



**General Certificate of Secondary  
Education**

**English Literature 47104H**

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

**H Tier**

**June 2012**

**Mark Scheme**

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

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

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## **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 students 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

	<b>Unit 4: Approaching Shakespeare and The Literary Heritage 35%</b>
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 4H Mark Scheme Template: Section A**

<p align="center">Mark Band 6</p> <p align="center">26-30 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>6.1 insightful exploratory response to task</li> <li>6.2 insightful exploratory response to text</li> <li>6.3 close analysis of detail to support interpretation</li> <li>6.4 evaluation of Shakespeare's uses of language and/or structure and/or form and effects on audience</li> <li>6.5 convincing/imaginative interpretation of ideas/themes</li> </ul> <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p align="center">Mark Band 5</p> <p align="center">21-25 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>5.1 exploratory response to task</li> <li>5.2 exploratory response to text</li> <li>5.3 analytical use of detail to support interpretation</li> <li>5.4 analysis of Shakespeare's uses of language and/or structure and/or form and effects on audience</li> <li>5.5 exploration of ideas/themes</li> </ul> <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p align="center">Mark Band 4</p> <p align="center">16-20 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>4.1 considered/qualified response to task</li> <li>4.2 considered/qualified response to text</li> <li>4.3 details linked to interpretation</li> <li>4.4 appreciation/consideration of Shakespeare's uses of language and/or structure and/or form and effects on audience</li> <li>4.5 thoughtful consideration of ideas/themes</li> </ul> <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p align="center">Mark Band 3</p> <p align="center">11-15 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>3.1 sustained response to elements of task</li> <li>3.2 sustained response to elements of text</li> <li>3.3 effective use of details to support interpretation</li> <li>3.4 explanation of effect(s) of Shakespeare's uses of language and/or structure and/or form and effects on audience</li> <li>3.5 understanding of ideas/themes/feelings/attitudes</li> </ul> <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p align="center">Mark Band 2</p> <p align="center">6-10</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>2.1 explained response to element(s) of task</li> <li>2.2 explained response to element(s) of text</li> <li>2.3 details used to support a range of comments</li> <li>2.4 identification of effect(s) of Shakespeare's choices of language and/or structure and/or form intended/achieved</li> <li>2.5 awareness of ideas/themes/feelings/attitudes</li> </ul> <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p align="center">Mark Band 1</p> <p align="center">1-5 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <ul style="list-style-type: none"> <li>1.1 supported response to task</li> <li>1.2 supported response to text</li> <li>1.3 comment(s) on detail(s)</li> <li>1.4 awareness of writer making choice(s) of language and/or structure and/or form</li> <li>1.5 generalisation(s) about ideas/themes/feelings/attitudes</li> </ul> <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 align="center">0 marks</p>	<p>Nothing worthy of credit</p>

**01 Part (a)**

How does Shakespeare present the different feelings and attitudes of Lady Macbeth and Macbeth in the following extract from Act 2 Scene 2?

**and then Part (b)**

How does Shakespeare present Lady Macbeth's and Macbeth's feelings and attitudes 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/ Lady Macbeth

**Part (b)**

**A01**

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

**A02**

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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

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

**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)**

**AO1**

- 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

**AO2**

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

**Part (b)**

**AO1**

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

**AO2**

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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

How does Shakespeare present Benedick's attitude to women and marriage in the following extract from Act 1 Scene 1?

and then **part (b)**

How does Shakespeare present Benedick's attitude to women and marriage 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 Benedick's cynicism, perhaps contrasted with Claudio's idealism
- Explanation of Benedick's attitudes and opinions

**AO2**

- Shakespeare's craft and purpose re presentation of Benedick e.g. use of prose, imagery, types of questions
- Appropriate details of Benedick's attitudes to women and marriage

**Part (b)**

**AO1**

- Interpretation of/response to Benedick's attitudes to women and marriage in another part of the play; may be similar or different
- Explanation of these in context

**AO2**

- Explanation of context of chosen scene
- Shakespeare's craft and purpose, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

How does Shakespeare make Leonato's challenge to Claudio dramatic and interesting in the following extract from Act 5 Scene 1?

and then **part (b)**

How does Shakespeare make another disagreement in a **different** 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)**

**AO1**

- Interpretation of/response to Leonato's anger (and the response to it) and reasons for them
- Explanation of their attitudes and opinions

**AO2**

- Shakespeare's craft and purpose re conflict and drama in presentation of anger, honour, incredulity
- Appropriate details of language to suggest dramatic and interesting

**Part (b)**

**AO1**

- Interpretation of/response to disagreement in another part of the play
- Explanation of this in context

**AO2**

- Explanation of context of chosen scene
- Shakespeare's craft and purpose, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

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

and then

**Part (b)**

How does Shakespeare present Romeo's thoughts and 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 different feelings of Romeo about Juliet, his family and his 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,

**Part (b)**

**A01**

- Appropriate details of Romeo's thoughts and feelings/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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students 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?

and then

**Part (b)**

How does Shakespeare present the behaviour of Juliet's parents 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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

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

and then **part (b)**

How does Shakespeare present Orsino 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
- 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 attitudes/word play

**Part (b)**

**AO1**

- Interpretation of/ response to Orsino's attitudes 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, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

How does Shakespeare present the relationship between Sir Toby and Sir Andrew in the following extract from Act 3 Scene 2?

and then

**Part (b)**

How does Shakespeare present their relationship 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 two men's differing natures and the change in Sir Toby after Sir Andrew leaves
- Explanation of their attitudes and opinions

**AO2**

- Shakespeare's craft and purpose re conflict and drama in presentation of mockery, honour, cynicism, honesty
- Appropriate details of language e.g. imagery, questioning, use of prose to suggest characters' attitudes

**Part (b)**

**AO1**

- Interpretation of/ response to their relationship in another part of the play
- Explanation of this in context

**AO2**

- Explanation of context of chosen scene
- Shakespeare's craft and purpose, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both par**

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

**Part (a)**

How does Shakespeare make the murder of Caesar dramatic in the following extract from Act 3 Scene 1?

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's and the conspirators' speeches
- Details of Caesar's incredulity; conspirators' excitement/ panic

**AO2**

- Shakespeare's craft and purpose re assassination and conspirators' reactions – 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 presented
- Shakespeare's craft and purpose, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

**Part (a)**

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

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 contrast between the three men
- Explanation of their attitudes and behaviour at this point

**AO2**

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

**Part (b)**

**AO1**

- Interpretation of/ response to Octavius in a different part 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, including staging, development of plot, revelation of character, imagery

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

### Unit 4H Mark Template: Section B

<p>Mark Band 6</p> <p>21-24 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>6.1 insightful exploratory response to ideas/themes          6.2 evaluation of writer's uses of language and/or structure and/or form and effects on reader          6.3 insightful exploratory response to contexts          6.4 close analysis of detail          Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>5.1 exploratory response to ideas/themes          5.2 analysis of writer's uses of language and/or structure and/or form and effects on reader          5.3 exploratory response to contexts          5.4 analytical use of detail          Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>4.1 considered/qualified response to ideas/themes          4.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader          4.3 considered/qualified response to contexts          4.4 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 3</p> <p>9-12 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>3.1 sustained response to ideas/themes/feelings/attitudes          3.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader          3.3 sustained response to contexts          3.4 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 2</p> <p>5-8 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>2.1 explained response to ideas/themes/feelings/attitudes          2.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved          2.3 explained response to contexts          2.4 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 1</p> <p>1-4 marks</p>	<p><b>In response to the task, students demonstrate:</b></p> <p>1.1 supported response to ideas/themes/feelings/attitudes          1.2 awareness of writer making choice(s) of language and/or structure and/or form          1.3 supported response to contexts          1.4 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>0 marks</p>	<p>Nothing worthy of credit</p>

11. *Pride and Prejudice* was originally called *First Impressions*. How does Austen create 'first impressions' of Mr and Mrs Bennet in the opening chapter of the novel? How do you think the behaviour and attitudes of Mrs Bennet are 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:**

##### **A01**

- Response to the behaviour and attitudes 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

##### **A02**

- 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

##### **A04**

- Understanding of how the behaviour and attitudes of both Mr and Mrs Bennet towards each other, is shaped by the society in which they live.
- Understanding of how the behaviour and attitudes of both of Mr and Mrs Bennet towards love and marriage, is shaped by the society in which they live.
- Understanding of how the behaviour and attitudes of both of Mr and Mrs Bennet towards their children, is shaped by the society in which they live.

12. How do you think Darcy's attitudes to love and marriage early in the novel are affected by the society in which he lives? How does Austen show these changes as the novel progresses? (24 marks)

### Indicative Content

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

#### A01

- Response to Darcy's proud behaviour at the beginning of the novel.
- Reasons for Darcy's attitudes to love and marriage 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

#### A02

- 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.

#### A04

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

13. How does Bronte make you feel differently about Heathcliff in different parts of the novel? How do you think Heathcliff's behaviour is 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 Heathcliff at different times, e.g. aggressive, animal-like, or distressed, lost.
- Specific details of Heathcliff's changing characteristics, throughout 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, character and attitudes

14. How does Bronte show Catherine Earnshaw changing as she grows from child to woman in the novel? Explain how 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:**

**A01**

- 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

**A02**

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

**A04**

- 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. How does Dickens present the relationship between Pip and Estella at different times in the novel? 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. What do you think Pip learns about friendship in the novel? How does Dickens show ways in which friendship can be affected by social class?

(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 create a sense of mystery about the character of Lizzy Newberry in *The Distracted Preacher*?

**Part (b)**

What methods does Hardy use to create a sense of mystery in **one** other story? How do you think this sense of mystery is linked to the society in one of the stories you have written about? (24 marks)

**Indicative Content**

**Answers might 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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

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

and then **Part (b)**

How does Hardy present a family relationship in **one** other story?  
What do you think **one** of these relationships tells us about the society in which the story is set?

(24 marks)

**Indicative Content**

**Answers might 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 family relationship and characters in chosen story
- Interpretation of/ response to family 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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

How does Orwell present Snowball in the novel? How do you think Orwell uses the character of Snowball to reflect ideas 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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**

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

How does Orwell present the importance of the windmill in the novel? How do you think Orwell uses the windmill to reflect ideas about society?

*(24 marks)*

**Indicative Content**

**Answers might include some of the following:**

**AO1**

- Response to aspects of the Windmill's importance in the story
- Specific details about the Windmill in the story and its link to various characters
- Interpretation of/ response to incidents involving the Windmill

**AO2**

- Orwell's craft in narrative tension, description, characterisation, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in the creation of the Windmill as a multi-faceted symbol

**AO4**

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

**Students should deal with both parts of the question. To achieve a mark in Band 4 or higher, students should offer a substantial treatment of both parts**