GCSE
ENGLISH LITERATURE
8702/1

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

June 2020

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206G8702/1/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.

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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)

<table>
<tr><th>Mark</th><th>AO</th><th>Typical features</th><th>How to arrive at a mark</th></tr>
<tr><td rowspan="3">Level 6

Convincing, critical analysis and exploration

26–30 marks</td><td>AO1</td><td>• Critical, exploratory, conceptualised response to task and whole text.
• Judicious use of precise references to support interpretation(s).</td><td rowspan="3">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 writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Analysis of writer’s methods with subject terminology used judiciously.
• Exploration of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 5

Thoughtful, developed consideration

21–25 marks</td><td>AO1</td><td>• Thoughtful, developed response to task and whole text.
• Apt references integrated into interpretation(s).</td><td rowspan="3">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 writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• 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.</td></tr>
<tr><td>AO3</td><td>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</td></tr>
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<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>
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<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 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

'Lady Macbeth is a female character who changes during the play.'

Starting with this moment in the play, explore how far you agree with this view.

Write about:

- how Shakespeare presents Lady Macbeth in this extract
- how far Shakespeare presents Lady Macbeth as a female character who changes 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

- details of Lady Macbeth's sleepwalking and the references she makes
- first impressions of Lady Macbeth as a strong and determined woman
- Lady Macbeth as the driving force behind Macbeth and also his support
- after suppressing her conscience/feelings, she changes by the end of the play

AO2

- Lady Macbeth's disjointed speech patterns
- echoes of past events and phrases, eg 'will these hands ne'er be clean?'
- shocking images used by her as she unsexes herself
- her strength shown through dialogue with Macbeth/language used

AO3

- gender issues: Lady Macbeth not stereotypical female of the time
- attitudes to psychological disturbance
- Lady Macbeth's role in her marriage
- ideas about conscience/evil/religion.

Romeo and Juliet

Question 2

Starting with this speech, explore how Shakespeare presents the effects of the conflict between the Capulet and Montague families.

Write about:

- how Shakespeare presents the effects of the conflict in this extract
- how Shakespeare presents the effects of the conflict between the Capulet and Montague families 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

- details of the Prince's attitude to the conflict and its effects
- violence/death resulting from the conflict
- the conflict only resolved through death
- the conflict prevents Romeo and Juliet being together 'death-mark'd love'

AO2

- language used by the Prince to comment on the conflict/exert his authority
- verbal interchanges between the young men of each family
- romantic language of Romeo and Juliet contrasts with language of conflict
- conflict ultimately results in resolution/denouement of the play

AO3

- social context of a family feud and its outcomes
- patriarchal society – conflict perpetuated by Lord Montague/Lord Capulet
- young love
- behaviour of young men within the conflict.

The Tempest

Question 3

Starting with this speech, explore how Shakespeare presents ideas about power and control.

Write about:

- how Shakespeare presents ideas about power and control in this speech
- how Shakespeare presents ideas about power and control 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

- Prospero using his magic as a means of power and control
- the different ways that Prospero exerts power and control on the island, eg as a father
- attempts by others to exert power and control, eg Caliban
- master/slave relationships on the island

AO2

- language used by Prospero to suggest his power/control
- significance of magic powers in the play/language used
- language used by Prospero and/or Caliban, for example, to emphasise strength/power/control
- the confined setting of the island enables Prospero to exert power/control

AO3

- the ways Prospero uses his power to manipulate/control others
- ideas about different types of power/control
- slave/master relationships
- Gonzalo's idea of a world with no sovereignty is mocked.

The Merchant of Venice

Question 4

Starting with this speech, explore how Shakespeare presents attitudes to mercy in *The Merchant of Venice*.

Write about:

- how Shakespeare presents Portia's attitude to mercy in this extract
- how Shakespeare presents attitudes to mercy 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

- details of Portia's attitude in her speech
- Shylock's attitude to mercy with regard to Antonio's bond
- how mercy is shown in the court – Portia/Duke/Antonio
- candidates may debate how merciful the court really is
- candidates may also write about forgiveness

AO2

- repetition of 'mercy' and royal/religious images
- passionate/vehement language used by Shylock in the court at various stages
- language used by Antonio talking about the unlikelihood of Shylock showing mercy
- drama/tension created by the twists and turns of the action – hinged on mercy

AO3

- ideas about mercy and forgiveness
- religious ideas related to mercy and forgiveness
- racial/religious prejudice and its effects on characters showing mercy.

Much Ado About Nothing

Question 5

Starting with this moment in the play, explore how Shakespeare presents the attitudes of male characters towards women in *Much Ado About Nothing.*

Write about:

- how Shakespeare presents the attitudes of male characters towards women in this extract
- how Shakespeare presents the attitudes of male characters towards women 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

- details of the poor treatment of Hero in this extract/elsewhere in the scene
- the behaviour of Don John, eg his plotting with Borachio
- Leonato's attitude to Hero as her father
- details of worthy attitudes shown by men, eg Don Pedro, Dogberry uncovering plot and doing the right thing

AO2

- repeated references to words connected with Hero's supposed sin, eg 'purity', 'maid', 'chastity'
- dramatic device of Hero fainting
- the bitterness/unpleasantness of the language used as Don John and Borachio plot against Hero
- comedy resulting from the attitudes of male characters

AO3

- the importance of honour
- ideas about gender expectations (of men towards women/compliance [or otherwise] of women)
- role of Leonato as a father/attitude to his daughter
- acceptability or otherwise of male attitudes to women in the play.

Julius Caesar

Question 6

Starting with this moment in the play, explore how Shakespeare presents the ways Rome and its people are affected by conflict.

Write about:

- how Shakespeare presents the ways Rome and its people are affected by conflict in this extract
- how Shakespeare presents the ways Rome and its people are affected by conflict 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

- reactions/attitudes of the conspirators after the assassination
- conflict through conspiracy to murder Caesar – seen as a danger to Rome
- reactions/behaviour of the fickle commoners
- omens of conflict to come, eg Caesar's statue spouting blood
- battle at the end of the play

AO2

- short, sharp interchange following the assassination
- sense of triumph achieved through exclamatory language
- drama created in the assassination scene
- powerful/persuasive language used by Cassius to persuade Brutus to kill his friend to save Rome from tyranny/conflict

AO3

- ideas about conspiracy/political wranglings/omens
- ideas about tyranny/tyrannical leaders
- importance of state over individual
- Caesar's assassination illustrates great people being undermined by their own hubris or flaws.

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

Question 7

Starting with this extract, explore how Stevenson presents ideas about good and evil in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Write about:

- how Stevenson presents ideas about good and evil in this extract
- how Stevenson presents ideas about good and evil in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- temptation and attraction of evil
- tension between good and evil
- Jekyll as a man with a reputation, a member of society, representing good
- Hyde as a manifestation of evil

AO2

- imagery of pain and sickness associated with transformation to Hyde
- imagery of excitement and vigour associated with Hyde
- implications of loss of stature
- reference to Hyde as a 'creature'

AO3

- exploration of ideas around 'duality of man', nature of good and evil
- society's views and attitudes – respectability, reputation and shame
- religious views and attitudes
- ideas about what constitutes human nature.

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, explore how Dickens presents the suffering of the poor in *A Christmas Carol*.

Write about:

- how Dickens presents the suffering of the poor in this extract
- how Dickens presents the suffering of the poor in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- examples of poverty and suffering
- the Cratchit family
- Scrooge's attitude towards the poor at start of novel
- Scrooge's change of heart and redemption
- examples of kindness

AO2

- use of figures of Ignorance and Want as allegory
- use of imagery – 'claw', 'monsters'
- use of lists of adjectives
- use of repetition
- the Ghost of Christmas Present's warning – imperatives, sentence structures
- structural links to other parts of text – "Are there no prisons?"

AO3

- exploration of ideas of 'Ignorance' and 'Want'
- society's treatment of the poor – workhouses, prisons
- ideas about inequality
- importance of charity and benevolence.

Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, explore how Dickens uses settings to create an atmosphere of tension.

Write about:

- how Dickens uses the setting in this extract
- how Dickens uses settings to create an atmosphere of 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 misty, lonely marshes, Pip's isolation and feelings about his errand
- graveyard at opening of novel
- Satis House as forbidding place
- any other places associated with tension

AO2

- use of pathetic fallacy to develop tension
- mist as metaphor for Pip not knowing where he is going in life
- simile 'like a phantom'
- the conceit of the cows interrogating Pip
- imagery of cold

AO3

- ideas about tension/excitement and engagement with character and predicament
- ideas about tension reflecting uncertainty of Pip's life and situation
- ideas about tension reflecting the insecurity of social advancement
- any ways in which tension develops themes and ideas of the novel
- possible reference to gothic aspects or method of publishing in instalments.

Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, explore how far Brontë presents Jane as an independent female character.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as an independent female character in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Jane's determination to stick to her principles and beliefs
- Jane's values and how she strives to attain them – rejection of compromise, Rochester's first proposal, St John River's proposal
- Jane's position in society, need to work and financial circumstances
- marrying Rochester on equal terms

AO2

- use of first person emphasising Jane's perspective
- contrast between physical strength and independence of spirit
- imagery of physical body 'cage', 'prison', 'clay dwelling place'
- language used to portray spirit/soul

AO3

- ideas about position of women in society
- ideas about class
- 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 grief and loss.

Write about:

- how Shelley presents Frankenstein's grief in this extract
- how Shelley presents grief and loss 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 grief at loss of Elizabeth
- Elizabeth's grief at loss of William, blaming herself
- Frankenstein's grief at loss of brother
- the monster's pain and suffering at the loss of those close to him
- other examples of loss

AO2

- physical impact on Frankenstein
- harsh and shocking imagery of corpse
- use of rhetorical questions
- use of sentence structures to show reactions
- language of love and affection 'my love, my wife', 'so dear, so worthy' highlighting loss

AO3

- ideas about family and belonging
- ideas about rejection and abandonment
- ideas about the importance of love
- ideas about the effect of violence on others.

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, explore how Austen presents the ways female characters treat each other in *Pride and Prejudice*.

Write about:

- how Austen presents the ways female characters treat each other in this extract
- how Austen presents the ways female characters treat each other 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 Bingley and Mrs Hurst's immediate criticism of Elizabeth
- jealousy and nastiness of Miss Bingley and Mrs Hurst's attitudes
- relationships between sisters
- relationship between Elizabeth and Charlotte Lucas/Mrs Gardiner
- other examples of ways female characters treat each other

AO2

- listing of negatives about Elizabeth
- use of dialogue to expose characters
- use of questions
- contrast with Bingley's generous attitude
- the irony of Miss Bingley and Mrs Hurst's cruel behaviour

AO3

- ideas about appropriate behaviour for women
- ideas about being from the country
- ideas about class and upbringing
- ideas about female competition.

Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how Conan Doyle creates an atmosphere of tension and excitement in *The Sign of Four*.

Write about:

- how Conan Doyle creates an atmosphere of tension and excitement in this extract
- how Conan Doyle creates an atmosphere of tension and excitement 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

- tension and excitement of the chase of the boat and whether they will catch it
- reasons for chase, wanting to bring Small to justice
- mystery of who wants to get in touch with Mary Morstan, and trip through dark streets of London
- any other tense/exciting moments in the novel

AO2

- excitement of climax of novel, structural tension
- imperative need to catch the boat, Holmes' emphasis of this through language, capitalisation, exaggeration, repetition
- description of the boat – noises, simile 'like a great metallic heart', 'like a living thing' – hunting prey
- imagery of speed – listing the boats they overtake

AO3

- genre of novel – excitement and tension central to detective story
- excitement and tension used to foreground themes of good and evil
- ideas about excitement and tension being used to develop the idea of Holmes as a genius
- excitement and tension appealing to Victorian and contemporary readership.