GCSE
ENGLISH LITERATURE
8702/1

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

June 2024

Version: 1.0 Final

246G8702/1/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 Examiner.

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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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; ie 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 methods 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 the writer's methods and/or contexts.
	AO2	• Analysis of the 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 methods 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 the writer's methods and/or contexts.
	AO2	• Examination of the 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 the writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of the 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 the writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on the 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 the 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 the writer's 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 the 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>
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Macbeth

Question 1

Starting with this conversation, explore how far Shakespeare presents Lady Macbeth as a strong female character.

Write about:

- how far Shakespeare presents Lady Macbeth as a strong female character in this conversation
- how far Shakespeare presents Lady Macbeth 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

- comments on Lady Macbeth's strength as she persuades Macbeth to kill Duncan
- ideas about her determination to murder Duncan – even before Macbeth returns
- comments on her resolve/strength in the banquet scene
- comments on Lady Macbeth's lack of strength in the sleepwalking scene
- comments on her support for Macbeth after Duncan's murder

AO2

- Lady Macbeth's repeated questions to Macbeth and challenges to his masculinity
- her use of extreme images to persuade Macbeth, eg 'Come to my woman's breasts…'
- use of images of dissembling as she persuades Macbeth
- Lady Macbeth's gradual decline in strength/power over Macbeth
- effects of references to previous incidents in the sleepwalking scene

AO3

- ideas about gender expectations
- ideas about relationships/marriage/motherhood
- references to Lady Macbeth's calling on 'spirits'
- comments on Lady Macbeth's mental health/suicide.

Romeo and Juliet

Question 2

Starting with this speech, explore how Shakespeare presents the difficulties faced by Juliet in *Romeo and Juliet*.

Write about:

- how Shakespeare presents the difficulties faced by Juliet in this speech
- how Shakespeare presents the difficulties faced by 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

- the difficulties related to Juliet's frustration / impatience at this moment
- Juliet's feelings for Romeo and about being a young girl in love
- Juliet's relationship the nurse, possibly compared with the relationship with her parents
- other difficulties faced by Juliet in the play: the feud / her relationship with her parents / Tybalt's death

AO2

- language used by Juliet to express her impatience / frustration at this moment in the play
- effects of dramatic irony, or language used to foreshadow later events, or linked to presentation of fate in Prologue
- use of soliloquy to present private thoughts and feelings
- imagery such as light / time / speed / birds, possibly linked to similar imagery elsewhere
- language of contrast used to highlight theme of conflict / opposition

AO3

- ideas about Juliet's powerlessness / lack of independence / reliance on others, possibly related to her as the daughter of a Capulet in this society
- ideas about difficulties caused by youth / generational differences / gender / family relationships / expectations placed on Juliet as a Capulet daughter
- ideas about effects of conflict
- ideas about romantic relationships / Juliet as a young woman involved in one.

The Tempest

Question 3

Starting with this conversation, explore how Shakespeare presents the relationship between Prospero and Ariel in *The Tempest*.

Write about:

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

- comments on the relationship in this extract – suggestion of some mutual respect
- details of how the relationship came about and repercussions of that
- details of the affection in their relationship
- Ariel has powers Prospero doesn't, eg powers over natural world
- details of Ariel's unflinching loyalty to Prospero

AO2

- mutual respect shown through modes of address, eg 'delicate Ariel', 'potent master'
- Prospero's gentle language to Ariel, eg 'my bird', 'my brave spirit'
- also – 'malignant thing', 'slave'
- nature of their conversations, eg Prospero asks Ariel's opinion – 'Dost thou think so, spirit?'
- implications of possessive language, eg 'my Ariel', 'my bird'

AO3

- ideas about master/slave relationship
- ideas about respect
- ideas about power/control/magical powers.

The Merchant of Venice

Question 4

Starting with this speech, explore how far Shakespeare presents Shylock as an isolated character in *The Merchant of Venice*.

Write about:

- how far Shakespeare presents Shylock as an isolated character in this speech
- how far Shakespeare presents Shylock as an isolated 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

- comments on details of Shylock's treatment relevant to isolation
- details of Shylock's isolation from his daughter
- details of Shylock's presentation as a 'villain' causing his own isolation
- details of Shylock's suffering in his isolation and losing everything
- comments on his relationship with Tubal/reference to Leah

AO2

- use of powerful language/questioning when Shylock talks about his treatment
- presentation of Shylock as an isolated tragic figure or a stereotype
- Shylock's changing emotions/reactions in the court scene leading to his ultimate isolation
- unpleasant references by others, eg 'the dog Jew'
- Shylock's reported outburst about Jessica, eg 'My ducats and my daughter…'

AO3

- ideas about religion affecting isolation
- ideas about justice/mercy/revenge
- ideas about prejudice.

Much Ado About Nothing

Question 5

Starting with this extract, explore how Shakespeare presents characters tricking and deceiving each other in *Much Ado About Nothing*.

Write about:

- how Shakespeare presents characters tricking and deceiving each other in this extract
- how Shakespeare presents characters tricking and deceiving each other 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

- comments on tricking/deceiving in the extract
- comments on good/bad motivation for deception
- details of Don John/Borachio and their plot to trick/deceive
- details of Don Pedro's deceptions
- tricking/deceiving by Hero and Ursula to help the relationship of Beatrice and Benedick

AO2

- examples of exaggeration in the conversation to fuel their joy in deceiving
- examples of humour derived from tricking and deceiving, eg the irony of Don Pedro – a prince – engaging in foolish deceptions
- tricking and deceiving drive much of the plot
- how Don John's deceiving is presented, eg 'Only to despise them I will endeavour anything' – his whole purpose is to deceive
- language of tricking/deceiving used by Ursula – extended metaphor of angling

AO3

- ideas about gender/men's attitudes to women and vice versa
- ideas about 'good' and 'evil' tricking/deceiving
- ideas about romantic relationships.

Julius Caesar

Question 6

Starting with this speech, explore how Shakespeare presents Cassius as a manipulative character in *Julius Caesar*.

Write about:

- how Shakespeare presents Cassius as a manipulative character in this speech
- how Shakespeare presents Cassius as a manipulative 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

- comments on Cassius as manipulative as he addresses Brutus, Caesar's friend
- comments on Cassius' use of flattery to manipulate Brutus
- comments on Cassius denigrating Caesar's character/fitness for kingship to persuade/manipulate
- details of the fake letters organised by Cassius

AO2

- use of language by Cassius to describe Caesar as arrogant, eg 'like a Colossus'
- use of language to describe Caesar as weak/not fit for kingship, eg 'as a sick girl'
- Cassius' use of rhetorical devices to challenge Brutus
- use of the dramatic device of the fake letters/flattery
- Cassius' use of language to Casca, suggesting he is 'dull' and 'pale'

AO3

- ideas about loyalty to Rome
- ideas about political manoeuvring
- ideas about 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 creates an atmosphere of fear and danger in *The Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- how Stevenson creates an atmosphere of fear and danger in this extract
- how Stevenson creates an atmosphere of fear and danger 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

- violent and destructive actions of Hyde creating fear and danger
- portrayal of city and aspects of setting to reflect Hyde's character
- effect of Hyde on other characters
- any aspects of the atmosphere of secrecy and the unknown throughout the novel
- Jekyll's fear and horror at what he has created

AO2

- setting at nighttime and imagery of darkness
- imagery of sleeplessness/disturbed sleep/nightmares
- metaphor of labyrinthine city reflected hidden and unknown
- imagery of 'facelessness' of Hyde
- structure of novel, and Utterson's thoughts echoing events of Chapter 1

AO3

- ideas about fear and danger related to good and evil
- ideas about fear and danger reflecting hidden and concealed aspects of character
- ideas about fear of the unknown and scientific discovery and exploration
- ideas about aspects of gothic literature creating fear and danger.

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, explore how Dickens presents the lessons Scrooge learns about life in *A Christmas Carol*.

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents the lessons Scrooge learns about life 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 reflections on looking at his own corpse
- the role of the Ghost of Christmas Yet to Come to instil fear in Scrooge
- the role and effect of the other ghosts
- any of the sights Scrooge has been shown and the effect they have had upon him
- what Scrooge learns at the end of the novel

AO2

- contrast between the glee of the woman and Scrooge's emotions
- imagery of light and dark
- language used to present Scrooge's horror and fear, eg 'shuddering', 'recoiled in terror'
- language used to present the corpse
- contrast with noble qualities of life and mankind

AO3

- Scrooge's redemption
- ideas about society and responsibility for others
- ideas about morality and treatment of others
- ideas about Victorian society and attitudes towards poverty and suffering
- ideas about selfishness and altruism.

Charles Dickens: *Great Expectations*

Question 9

'In *Great Expectations*, Pip learns to value people more than social class.'

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

Write about:

- how Dickens presents Pip in this extract
- how far Dickens presents Pip learning to value people more than social class in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Pip's hopes and aspirations
- Pip's values
- Pip's view of the forge and home
- Pip's judgment of character
- Pip's relationships with other characters in the novel

AO2

- Pip as narrator and his perspective
- irony of Biddy's comments
- repetition of 'If I could have', use of conditional – would, might, should
- contrast between Biddy and Estella
- imagery of grass/sailing ships

AO3

- ideas about social class and being a gentleman
- ideas about true friendship, loyalty and honesty
- ideas about appearance and reality
- ideas about reputation vs self-esteem and self-worth.

Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, explore how far Brontë presents Jane Eyre as a young woman searching for somewhere to belong.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as a young woman searching for somewhere to belong 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 as an orphan, unwanted and rejected
- Jane seeking to belong in the world independently, finding employment
- Jane seeking love and acceptance on her terms
- Jane wanting a family, finding it with the Rivers

AO2

- contrast between Jane's views and St John's views
- power of Jane's language – verbs like 'craving'
- imagery of 'gorged with gold'
- short sentence fragments to highlight Jane's views: 'You, penniless! Famous equality and fraternisation! Close union! Intimate attachment!'
- settings reflecting Jane's feelings and experiences

AO3

- ideas about the value and importance of family
- ideas about the importance of financial security
- ideas about romantic love
- ideas about home
- ideas about gender and the position of women in society.

Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, explore how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others.

Write about:

- how Shelley presents Frankenstein in this extract
- how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others 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

- Frankenstein's personal obsession
- Frankenstein's excitement
- Frankenstein's subsequent horror and loathing
- impact on Frankenstein's family and friends
- impact on the creature he creates

AO2

- use of Frankenstein as narrator, first person
- imagery of irresistible forces, eg 'like a hurricane'
- imagery of light and dark
- shocking and disturbing imagery
- contrast between positive aspirations and horrific reality

AO3

- ideas about science and pursuit of new ideas, transgressing boundaries
- ideas about personal responsibility, responsibility to others
- ideas about religion, role of God
- ideas about honesty, openness and societal responsibilities.

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, explore how Austen presents ideas about marriage in *Pride and Prejudice*.

Write about:

- how Austen presents ideas about marriage in this extract
- how Austen presents ideas about marriage in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- position of the Bennet family and different views on marriage
- position of Bingley and Darcy, and expectations of marriage for them
- position of Charlotte Lucas and the effect on her
- choices characters make and reasons for them

AO2

- structure of extract/novel – opening statement
- Austen's irony undercutting opening statement
- language of finance and possessions
- contrast between Mr and Mrs Bennet
- introduction and characterisation of Bingley in terms of financial assets/position

AO3

- ideas about class and financial standing
- ideas about marriage and position of women in society
- ideas about love
- ideas about ideals vs reality
- ideas about pragmatic choices.

Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how Conan Doyle presents Holmes and Watson as characters with very different strengths and qualities.

Write about:

- how Conan Doyle presents Holmes and Watson in this extract
- how Conan Doyle presents Holmes and Watson as characters with different strengths and qualities 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' character and view of Watson
- Watson's character and view of Holmes
- the nature of the relationship between them
- similarities and differences between Holmes and Watson
- complementary and conflicting characteristics

AO2

- role of Watson as narrator creating a portrait of Holmes
- contrasting reactions to Mary Morstan
- imagery of 'automaton' and 'calculating machine'
- use and effect of direct speech, eg Holmes interrupting Watson
- portrayal of Holmes as an expert – handwriting, book recommendation

AO3

- ideas about detectives and the detective genre
- ideas about sidekicks and the genre
- ideas about genius
- ideas about friendship, mutual support, platonic love, male friendship.