# GCSE
# ENGLISH LITERATURE
# 8702/1

PAPER 1 SHAKESPEARE AND THE 19TH-CENTURY NOVEL

**Mark scheme**

June 2019

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*196G87021/MS*

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.<br><br>Students should be able to:<br><br>• maintain a critical style and develop an informed personal response<br><br>• 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:**<br>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:**<br>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:**<br>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<br><br>*Convincing, critical analysis and exploration*<br><br>**26–30 marks** | AO1 | • Critical, exploratory, conceptualised response to task and whole text<br>• 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.<br><br>**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<br>• 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<br><br>*Thoughtful, developed consideration*<br><br>**21–25 marks** | AO1 | • Thoughtful, developed response to task and whole text<br>• 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.<br><br>**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<br>• 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<br><br>Clear understanding<br><br>16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text<br>• 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.<br><br>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<br>• 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<br><br>Explained, structured comments<br><br>11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text<br>• 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.<br><br>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<br>• 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>
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<table>
<tr><td rowspan="3">Level 2<br><br>Supported, relevant comments<br><br>6–10 marks</td><td>AO1</td><td>• Supported response to task and text<br>• 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.<br><br>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<br>• 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<br><br>Simple, explicit comments<br><br>1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text<br>• 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.<br><br>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<br>• 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>
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**Macbeth**

**Question 1**

Starting with this speech, explore how far Shakespeare presents Macbeth as a violent character.

Write about:

- how Shakespeare presents Macbeth in this extract
- how far Shakespeare presents Macbeth as a violent 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

- Macbeth as a brave/violent warrior for his country
- Macbeth's violent tendencies, eg his brutal murder of Duncan/the two guards
- Macbeth distances himself from the murder of Banquo and the Macduffs despite ultimately being responsible
- Macbeth's conscience and loss of, eg he has 'forgot the taste of fears'
- role of Lady Macbeth in encouraging Macbeth's violence/Macbeth does have free will

AO2

- images in the Captain's speech used to present ideas about Macbeth
- images of blood to represent Macbeth's guilt about his violence
- use of soliloquys to reveal Macbeth's conscience
- use of particular plot points and events to show Macbeth's growing violence
- before he appears, the audience receives a favourable first impression of Macbeth as a soldier through the Captain's report

AO3

- ideas about (Macbeth's) violence are accepted and admired in the context of war/defence of Scotland
- ideas about regicide – the Divine Right of Kings
- Macbeth's immorality in embroiling others in his violence
- evidence of a conscience/connections to religious beliefs/struggles to say 'Amen'

**Romeo and Juliet**

**Question 2**

Starting with this conversation, explore how Shakespeare presents the relationship between Romeo and Juliet.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship between Romeo and Juliet 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

- their relationship through the idea of love at first sight
- clandestine relationship against the background of feuding families – more romantic?
- the risks they both take in order to be together
- 'star-cross'd lovers' doomed to die ironically adds another dimension

AO2

- significance of the extended Christian metaphor in their first meeting
- the shared sonnet – an idealised poetic form often used for love poetry
- use of the chorus to establish in the audience's mind a sense of tragedy
- romantic language/images used by Romeo and Juliet

AO3

- the part fate plays in their relationship
- ideas about family and obedience/expectations
- religious ideas in relation to the relationship
- ideas about young love/youth – 'too rash, too unadvised, too sudden'

**The Tempest**

**Question 3**

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

Write about:

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

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

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

AO1

- Caliban plots revenge on Prospero/engages others to help him
- Prospero's use of a storm/shipwreck
- Prospero uses Ariel as his agent of revenge
- Prospero's/Caliban's motivation for revenge
- Prospero's revenge on Caliban, eg engages Ariel to chase him and Trinculo and Stephano

AO2

- language used by Caliban: brutal and direct – like the revenge
- parallelism of Prospero's and Caliban's quest for revenge
- storm drives Prospero's revenge plot/the drama created through stage directions/dialogue
- examples of Prospero's rhetoric to control Ariel

AO3

- magic and the supernatural
- ideas about power related to revenge
- ideas about revenge leading to forgiveness
- context of the island itself – facilitating Prospero's plan

**The Merchant of Venice**

**Question 4**

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

Write about:

- how Shakespeare presents ideas about romantic love in this speech
- how Shakespeare presents ideas about 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

- wealth and beauty associated with romantic love
- different attitudes to romantic love, eg casket scenes, Portia's efforts to delay Bassanio's choice
- possible feelings of romantic love from Antonio to Bassanio
- Bassanio's love shown through his honesty to Antonio
- Portia's love for Bassanio, eg the court scene

AO2

- Bassanio's language to describe Portia, eg classical references, repetition of 'fair'/'fairer',
- selfish/arrogant view of romantic love eg language of Morocco and Arragon in the casket scenes
- contrast of the above with the sincerity of Bassanio's romantic love in the same scene
- structure of a classic romantic love story all resolved in the end despite problems along the way

AO3

- 'the will of a living daughter curbed by the will of a dead father' – Portia abides by her father's decree
- religion can affect romantic love, eg Gratiano and Jessica
- the role of wealth and beauty in society – conquered by romantic love perhaps
- Portia presented as a strong female

**Much Ado About Nothing**

**Question 5**

Starting with this conversation, explore how far Shakespeare presents Beatrice as a strong woman.

Write about:

- how far Shakespeare presents Beatrice as a strong woman in this conversation
- how far Shakespeare presents Beatrice as a strong woman 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 aware of her own limitations but a strong persuader - 'if [she] were a man'
- strength and confidence in demanding Benedick proves his love
- Beatrice's attitude to men and marriage eg her conversation with Leonato in Act 2 Scene 1
- demonstrates strength and intelligence in exchanges with men, especially Benedick/what men say about her
- agrees to marry Benedick on her own terms

AO2

- Beatrice's constant repetition of references to being a man shows her frustration
- controls conversation, interrupts Benedick, gives a direct command, 'Kill Claudio', makes threats to leave
- Shakespeare establishes her strength in first appearance, eg barbed and witty comments about 'Signor Montanto'
- vehemence of her language to describe men
- wit and wordplay – especially with Benedick

AO3

- lack of father in Beatrice's life
- Beatrice as a strong and independent woman in the male-dominated world of Messina
- gender expectations
- ideas about marriage – Beatrice not conventionally submissive

**Julius Caesar**

**Question 6**

Starting with this speech, explore how far Shakespeare presents Cassius as an effective leader of the conspirators in *Julius Caesar*.

Write about:

- how Shakespeare presents Cassius in this speech
- how far Shakespeare presents Cassius as an effective leader of the conspirators 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

- Cassius asserts himself/dismisses Casca's version of the night's events
- good judge of human nature, politically astute and is the main organiser in the conspiracy
- recruits Brutus by several means: dismissing Caesar as weak, flattering Brutus, forged letters
- successful, but lacks integrity/allows Brutus to take control of the republican faction

AO2

- powerful/dramatic images of omens/direct insults to persuade Casca
- language used to describe Caesar, eg 'as a sick girl', 'feeble temper' – contrasted with 'like a colossus' and they as 'petty men'
- language of flattery used by Cassius to Brutus
- Cassius' idea of leadership – animal imagery, eg 'wolf' 'lion', 'sheep'

AO3

- ideas about leadership/what makes a good leader
- significance of omens
- political issues
- personal vs public motives

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

**Question 7**

Starting with this extract, explore how Stevenson presents Mr Hyde as an inhuman and disturbing member of society.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as an inhuman and disturbing member of society 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

- Hyde's strange and secretive behaviour in the extract
- shocking impact on Poole as witness
- other examples of Hyde's behaviour, trampling on girl, murder of Carew
- disturbing lack of morality in Hyde's behaviour

AO2

- use of animal imagery "like a rat"
- use of mask imagery, ideas about secrecy and what is being hidden
- impact on Poole, how he is described relating his tale
- use of questions
- ideas about Hyde's stature "dwarf", contrast with Jekyll's stature
- use of "thing" to refer to Hyde

AO3

- exploration of ideas around secrecy and private behaviour
- exploration of ideas around "duality of man"
- Hyde in relation to contemporary ideas of evolution "like a rat"
- Hyde's violence representing selfish, primitive urges within man vs civilised values
- society's conventions and how breaking these can be disturbing and inhuman

**Charles Dickens: *A Christmas Carol***

**Question 8**

Starting with this extract, explore how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour.

Write about:

- how Dickens uses Marley's Ghost in this extract
- how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour 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 interaction with Marley's ghost
- Scrooge and any/all of the other ghosts that visit
- the ghosts in their appearance, what they show Scrooge, their message
- what Scrooge learns from the ghosts, how he changes

AO2

- description of ghost as frightening/suffering/warning, "wrung its shadowy hands", "shook its chain"
- Marley's chains as metaphor for Marley's greed
- use of repetition to highlight key ideas
- use of questions
- contrasts between Marley's ghost and Scrooge, eg Scrooge's inability to see chains

AO3

- Marley's ghost's message about greed and selfishness
- messages of kindness and other qualities valued by society from all ghosts
- ideas about change and redemption
- elements of gothic/ghost story genre

**Charles Dickens: *Great Expectations***

**Question 9**

Starting with this extract, explore how Dickens presents Pip and Joe's relationship and how it changes.

Write about:

- how Dickens presents Pip and Joe's relationship in this extract
- how Dickens presents Pip and Joe's relationship and how it changes 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

- Joe and his character, simple and virtuous
- Pip and his character, aspirational and ambitious, deluded
- Joe's loyalty and commitment to Pip throughout novel
- Pip's embarrassment and shame at Joe and change through novel

AO2

- contrast between Joe and Pip in attitude
- Dickens' use of dialect for Joe to highlight differences
- Pip as used as narrator, blind to faults at time, ironically aware as older person relating story
- use of repetition to emphasise points
- positive portrayal of Joe, "cheerful smile", "comfortable tone"

AO3

- ideas about character, and what makes a "good" virtuous character
- ideas about class and implications of this, i.e. Pip's shame
- ideas about growing up, learning, changing values vs eternal qualities
- ideas about being a "gentleman" and societal expectations

**Charlotte Brontë: *Jane Eyre***

**Question 10**

Starting with this extract, explore how Brontë presents the ways male characters treat Jane Eyre.

Write about:

- how Brontë presents John Reed's treatment of Jane in this extract
- how Brontë presents the ways one or more other male character(s) treat Jane 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

- John Reed's cruelty towards Jane, arrogance and selfishness
- Rochester, arrogant, passionate and needing to change
- Mr Brocklehurst, cruel and hypocritical
- St John Rivers, cold, selfish and repressed
- Mr Lloyd, positive male character
- any other male characters

AO2

- unpleasant description of John Reed as cruel bully, "thrusting out tongue", "ugly appearance"
- John Reed's use of abusive language, "you rat"
- use of imperative "Show the book" to show attitude
- violent language and imagery
- symbolism of throwing book

AO3

- relationships between women and men in the novel
- male attitudes towards women in society
- ideas about power and control, both physical and mental
- Brontë's message about independence and equality

**Mary Shelley: *Frankenstein***

**Question 11**

Starting with this extract, explore how Shelley presents the ways the monster is affected by how others treat him.

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents the ways the monster is affected by how others treat him 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 kindness of the old man's treatment of the monster, his blindness and not being able to judge him
- the immediate violence of Felix's reaction to the monster
- the rustic who attacked the monster after he saved his drowning daughter
- Frankenstein's abandonment of his creation
- Frankenstein's rejection of the monster's appeals

AO2

- gentle imagery of the old man's interaction with the monster
- violent imagery of Felix's interaction with the monster
- Shelley's use of contrast between the two
- the first person perspective to develop empathy for the monster

AO3

- ideas about acceptance and rejection
- broader conclusions about society, how it judges and values people
- exploration of nature versus nurture
- effect of violence on others

**Jane Austen: *Pride and Prejudice***

**Question 12**

Starting with this extract, explore how Austen presents Mr Bennet and Mrs Bennet as parents.

Write about:

- how Austen presents Mr Bennet and Mrs Bennet in this extract
- how Austen presents Mr Bennet and Mrs Bennet as parents 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

- Mrs Bennet's behaviour and attitudes towards her children
- Mr Bennet's behaviour and attitudes towards his children
- the parents' priorities and expectations
- other examples of parenting, eg the Lucases

AO2

- description of Mrs Bennet's behaviour
- Mrs Bennet's descriptions and judgements of Elizabeth
- repetition of "headstrong" and implications
- use of italics to highlight meanings
- Austen's use of irony
- contrast between Mrs Bennet and Mr Bennet

AO3

- ideas about role of family
- ideas about society's expectations shown through family priorities
- attitudes towards marriage shown through family members
- attitudes towards money, wealth and security shown through family members

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

**Question 13**

Starting with this extract, explore how Conan Doyle presents ideas about justice in *The Sign of Four*.

Write about:

- how Conan Doyle presents ideas about justice in this extract
- how Conan Doyle presents ideas about justice 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

- Small's passion and commitment to his original vow with the other conspirators
- Small's own account, and abandonment of treasure, vow more important than personal gain
- original letter to Mary Morstan stating she deserves justice
- contrast with Sholto who double-crossed others – and died, moral justice
- other versions of justice

AO2

- Small's impassioned defence of himself, short sentences, rhetorical questions
- Small's exaggerated, emotive language/description eg "fever-ridden swamp", "filthy convict huts"
- Conan-Doyle's depiction of Small, possibly undermining his words: "eyes blazed", "handcuffs clanked"
- contrast with Athelney Jones' dry formal language and use of "justice"
- contrast with Holmes' quiet and open-minded response and sense of "justice"

AO3

- different ideas about justice in the novel and relative merits of these
- Small and the promise he has made, which he is determined to keep, a man of his word even though a villain
- Holmes natural justice, Holmes as hero
- Athelney Jones, legal justice