GCSE
ENGLISH LITERATURE
8702/1

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

June 2025

Version: 1.0 Final

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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)

Examiners may well see responses that go beyond what is expected for GCSE and exceed the Level 6 descriptors. You are encouraged to use the full range of marks available.

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 to the text. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of themes / 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 themes / ideas / perspectives / contextual factors.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of themes / 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 detailed examination of the effects of methods supported by apt use of subject terminology. Examination of themes / 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 themes / ideas / perspectives / contextual factors.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	
	AO3	• Thoughtful consideration of themes / 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 of the text. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of writer’s methods supported by appropriate use of subject terminology. Clear understanding of themes / ideas / 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 themes / ideas / contextual factors.</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 themes / ideas / 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 writer’s methods supported by some relevant subject terminology. Some explained response to themes / ideas / 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 themes / ideas / contextual factors.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some 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 themes / ideas / 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 elements of 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 elements of the task with relevant comments on supporting references from the text. There will be identification of writer's methods with some reference to subject terminology. Awareness of some themes / 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 deliberate choices and/or awareness of themes / ideas / contextual factors.</td></tr>
<tr><td>AO2</td><td>• Identification of writer's methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit themes / 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 may be simple awareness of method with possible reference to subject terminology. Simple statements on explicit ideas / contextual factors.

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 statements on explicit ideas / contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
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Macbeth

Question 1

Starting with this speech, explore how far Shakespeare presents Macbeth as an ambitious character.

Write about:

- how far Shakespeare presents Macbeth as an ambitious character in this speech
- how far Shakespeare presents Macbeth as an ambitious 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

- details of Macbeth's references to ambition in the extract
- details of ambition as a driving force in Macbeth
- comments on Macbeth's ambition being partly driven by his wife: has to be persuaded to fulfil it
- details of Macbeth's relationship with the witches in relation to his ambition
- comments on extremes Macbeth goes to fulfil his ambition and to sustain the fruits of it

AO2

- use of metaphors, eg the riding metaphor at the end of Macbeth's soliloquy
- Lady Macbeth's language in the persuasion scene when Macbeth's ambition is waning
- use of contrast: Banquo's/Macbeth's reaction to the witches' prophecies
- use of soliloquies to reveal Macbeth's thoughts in relation to his ambition

AO3

- fear of the afterlife
- implications of murdering Duncan – Divine Right of Kings
- influence on Macbeth of the witches/the supernatural
- influence of Lady Macbeth and Macbeth's relationship with her.

Romeo and Juliet

Question 2

Starting with this moment in the play, explore how Shakespeare presents relationships between parents and children in *Romeo and Juliet*.

Write about:

- how Shakespeare presents the relationship between Capulet and Juliet at this moment in the play
- how Shakespeare presents relationships between parents and children 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 Capulet's response to Juliet's decision not to marry Paris
- comments on Capulet's expectations of Juliet
- comments on the Montagues' attitude to Romeo's actions
- details of Romeo's and Juliet's response to their parents; they turn to the Friar/the Nurse

AO2

- language used to present the strength of Capulet's feelings about Juliet
- contrast between the extract and Capulet's conciliatory attitude at the end of the play
- presentation of Montague's concern for Romeo expressed to Benvolio
- presentation of Lady Capulet's coldness when talking to Juliet about marriage
- terms of abuse from Capulet to Juliet, eg 'young baggage, disobedient wretch'

AO3

- issues resulting from a patriarchal society
- ideas about arranged marriages
- expectations of obedience from children; Juliet goes against this
- ideas about family loyalty.

The Tempest

Question 3

Starting with this speech, explore how far Shakespeare presents Caliban as a victim in *The Tempest*.

Write about:

- how Shakespeare presents Caliban in this speech
- how far Shakespeare presents Caliban as a victim 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 what Caliban wishes would be inflicted on Prospero
- details of what Prospero may inflict on Caliban
- comments on Caliban as a victim of Prospero's tyranny/bullying; also their better earlier relationship
- comments on Caliban's villainous acts, eg he tries to rape Miranda after she has befriended him
- details of Caliban's appreciation of the beauty of the island and what it means to him

AO2

- language used by Caliban to present himself as a victim in this extract and other speeches
- Caliban is referred to by a wide variety of names because of his appearance, eg 'demi-devil', 'hag-born'
- contrast between Prospero's treatment of Ariel and his treatment of Caliban
- language used by Caliban to describe the revenge he wishes to take on Prospero

AO3

- ideas about master-slave relationships
- ideas about colonialism
- ideas about Caliban's otherness: his behaviour and his looks – he is judged by human standards
- ideas about power/control/revenge.

The Merchant of Venice

Question 4

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

Write about:

- how Shakespeare presents attitudes to wealth in this conversation
- how Shakespeare presents attitudes to wealth 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 importance of wealth to Shylock – perhaps in contrast with the importance of his daughter
- references to the different attitudes to wealth in the casket scene
- attitudes to wealth of Antonio and/or Bassanio and/or Portia
- details of the court scene in relation to attitudes to wealth

AO2

- any relevant comment on the language/exclamatory remarks made by Shylock
- the language of finance used throughout the play, eg ‘money’, ‘debt’, ‘borrow’
- the bond between Shylock and Antonio drives much of the narrative
- the language used by Portia’s three suitors to reveal their attitudes to wealth
- contrast between Venice and Belmont

AO3

- Venice – a city of trade/wealth/money lending
- ideas about wealth in connection with relationships
- ideas about wealth and religion
- setting of Belmont in relation to wealth.

Much Ado About Nothing

Question 5

Starting with this conversation, explore how far Shakespeare presents women as powerless in *Much Ado About Nothing*.

Write about:

- how far Shakespeare presents Hero as powerless in this conversation
- how far Shakespeare presents women as powerless 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 what is said about Hero in this conversation
- details of Hero as powerless elsewhere in the play
- examples of Beatrice as far from powerless
- references to men's attitudes to women, eg Leonato to Hero – and women's response

AO2

- language used to portray Hero as a possession to be given away, eg 'take her back again'
- drama of Hero fainting after having abuse hurled at her
- examples of Beatrice's language when voicing her independent views and resulting humour
- impact of Beatrice's mouth being 'stopped' by Benedick's kiss
- use of contrast between Hero and Beatrice in terms of powerlessness

AO3

- range of gender issues/roles
- ideas about marriage
- ideas about parental roles
- ideas about power relationships.

Julius Caesar

Question 6

Starting with this speech, explore how Shakespeare presents ideas about loyalty in *Julius Caesar*.

Write about:

- how Shakespeare presents Antony's loyalty to Caesar in this speech
- how Shakespeare presents ideas about loyalty 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 how Antony shows loyalty to Caesar in extract and rest of play
- comments on the changing loyalty of the plebeians
- conflict between loyalty to Caesar/loyalty to Rome, eg Brutus
- references to Calpurnia's loyalty to Caesar
- loyalty with reference to Cassius

AO2

- how Antony shows loyalty in the extract, eg language/images/direct address
- Cassius refers to Antony's 'ingrafted love' for Caesar
- use of contrast, eg Brutus 'Not that I loved Caesar less, but that I loved Rome more'
- Cassius' abusive language about the plebeians, eg 'sheep'/'offal'

AO3

- ideas about loyalty/betrayal
- patriotism/loyalty to Rome [but not to the plebeians]
- ideas about loyalty versus friendship
- ideas about loyalty/pursuing selfish ends.

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

Question 7

Starting with this extract, explore how Stevenson presents ideas about hidden lives and secrets.

Write about:

- how Stevenson presents ideas about hidden lives and secrets in this extract
- how Stevenson presents ideas about hidden lives and secrets 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

- Dr Jekyll's hidden life/alter ego
- Mr Hyde as Dr Jekyll's secret
- Dr Lanyon keeping knowledge of Jekyll's secret
- Utterson keeping the secrets of others
- secret places: back door, Hyde's rooms, Jekyll's laboratory
- secrets and the unknown: eg Jekyll's will, Carew's reason to be out late at night, Utterson's suppressed vices

AO2

- imagery of doors, locks and the safe
- imagery of sealed envelopes, instructions, inscriptions on letter and will
- imagery of darkness and light
- sense of mystery and unknown throughout novel
- Hyde's name

AO3

- ideas about public and private lives
- ideas about society and reputation, respectability and shame
- ideas about the duality of man, hidden/secret side of man
- ideas about what constitutes human nature, Stevenson's message regarding human nature.

Charles Dickens: *A Christmas Carol*

Question 8

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

Write about:

- how Dickens presents kindness in this extract
- how Dickens presents the importance of kindness 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 Cratchits as an example of familial love and kindness
- Tiny Tim embodying kindness and compassion to all
- the Ghost of Christmas Present embodying the values of Christmas and generosity
- other kind characters in the novel, for example Fezziwig
- Scrooge's transformation from cold and heartless to kind and compassionate

AO2

- the fire as a symbol of warmth and kindness
- repetition of "God bless us"
- emotive portrayal of Tiny Tim, for example 'withered hand', crutch
- the echo of "surplus population" and the uncharitable, callous attitudes it shows
- exploration of the metaphor of the insect on the leaf

AO3

- ideas about the importance of kindness and compassion
- ideas about Christian values and the meaning of Christmas
- ideas about family values, of love, care and compassion
- ideas about society and class
- Dickens' message about human nature and what is important.

Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, explore how far Dickens presents Miss Havisham as a victim.

Write about:

- how Dickens presents Miss Havisham in this extract
- how far Dickens presents Miss Havisham as a victim in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Miss Havisham's treatment of Pip
- Miss Havisham's treatment of Estella
- Miss Havisham's repentance and remorse
- how Miss Havisham has been treated by Compeyson and her reaction to this
- Miss Havisham's experience and understanding of love

AO2

- repetition of question "What have I done?"
- imagery of light/dark
- imagery of disease
- contrast with dynamic of relationship at start of the novel
- Pip/narrator's judgment of Miss Havisham

AO3

- ideas about victimhood
- ideas about revenge and redemption
- ideas about love and relationships
- ideas about social status and power
- ideas about morality and values.

Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, explore how far Brontë presents Jane Eyre as a vulnerable character.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as a vulnerable 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 as orphan, isolated and alone
- Jane as ward of others
- Jane's social status and financial insecurity and how these contribute to vulnerability
- Jane and determination, principles, courage, all the things which give her strength

AO2

- symbolism of the red-room
- use of colour
- ideas about the contents of the room: 'looking-glass', 'pale throne', 'blinds half drawn'
- use of setting to develop ideas about character

AO3

- ideas about strength and vulnerability
- ideas about dependence and independence
- ideas about gender, and women's position in society
- ideas about financial status
- ideas about moral strength and weakness.

Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, explore how Shelley presents the importance of family in *Frankenstein*.

Write about:

- how Shelley presents the importance of family in this extract
- how Shelley presents the importance of family 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 relationships with his own family: father, mother, Elizabeth
- DeLacey family and mutual love and support there
- Monster's desperation for a partner
- Frankenstein's role as creator/father
- Monster's lack of family and the effect this has upon him

AO2

- metaphor of Frankenstein's father as gardener protecting his mother
- religious imagery associated with family; 'reverence', 'worship', 'idol'
- metaphor of 'guided by a silken cord'
- use of letters between family members
- portrayal of other family, absence of family

AO3

- ideas about importance of family and identity
- ideas about family and love, kindness and support
- ideas about parenting
- ideas about nurture
- ideas about absence of family – on creature, impact of loss on Frankenstein.

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, explore how far Austen presents Elizabeth as a character who changes her views of others.

Write about:

- how Austen presents Elizabeth in this extract
- how far Austen presents Elizabeth as a character who changes her views of 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

- Elizabeth's changing view of Darcy
- Elizabeth's changing view of Wickham
- Elizabeth's changing view of Caroline Lucas
- Elizabeth's unchanging view of Mr Collins and Lady Catherine
- Elizabeth's views on other characters

AO2

- structure of novel, character arc and development
- contrast with attitudes and behaviour at start of novel
- irony of Lady Catherine's intervention and constancy of Elizabeth's frankness
- imagery of love and affection
- examples of how Elizabeth's views are presented

AO3

- ideas about love
- ideas about judgment and prejudice
- ideas about growth and maturity
- ideas about character and human nature
- ideas about change, changing perceptions and transformation.

Arthur Conan Doyle: *The Sign of Four*

Question 13

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

Write about:

- how Conan Doyle creates an atmosphere of mystery and suspense in this extract
- how Conan Doyle creates an atmosphere of mystery and suspense 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

- interruption at crucial point in story
- strange, frightening, unexplained face at window
- sudden and unexpected death
- unexplained clues: single footprint, 'The sign of the four'
- the novel's strange and exotic settings and characters

AO2

- interruption to narrative
- sudden, abrupt shouting, repetition of "Keep him out!"
- unpleasant appearance of face at window
- Mary Morston's reaction
- other portrayals of mysterious settings, characters and incidents
- Watson as narrator being in the dark about events

AO3

- genre of novel – mystery (and suspense) central to detective story
- mystery and suspense used to foreground themes of good and evil
- ideas about mystery being used to develop the idea of Holmes the exceptional detective
- mystery and suspense appealing to Victorian and contemporary readership.