abandoned and spurned
- The extent to which the monster is human and therefore should take responsibility for his actions

AO2

- The language that the monster uses to describe himself and how this acknowledgement of his own wrong-doing creates a sense of pity for him
- The monster's first person description, how he focuses on himself and therefore demonstrates acute self-awareness
- Imagery of nature and language used to describe the beauty of the natural world

AO3

- Ideas about responsibility, both in terms of Victor and the monster
- Ideas about humanity and what it means to be a human being, in terms of natural law
- Ideas about society and judgement and the extent to which the monster is a victim of society's abandonment and therefore to be pitied
- Ideas about revenge and the extent to which this can be forgiven / understood

Jane Austen: Pride and Prejudice

Question 12

Starting with this extract, explore how Austen presents the ways that pride and prejudice affect the relationship between Mr Darcy and Elizabeth?

Write about:

- how Mr Darcy and Elizabeth are affected by pride and prejudice at this moment in the novel
- how pride and prejudice affect their relationship 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

- Darcy's ignorance of how his 'struggle' might be perceived, showing his pride and lack of awareness of the feelings of others
- Elizabeth's prejudice against him because of his influence over Bingley and Wickham's stories about him
- Elizabeth's pride and how she acknowledges the compliment of a proposal in spite of her dislike for Darcy at this moment
- How both characters have to overcome their respective pride and prejudice in order to finally love each other

AO2

- Darcy's language at this moment: how he uses 'struggle' and 'repressed' and how this highlights his pride
- How Austen chooses to report rather than voice details of Darcy's reservations
- Focus on Elizabeth's internal reactions and how this places her as the central character in the novel
- How Austen may be manipulating perspective in order to present Darcy in an unfavourable light at this moment, and elsewhere

AO3

- Darcy's focus on Elizabeth's social status and how this is a perceived barrier to their relationship
- How Elizabeth's blunt refusal would have been considered to be potentially unusual in the context of the times
- Ideas about social status and how these are highlighted in this moment as well as being central to the novel as a whole

Sir Arthur Conan Doyle: The Sign of Four

Question 13

Starting with this extract, explore how Conan Doyle presents the police force as ineffective and foolish in *The Sign of Four*.

Write about:

- how Conan Doyle presents Athelney Jones as ineffective and foolish in this extract
- how Conan Doyle presents the police force as ineffective and foolish 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

- Jones does not respect Holmes' abilities – '*more by good luck than good guidance'* with reference to Holmes' work on another case
- Jones has different approaches from Holmes to detection
- Immediately following the extract, Jones makes a quick – wrong – arrest, dismissing Holmes as '*Mr Theorist'*. Later ridiculously he arrests several other people
- Article in the paper – Jones referred to as '*a single vigorous and masterful mind*' when clearly he isn't
- Holmes as more respect for the '*Baker Street irregulars'* to do detective work
- Jones' change of attitude to Holmes later in the story

AO2

- Jones is presented almost as comic relief, eg his appearance, Holmes use of sarcasm to correct Jones' detective work
- Jones' lack of skills as a detective are shown in his wrong assumptions revealed in the dialogue between Jones and Holmes
- The sarcastic references used by Holmes to refer to the police
- The clear irony in the whole of the newspaper article makes Jones look foolish
- Jones looks totally ineffective by comparison with the remarkable effectiveness of Holmes

AO3

- Victorian attitudes to the police / people's lack of trust in them
- Ideas about solving crimes: inefficient / unscientific v rational / knowledgeable
- Holmes as ideal detective v Jones as somewhat foolish and incompetent