



**General Certificate of Secondary
Education**

English Literature 47104F

**Unit 4 Approaching Shakespeare and the
English Literary Heritage**

F Tier

June 2012

Mark Scheme

Mark schemes are prepared by the Principal Examiner and then considered and amended, together with the questions, by a panel which includes subject teachers. The mark schemes here include those amendments, and these are the mark schemes used by examiners to assess candidates' responses for this examination. Before candidates' responses are assessed the standardisation process ensures that every examiner understands and applies it in the same way. Unusual answers, which do not seem to fall within the mark scheme, are referred to the Principal Examiner for judgement.

Assumptions about future mark schemes on the basis of one year's document should be avoided. The assessment objectives and skills criteria will remain constant, but details may change, depending on the content of a paper.

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INTRODUCTION

How to use the mark schemes

Each section of the mark scheme begins with a template, which is the basis for assessment for every question in the section. It is divided into six mark bands, each with a number of bullets. The bullets relate directly to the assessment objectives being tested in the section.

A mark is reached by deciding how many bullets in a particular band are met, on the basis of what is seen as the response is read. If all the bullets in a band are met, and none in the band above then the response would get the top mark in the band. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each questions. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

Examiners are required to annotate responses to show how they have arrived at a mark. To aid in this process, each strand in every mark band has been numbered. Band 6 descriptors are numbered 6.1, 6.2, and so on. When you see that a descriptor has been met, simply annotate the number in the margin, which will be quicker than writing it. At the end the summative comment will indicate why the mark is what it is, based on what has been seen and anything else the examiner may wish to add. This process is exemplified in the Standardising scripts.

Each individual question has a list of indicative content, divided into the sort of material candidates might use to respond to each assessment objective tested by the question. It is important to recognise that these are merely examples, however. The candidates may use any material from the texts to exemplify the skills tested. Where literary items appear in the content boxes, they do so generally for the sake of brevity. The candidates do not need to use the terms to gain marks, and the terms attract no marks in themselves.

Assessment Objectives (AOs)

All specifications in English Literature must require candidates to demonstrate their ability to:

AO1

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3

- make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4

- relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

	Unit 4: Approaching Shakespeare and Literary Heritage 35%	The
AO1	15% Section A: 10% Section B: 5%	
AO2	15% Section A: 10% Section B: 5%	
AO3	This Unit does not test AO3	
AO4	5% Section A: This section does not test AO4 Section B: 5%	

Unit 4F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 6.1 considered/qualified response to task 6.2 considered/qualified response to text 6.3 details linked to interpretation 6.4 appreciation/consideration of Shakespeare's uses of language and/or structure and/or form and effects on the audience 6.5 thoughtful consideration of ideas/themes <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 5.1 sustained response to elements of task 5.2 sustained response to elements of text 5.3 effective use of details to support interpretation 5.4 explanation of effect(s) of Shakespeare's uses of language and/or structure and/or form and effects on audience 5.5 understanding of ideas/themes/feelings/attitudes <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>16-20</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 4.1 explained response to element(s) of task 4.2 explained response to element(s) of text 4.3 details used to support a range of comments 4.4 identification of effect(s) of Shakespeare's choices of language and/or structure and/or form intended/achieved 4.5 awareness of ideas/themes/feelings/attitudes <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>11-15</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 3.1 supported response to task 3.2 supported response to text 3.3 comment(s) on detail(s) 3.4 awareness of writer making choice(s) of language and/or structure and/or form 3.5 generalisation(s) about ideas/themes/feelings/attitudes <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>6-10</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 2.1 some clear responses to task 2.2 some clear response to text 2.3 range of details used 2.4 simple identification of method(s) 2.5 some range of explicit meanings given <p>Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>In response to the task, candidates demonstrate:</p> <ul style="list-style-type: none"> 1.1 simple responses to task 1.2 simple responses to text 1.3 familiarity with text/reference to some details 1.4 reference to Shakespeare's methods 1.5 simple comment on meanings <p>Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

01 Answer **part (a)** and **part (b)**.

Part (a)

What does the following extract from Act 2 Scene 2 tell you about the thoughts and feelings of Lady Macbeth and Macbeth?

Write about:

- what Lady Macbeth and Macbeth think and feel
- how Shakespeare shows their thoughts and feelings by the ways he writes.

and then Part (b)

How does Shakespeare show Lady Macbeth and Macbeth's thoughts and feelings when they are together in a **different** part of the play? (30 marks)

Indicative content:

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

Part (a)

A01

- Response to the relationship between Lady Macbeth and Macbeth
- Details and interpretation of their feelings of horror, fear, anxiety, danger

A02

- Comments on Shakespeare's use of metaphor, imagery, punctuation, sentence
- Interpretation of attitudes and presentation of Macbeth's/Lady Macbeth's thoughts and feelings

Part (b)

A01

- Response to character, themes, and plot; possibly linked to the first extract

A02

- Details and interpretation of Shakespeare's craft, including character development
- Comment on Shakespeare's use of language and dramatic devices

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts of the question

02 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare make the following extract from Act 3 Scene 4 dramatic and interesting?

Write about:

- what is dramatic and interesting in this extract
- how Shakespeare makes the extract dramatic and interesting by the ways he writes.

and then Part (b)

How does Shakespeare make **another** part of the play dramatic and interesting? (30 marks)

Indicative content:

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

Part (a)

A01

- Response to the murder of Banquo, and violence and secrecy between Macbeth and murderer
- Details and interpretation of tension, reminders of the witches' predictions, Macbeth's fears

A02

- Comments on Shakespeare's use of imagery, violence, verbs, alliteration, metaphors, and dramatic devices

Part (b)

A01

- Response to character, themes, and plot that are dramatic and interesting; possibly linked to the first extract

A02

- Details and interpretation of Shakespeare's craft, including character development. Comment on Shakespeare's use of language and dramatic devices

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts of the question

03 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare make the characters of Dogberry and the Watch amusing, in the following extract from Act 3 Scene 3?

Write about:

- what impressions you get of Dogberry and the Watch
- how Shakespeare makes the characters amusing by the ways he writes.

and then part (b)

How does Shakespeare show Dogberry and the Watch in a **different** part of the play? (30 marks)

Indicative content

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

Part (a)

AO1

- The purpose of the extract to provide comic relief, following a period of intense drama.
- Response to Dogberry's understanding (or lack of understanding) of the purpose of the Watch.
- Response to the Watch's understanding (or lack of understanding) of Dogberry's instructions.

AO2

- Comments on Shakespeare's language e.g. the use of malapropisms, the use of word play, prose rather than verse and the use of rhetorical devices.
- Comments on the effect of the text on the audience.

Part (b)

AO1

- Response to Dogberry's character, situation, mood and theme, possibly linked with the first passage.

AO2

- Details and interpretation of Shakespeare's craft and purpose.
- Similarities and differences between the roles taken by the characters.
- Comments on Shakespeare's use of language and dramatic devices.

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

04 Answer **part (a)** and **part (b)**

Part (a)

How does Shakespeare show what Beatrice and Benedick think and feel about each other in the following extract from Act 1 Scene 1?

You should write about:

- what Beatrice and Benedick think and feel
- how Shakespeare shows their thoughts and feelings by the ways he writes.

and then part (b)

How does Shakespeare show Beatrice and Benedick's feelings about each other in a **different** part of the play? (30 marks)

Indicative content

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

Part (a)

AO1

- Response to relationship between Beatrice and Benedick
- Details and interpretation of their feelings of anger, frustration

AO2

- Comments on Shakespeare's use of form, rhythm, punctuation, imagery and word play.
- Reference to the developing relationship between Beatrice and Benedick and how they end their conversation.

Part (b)

AO1

- Response to characters, situation, mood and theme, possibly linked with the first passage.

AO2

- Details and interpretation of Shakespeare's craft and purpose
- Similarities and differences between the roles taken by the characters
- Thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

05 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare present Romeo's feelings about Juliet and about himself in the following extract from Act 3 Scene 3?

Write about:

- what Romeo's feelings are in this extract
- how Shakespeare presents Romeo's feelings by the ways he writes.

and then Part (b)

How does Shakespeare present Romeo's feelings about Juliet in a **different** part of the play?

(30 marks)

Indicative content

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

Part (a)

A01

- The different feelings of Romeo about Juliet and about his family and name
- reasons for his feelings

A02

- Comment on Shakespeare's use of language to show Romeo's feelings
- Reference to themes/ideas: the importance of name/family; the excesses of young love, e.g.

Part (b)

A01

- Appropriate details of Romeo's' attitudes/responses to events/situations/others

A02

- Explanation of context and how emotions are portrayed
- Comment on Shakespeare's craft & purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love and family

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

06 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare present the feelings of Juliet's parents in the following extract from Act 4 Scene 5?

Write about:

- what the feelings of Capulet and Lady Capulet are
- how Shakespeare presents their feelings by the ways he writes.

and then Part (b)

How does Shakespeare present Capulet's feelings in a **different** part of the play? (30 marks)

Indicative content

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

Part (a)

A01

- The feelings of the Capulets about their daughter reasons for their feelings

A02

- Comment on Shakespeare's use of language to show their feelings
- Reference to themes/ideas: attitudes to death/love/marriage, the importance of family in the text

Part (b)

A01

- Appropriate details of the Capulets' attitudes/responses to events/situations/characters elsewhere

A02

- Explanation of context and how emotions are portrayed
- Comment on Shakespeare's craft & purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love and family

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

07 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare present Orsino's feelings in the following extract from Act 1 Scene 1?

Write about:

- what Orsino's feelings are
- how Shakespeare presents Orsino's feelings by the ways he writes.

and then part (b)

How does Shakespeare present Orsino's feelings in a different part of the play?

(30 marks)

Indicative Content

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

Part (a)

AO1

- Interpretation of/ response to Orsino's affected world-weariness, love-sickness and so on
- Explanation of his attitudes and opinions

AO2

- Shakespeare's craft and purpose re presentation of Orsino e.g., imagery of music and hunting, for example, use of caesurae, enjambment
- Appropriate details of Orsino's feelings

Part (b)

AO1

- Interpretation of/ response to Orsino's feelings in another part of the play; may be similar or different
- Explanation of these in context

AO2

- Explanation of context for chosen scene
- Shakespeare's craft and purpose, e.g. staging, development of plot, revelation of character, imagery

Candidates should deal with both parts of the question. To achieve a mark in Band 4 or higher, candidates should offer a substantial treatment of 07 Answer **part (a) and **part (b)**.**

08 Answer **part (a)** and **part (b)**.

Part (a)

How does Shakespeare show the different emotions of the characters in the following extract from Act 5 Scene 1?

Write about:

- the different emotions the characters feel
- why they feel the way they do
- the ways Shakespeare shows their feelings by the ways he writes.

and then Part (b)

How does Shakespeare show emotions between characters in a **different** part of the play? (30 marks)

Indicative content

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

Part (a)

A01

- The different reactions of characters, Orsino's confusion, Antonio's disbelief, Olivia's delight, Viola & Sebastian's sadness
- reasons for their feelings

A02

- Comment on Shakespeare's use of language to show characters' feelings
- Reference to themes/ideas: comedy comes from dramatic irony, mistaken identity, humour of confusion as plot begins to unfold

Part (b)

A01

- Appropriate details of characters' attitudes/responses to events/situations/others

A02

- Explanation of context and how emotions are portrayed
- Comment on Shakespeare's craft & purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love, mistaken identity

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

09 Answer part (a) and part (b)

Part (a) How does Shakespeare make the murder of Caesar dramatic and exciting in the following extract from Act 3 Scene 1?

Write about:

- what happens in the extract
- how Shakespeare makes the events dramatic and exciting by the ways he writes.

and then part (b)

How does Shakespeare make a **different** part of the play dramatic?

(30 marks)

Indicative content

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

Part (a)

AO1

- Interpretation of/ response to the contrast between Caesar and the conspirators' speeches
- Details of Caesar's incredulity; conspirators' excitement/ panic

AO2

- Shakespeare's craft and purpose re assassination and conspirators' reactions – e.g. brevity of speeches; stichomythia; imagery
- Appropriate details of importance of assassination and reactions to it

Part (b)

AO1

- Interpretation of/ response to dramatic scene in rest of play e.g. Antony's funeral speech, before battle and so on

AO2

- Explanation of context and how drama conveyed
- Shakespeare's craft and purpose, e.g. staging, development of plot, revelation of character, imagery

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

10 Answer part (a) and part (b)

Part (a)

How does Shakespeare present Octavius, Antony and Lepidus in the following extract from Act 4 Scene 1?

Write about:

- what the characters say and do
- how Shakespeare presents the characters by the ways he writes.

and then part (b)

How does Shakespeare present the character of Octavius in a **different** part of the play? (30 marks)

Indicative content

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

Part (a)

AO1

- Interpretation of/ response to the three men
- Explanation of their attitudes and behaviour at this point

AO2

- Shakespeare's craft and purpose re e.g. use of questions and imperatives, imagery
- Appropriate details of characters' idiolect to reveal their natures

Part (b)

AO1

- Interpretation of/ response to Octavius in rest of play, possibly linked to first scene e.g. final scene of play
- Appropriate details of Octavius in chosen scene

AO2

- Explanation of context and how drama conveyed
- Shakespeare's craft and purpose, e.g. staging, development of plot, revelation of character, imagery

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

Unit 4F Mark Template: Section B

<p>Mark Band 6</p> <p>21-24 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>6.1 considered/qualified response to ideas/themes 6.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader 6.3 considered/qualified response to contexts 6.4 details linked to interpretation/response Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>5.1 sustained response to ideas/themes/feelings/attitudes 5.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader 5.3 sustained response to contexts 5.4 effective use of details Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>4.1 explained response to ideas/themes 4.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 4.3 explained response to contexts 4.4 details used to support a range of comments Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 3</p> <p>9-12 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>3.1 supported response to ideas/themes 3.2 awareness of writer making choice(s) of language and/or structure and/or form 3.3 supported response to contexts 3.4 comment(s) on detail(s) Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>Mark Band 2</p> <p>5-8 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>2.1 some clear responses to ideas/themes/feelings/attitudes 2.2 simple identification of method(s) 2.3 some awareness of context 2.4 range of details used Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1</p> <p>1-4 marks</p>	<p>In response to the task, candidates demonstrate:</p> <p>1.1 simple responses 1.2 reference to writer's methods 1.3 simple comment on context 1.4 familiarity with text/reference to some details Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

11 Answer part (a) and part (b)

Part (a)

How does Austen present Mr and Mrs Bennet in the opening chapter?

Write about

- what Mr and Mrs Bennet say and do in the opening chapter
- how Austen presents Mr and Mrs Bennet by the ways she writes.

and then Part (b)

How do you think the society in which Mrs Bennet lives affects her behaviour?

(24 marks)

Indicative content

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

AO1

- Response to the attitudes and behaviour of both characters.
- Understanding of the relationship between Mr and Mrs Bennet
- How the characters behave towards each other and towards their children
- The attitudes of Mr and Mrs Bennet to their neighbours and their situation in society.

AO2

- Explanations of how Austen uses language to show the differences in attitude between the characters of Mr. and Mrs. Bennet.
- Responses to the purpose of the narrative voice in Chapter 1.
- The use of dialogue to create our first impressions of the characters in Chapter 1.

AO4

- Understanding of how the attitudes and behaviour of Mrs. Bennet are shaped by the society in which she lives
- Understanding of how the attitudes and behaviour of Mrs. Bennet both towards love and marriage, are shaped by the society in which she lives
- Understanding of how the attitudes and behaviour of Mrs. Bennet towards her children, are shaped by the society in which she lives.

12. Answer part (a) and part (b)

Part (a)

How do you think the society in which Mr Darcy lives affects his attitudes to love and marriage at the start of the novel?

Write about

- what Darcy's attitudes to love and marriage are at the end of the novel
- how his attitudes have changed
- how Austen presents his attitudes by the ways she writes

and then Part (b)

How does Austen show that Darcy's attitudes have changed by the end of the novel? (24 marks)

Indicative content

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

AO1

- Response to Darcy's proud behaviour at the beginning of the novel.
- Reasons for Darcy's attitude at the beginning of the novel e.g. in response to the dance at Meryton.
- Details and interpretation of the reasons for Darcy's change of attitude

AO2

- Explanations of how Austen uses language to show the differences in Darcy's attitudes towards love and marriage as the novel develops.
- Responses to the role of the narrative voice in the novel .
- The use of dialogue to reflect Darcy's changing attitudes.

AO4

- Understanding of how Darcy's attitudes towards love and marriage is affected by the society in which he lives.
- Understanding that Darcy's attitudes to the Bennet family is reflected by the society in which he lives.
- Understanding that Darcy's change of attitudes is at odds with the society in which he lives.

13 Answer part (a) and part (b)

Part (a)

- What different feelings do you have about Heathcliff in different parts of the novel?
- How do you think Heathcliff's behaviour is affected by the society in which he lives?

and then Part (b)

How does Bronte present Heathcliff to make you feel as you do?

Write about:

- your response to Heathcliff at different times
- how Bronte presents Heathcliff to make you feel as you do (24 marks)

Indicative content

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

A01

- Aspects of Heathcliff at different times, e.g. aggressive, animal-like, or distressed, lost
- Specific details of Heathcliff's changing characteristics, during the novel
- Interpretation/response to ways others see him and the sources of his behaviour

A02

- Authorial craft re use of language, behaviour, dialogue, relationships with Catherine, Hindley, Isabella
- Differences in presentation at different times in the novel

A04

- Explicit and implicit aspects of social and cultural effects on Heathcliff's character, gender, status, personality, family

14 Answer part (a) and part (b)

Part (a)

Write about the way Catherine Earnshaw changes as she grows from child to woman in the novel.

You should write about:

- the changes in Cathy's attitudes and behaviour
- the ways that Bronte presents these changes.

and then Part (b)

How do you think the changes in Cathy may be influenced by the society in which she lives? *(24 marks)*

Indicative content

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

AO1

- Context and stages in Cathy's development showing how her wildness is gradually tamed as she grows older; her resulting unhappiness, the descent into madness and death. Specific social influences e.g. the stay at Thrushcross Grange; economic and family pressures; loyalties.
- Specific details of Cathy's role and status; her response to pressures of class and gender and the social norms of the time. Her internal conflicts.
- Interpretation / response to Bronte's presentation of pressures of class and gender as an influence on character, behaviour and life choices.

AO2

- Authorial craft re use of detail and description in development of character; narrative voice, themes, imagery, symbolism, stylistic devices, use of dialogue.

AO4

- The social and cultural pressures on women, then and now – Cathy's range of lifestyle choices as different to those of women today. Explicit and implicit aspects of duty and obligation to self and others, then and now.

15 Answer **part (a)** and **part (b)**.

Part (a)

How does Dickens present the relationship between Pip and Estella at different times in the novel?

Write about:

- how their relationship changes
- how Dickens presents their relationship by the ways he writes.

and then Part (b)

How do you think their relationship is affected by the society in which they live?
(24 marks)

Indicative content

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

A01

- Aspects of their relationship at different times, e.g. fawning, close distant, unresolved
- Specific details of their relationship throughout the novel
- Interpretation/response to the nature of their relationship, and how it changes

A02

- Authorial craft re use of language, behaviour, dialogue, symbolism, colour
- Differences in presentation at different times in the novel

A04

Explicit and implicit aspects of social and cultural effects on their attitudes to each other

16 Answer **part (a)** and **part (b)**.

Part (a)

Write about Pip's friendships in the novel.

You should write about:

- the friends that Pip has and what they are like
- how Dickens presents Pip's friends.

and then Part (b)

How do you think Pip's friendships are affected by the society in which he lives? (24 marks)

Indicative content

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

A01

- Aspects of Pip's friendships, e.g. with Joe, Herbert, Wemmick
- Specific details of friendships
- Interpretation/response to the nature of his friendships

A02

- Authorial craft re use of language, behaviour, dialogue, symbolism, structure
- Differences in friendships at different times in the novel

A04

Explicit and implicit aspects of social and cultural effects of Pip's status on friendship, e.g. with Joe

17 Answer **part (a)** and **part (b)**

Part (a)

How does Hardy make the character of Lizzy Newberry seem mysterious in *The Distracted Preacher*?

Write about:

- what Lizzie does that seems mysterious
- how Hardy presents Lizzie by the ways he writes.

and then Part (b)

How does Hardy make a character seem mysterious in **one** other story?

How do you think the behaviour of **one** of the characters you have written about is affected by the society in which the story is set? (24 marks)

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

Part (a)

AO1

- Response to mysterious aspects e.g. Lizzy's comings and goings
- Specific details about Lizzy, Stockdale and the minor characters
- Interpretation of/ response to characters

AO2

- Hardy's craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Hardy's skill in the creation of a sense of mystery

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of illicit activity/ respectability/ male-female roles

Part (b)

AO1

- Response to the chosen story
- Specific details about the mystery and characters in chosen story
- Interpretation of/ response to mystery/ characters in chosen story

AO2

- Hardy's craft in characterisation, narrative, dialogue and so on to portray attitudes, beliefs and behaviour
- Hardy's evocation of the period and setting through the narrative voice

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of illicit activity/ respectability/ male-female roles in chosen story

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

18 Answer part (a) and part (b)

Part (a)

How does Hardy present the relationship between Sophy and her son Randolph in *The Son's Veto*?

Write about:

- the relationship between Sophy and Randolph
- how Hardy presents the relationship by the ways he writes.

and then Part (b)

How does Hardy present a family relationship in **one** other story?

What do you think **one** of these relationships tell us about the society in which the story is set? (24 marks)

Indicative content:

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

Part (a)

AO1

- Response to aspects of the relationship between Sophy and Randolph
- Specific details about Sophy and Randolph and the minor characters
- Interpretation of/ response to characters

AO2

- Hardy's craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Hardy's skill in the creation of the developing relationship

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of education/ respectability/ male-female roles/ social class

Part (b)

AO1

- Response to the chosen story
- Specific details about the relationship and characters in chosen story
- Interpretation of/ response to relationship and characters in chosen story

AO2

- Hardy's craft in characterisation, narrative, dialogue and so on to portray attitudes, beliefs and behaviour
- Hardy's evocation of the period and setting through the narrative voice

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to education/ respectability/ male-female roles/ social class

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

19 Answer **part (a)** and **part (b)**.

Part (a)

How does Orwell present the character of Snowball in the novel?

You should write about:

- what Snowball says and does
- how Orwell presents Snowball by the ways he writes.

and then Part (b)

How do you think Orwell uses the character of Snowball to tell us something about society?

(24 marks)

Indicative Content

Answers might include some of the following:

AO1

- Response to aspects of the character of Snowball
- Specific details about Snowball and his relationships with other characters and the minor characters
- Interpretation of/ response to Snowball

AO2

- Orwell's craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in the creation of Snowball's character

AO4

- Explicit/ implicit aspects of Snowball-figure in Russian revolution, and elsewhere
- Interpretation of/ response to ideas of idealism, totalitarian control, power

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.

20 Write about **two** occasions in the novel which you think are important.

You should write about:

- what is important about each occasion
- how Orwell shows their importance.

and then Part (b)

How does Orwell use **one** of these occasions to tell us something about society?

(24 marks)

Indicative content:

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

A01

- Any significant occasion is acceptable
- Likely incidents: Old Major's speech; the Battle of the Cowshed; the windmill debate & Snowball being chased off the farm by Napoleon's dogs; the execution of the dissident animals; the Battle of the Windmill; Boxer being taken to the knackers; the pigs walking on two legs; the ending

A02

- Interpretation of incidents & explanation of effect
- Comment on authorial crafting

A04

- Discussion of significance in terms of animals' rebellion/Russian revolution
- Discussion of significance in terms of Napoleon and pigs oppression of other animals parallels that of Stalin and communists

To achieve a mark in Band 3 or higher candidates should deal with both parts of the question. To achieve a mark in Band 6 candidates should offer a substantial treatment of both parts.