GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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

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 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 five marks available and 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 all the descriptors in 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 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

If a candidate does not address a defining feature of the task outside AO1 and AO2 – context for example – this would be classed as a rubric infringement and the examiner would be required to make a judgement about the extent to which other skills can place the response in a particular level.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment Objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

Performance descriptor	Marks awarded
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s)	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	**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.
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s)	**At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	**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.

Level 4 *Clear understanding* **16–20 marks**	AO1	**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.	• Clear, explained response to task and whole text • Effective use of references to support explanation
	AO2		• Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader
	AO3	**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.	• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task
Level 3 *Explained, structured comments* **11–15 marks**	AO1	**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 pointsexemplified 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.	• Some explained response to task and whole text • References used to support a range of relevant comments
	AO2		• Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods on reader
	AO3	**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.	• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task

Level	AO		Description
Level 2 *Supported, relevant comments* **6–10 marks**	AO1	• Supported response to task and text • Comments on references	**At the top of the level**, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.
	AO2	• Identification of writers' methods • Some reference to subject terminology	
	AO3	• Some awareness of implicit ideas/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 choices and/or awareness of context.
Level 1 *Simple, explicit comments* **1–5 marks**	AO1	• Simple comments relevant to task and text • Reference to relevant details	**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.
	AO2	• Awareness of writer making deliberate choices • Possible reference to subject terminology	
	AO3	• Simple comment on explicit ideas/contextual factors	**At the bottom of the level**, a candidate's response will show some familiarity with the text.
0 marks		Nothing worthy of credit/nothing written	

Macbeth

Question 1

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth 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
- Power in terms of status
- Lady Macbeth's power in terms of her relationship
- Lady Macbeth as a powerful/effective character in the play
- How Lady Macbeth changes as the play develops
- Contrast between Act 1 and Act 3 and/or Act 5

AO2
- How Shakespeare uses Lady Macbeth to influence the plot development
- The use of language to suggest Lady Macbeth's desperation for power
- The use and effect of imagery of the supernatural
- The use and effect of pronouns to suggest power and control

AO3
- Ideas about power and how it is achieved/perceived
- Ideas about the role of women
- Attitudes towards the supernatural
- Ideas about the soul/heaven and hell
- Ideas about equality/status
- Contemporary reception towards Lady Macbeth's behaviour in this speech and actions elsewhere in the play

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Romeo and Juliet

Question 2

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet 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
- Lord Capulet as protector of his daughter
- Lord Capulet's love for his daughter
- References to his 'will' and how this changes later in the play
- References to 'consent', 'heart' and other suggestions that Juliet has her own 'choice' and how this is changed later in the play

AO2
- Imagery of nature
- Use and effect of particular word choices such as 'wither' and 'ripe'
- Contrast between length of Capulet and Paris's speech and how this suggests power/status
- Effects of repetition of 'hope' and 'made'
- Use and effect of rhyming couplet
- Possible contrast between language Capulet uses to describe Juliet here and how he speaks to her in 3:5

AO3
- Ideas about the role of a parent in this society
- Ideas about marriage in this society and its function
- Ideas/perceptions of Lord Capulet's role as protector of Juliet
- Ideas/perceptions of Lord Capulet as responsible for Juliet's marriage
- Ideas about contemporary reception towards Lord Capulet, possibly contrasted with modern reception towards him as a parent

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The Tempest

Question 3

Starting with this moment in the play, explore how Shakespeare presents Prospero's use of his power.

- how Shakespeare presents Prospero at this moment in the play
- how Shakespeare presents Prospero's use of power 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
- Response to Prospero as a character, here and elsewhere in the play
- Response to Prospero's behaviour and possible reasons for this
- Reasons for/motivation for Prospero's attitude towards others
- Prospero's relationship with Ariel – both in the extract and elsewhere in the play
- Contrast between Prospero's attitude/behaviour here and in a different part of the play

AO2
- Use of questions to demonstrate change in dynamic between Prospero and Ariel
- Use and effect of particular words, such as 'fury', 'vengeance', and how these words indicate ideas about Prospero
- The structural significance of this moment in the play
- Prospero's use of emphatic statements

AO3
- Ideas about forgiveness possibly linked to ideas about status and power
- Ideas about revenge/vengeance and possible discussion of the extent to which it is justified
- Prospero as a character with power – including familial power and political power
- Ideas about the nature of vengeance/forgiveness and how Prospero embodies these qualities
- Shakespeare's use of the location to explore ideas about society

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The Merchant of Venice

Question 4

Starting with this speech, how does Shakespeare present Shylock's feelings about the way he is treated?

Write about:

- how Shakespeare presents Shylock in this speech
- how Shakespeare presents Shylock 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
- Response to Shylock in this extract and elsewhere in the play
- Shylock's behaviour and whether or not it is justified – both here and elsewhere in the play
- Shylock's refusal to lend money and possible reasons for/reactions to this
- Shylock's treatment at the hands of Antonio and others

AO2
- Use and effect of questions
- Use and effect of anecdotal speech
- Effect of repetition: 'monies' etc
- Use and effect of imagery of dog/cur

AO3
- Attitudes towards usury
- Attitudes towards Shylock, possibly contrasting contemporary with modern reception
- Shylock as outsider/victim of society
- Shylock as pariah

Much Ado About Nothing

Question 5

Starting with this conversation, explore how Shakespeare presents attitudes towards women in *Much Ado About Nothing*.

Write about:

- what Claudio says about Hero in this conversation
- how Shakespeare presents attitudes 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
- Claudio's speech and behaviour in this extract
- Don Pedro's speech and behaviour in this extract
- Hero's lack of voice in this extract, compared with her behaviour elsewhere in the play
- Hero and Beatrice's relationships with Leonato, Claudio and Benedick

AO2
- Language used to describe Hero: 'maid' 'precious gift' etc, contrasted with 'rotten orange' etc
- Hero's absence of speech in this extract
- Repetition of 'maid'
- Use and effect of 'blush', 'blood', 'heat'
- The dramatic nature of this moment in the play

AO3
- Attitudes towards women in terms of their admirable qualities
- Contrast between Hero and Beatrice
- Hero as object to be bartered
- Ideas/attitudes towards 'honour'
- Exploration of features of the genre of comedy

Julius Caesar

Question 6

Starting with this speech, write about how Shakespeare explores ambition in *Julius Caesar*.

Write about:

- what Brutus says about ambition in this speech
- how Shakespeare explores ambition in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1
- Brutus's attitude towards Caesar
- Brutus's attitude towards leadership and ambition
- Brutus's feelings about assassination and its rationale
- Brutus's character and motivation elsewhere in the play

AO2
- Use and effect of pauses, enjambment, caesura to emphasise Brutus's resolve
- Use and effect of imagery such as 'ladder', 'egg', 'snake'
- The development of the soliloquy as firming Brutus's resolve
- Use and effect of 'clouds' imagery

AO3
- Ideas about ambition and how it is perceived in the society of the play
- Comparison between the ways ambition is viewed at this moment with how it is used elsewhere in the play
- Ideas about the nature of power and leadership shown in this extract and in the play
- Ideas about the qualities of a good/bad leader shown in this extract and in the play

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

Question 7

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider 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
- Mr Hyde's behaviour and reactions to Utterson
- Utterson's behaviour and reactions to Mr Hyde
- Utterson's shock and confusion
- Utterson's attempt to understand his fear of Mr Hyde

AO2
- Use and effect of particular word choices to describe Mr Hyde's physical appearance and behaviour
- Use and effect of particular word choices to describe Utterson's reactions to Mr Hyde
- Effects of mention of 'Satan'
- Use of triplets to reinforce Utterson's reactions
- Utterson's use of questions

AO3
- The ways in which social attitudes towards behaviour might impact upon what is frightening
- Social attitudes/acceptability, illustrated with 'common friends' etc
- Impact of evolutionary ideas on way Hyde is described
- Ideas about primitive nature within man: 'troglodytic' etc
- The relationship between the text and the gothic genre

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to societyin 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 ways in which Scrooge is treated by others
- Scrooge's attitude towards others
- The range of people who react negatively towards Scrooge
- Scrooge's feelings towards others
- Possible contrast between Scrooge here and in a later part of the novel

AO2
- Use and effects of parallel syntax
- Use and effect of anecdotal questions
- Use and effect of weather imagery
- Use and effect of sentencing

AO3
- Social attitudes towards money/greed and how it can be a negative influence
- Ideas about social isolation and how it is caused
- Society's attitudes to courtesy and politeness
- Ideas about the benefits of friendliness and warmth towards others

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Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, write about how Dickens presents the unequal relationship between Pip and Estella.

Write about:

- how Dickens presents Pip's feelings in this extract
- how Dickens presents the unequal relationship between Pip and Estella 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
- Ideas about the relationship between Pip and Estella
- Ideas about the beginnings of Pip's self-awareness
- Ideas about pride and status in society and how this affects Pip
- Pip's relationship with Estella elsewhere in the novel

AO2
- Use and effect of settings to add to the sense of loneliness and isolation
- Use and effect of listing to create a sense of Pip's reaction to recent events
- Use of commands in order to reinforce sense of status
- Use and effect of particular word choices
- Form and genre comments, such as bildungsroman, use/effect of narrative perspective

AO3
- Ideas about social status and class and how these are presented
- Ideas about 'gentility' and what this might mean in terms of social structures at the time
- Pip's focus on significance of physical description and what this shows about his attitudes towards social position
- How Pip's attitudes develop and change during the course of the novel
- Pip's relationships with others and how these teach him lessons about the world, in particular Joe and Magwitch

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Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, how does Brontë present Jane as a strong female character?

Write about:

- how Brontë presents Jane in this extract
- how Brontë presents Jane as a strong 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 feelings in this passage and elsewhere in the novel
- Jane's response to Rochester and what this shows about her character
- Jane's misunderstanding of Rochester's intent and what this shows about her, and her understanding of her circumstances
- Rochester's feelings for Jane

AO2
- Use and effects of particular words to describe Jane's experience
- Use and effects of contrast between before and after: 'trampled' against 'expanded', etc
- Jane's eloquence in this passage and how it demonstrates her sense of freedom
- Vocabulary to suggest Jane's passionate nature
- Use and effects of questions to demonstrate Jane's strength of thought

AO3
- Attitudes towards Jane's status; both her own attitudes and the attitudes of others towards her
- Contrast between Jane's desire for independence and what society expects from women in her position
- Ideas about internal strength and how it is manifested
- Ideas and perspectives of independence and how it can be achieved

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Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, write about how Shelley presents the importance of love and acceptance to society.

Write about:

- how Shelley presents the monster's need to be loved and accepted in this extract
- how Shelley presents the importance of love and acceptance to 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
- What the monster finds compelling about the villagers
- The monster's need for love, protection and acceptance, both here and elsewhere in the novel
- The monster's recognition of essential kindness and warmth in others
- The monster's feelings of fear that he will be rejected

AO2
- The use and effect of first person perspective
- The monster's use of emotional language and what this demonstrates about his need to be loved
- The use and effect of words such as 'protectors' to describe the villagers and what this shows about the monster

AO3
- Ideas about human nature and how this is explored both in the extract and elsewhere
- Ideas about acceptance and the need to be loved
- Society's attitudes to outsiders and what Shelley might be saying about that
- Ideas about the need for love being an elemental human force
- The generic context of the text

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, write about how Austen presents attitudes towards men.

Write about:

- how Austen presents attitudes towards men in this extract
- how Austen presents attitudes towards men 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 ways in which Darcy and Mr Bingley are described
- How the town respond to Darcy and Mr Bingley
- The contrast between the behaviour of Darcy and Mr Bingley
- The ways in which Darcy and Mr Bingley behave elsewhere in the novel, possibly contrasted with other male characters: Mr Collins, Mr Wickham, Mr Bennet

AO2
- The use of narrative perspective
- Use of reported speech/action
- Ironic effect of financial details
- Use and effect of language to describe reactions to Darcy

AO3
- Ideas about what constitutes socially acceptable behaviour in that society
- The ways in which both men are judged and what this demonstrates about attitudes at that time
- The attitudes towards money and the status it brings
- Ideas about the 'marketplace' function of the ball

Sir Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how Conan Doyle creates a sense of mystery.

Write about:

- how Conan Doyle uses places to create a sense of mystery in this extract
- how Conan Doyle creates a sense of mystery 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
- Watson's perceptions of the unfamiliar nature of the journey/destination
- Holmes' apparent familiarity with the route and how this suggests competence
- Holmes' familiarity with unfamiliar places lending him an air of mystery
- Lack of inhabitants of the villas and how this suggests mystery/threat

AO2
- Use of language to describe elements of the journey: 'tortuous' etc
- Use of weather to lend a sense of mystery: 'fog' etc
- Particular words to suggest mystery: 'labyrinth'
- Use of description of the suburban setting to suggest unfamiliarity of the new and impersonal: 'each'/'again'/'interminable' etc

AO3
- Generic features of detective fiction e.g. use of setting in detective fiction to increase sense of mystery
- The influence of the gothic genre
- Apparent threat and mystery suggested by setting: 'public-houses' etc
- Language used to present the new environment as threatening and mysterious: 'tawdry'/'coarse'/'glare' etc
- Presentation of Holmes as expert detective