



**General Certificate of Secondary  
Education**

**English Literature 47104F**

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

**F Tier**

**January 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 students' responses for this examination. Before students' 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 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 4F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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          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><b>In response to the task, candidates demonstrate:</b></p> <p>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          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><b>In response to the task, candidates demonstrate:</b></p> <p>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          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><b>In response to the task, candidates demonstrate:</b></p> <p>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          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><b>In response to the task, candidates demonstrate:</b></p> <p>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          Syntax and spelling are sufficiently clear to convey meaning.</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p><b>In response to the task, candidates demonstrate:</b></p> <p>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          Despite frequent lapses in syntax and spelling, meaning can be derived.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

- 01 Part (a)** How does Shakespeare tell you about the thoughts and feelings of Macbeth and Banquo in the following extract from Act 1 Scene 3?

Write about:

- what Macbeth and Banquo's thoughts and feelings are at this early point in the play
- how Shakespeare shows these thoughts and feelings by the ways he writes.

**Passage** Act 1 Scene 3 lines 115-125

**and then Part (b)** How does Shakespeare present **either** Macbeth's **or** Banquo's thoughts and feelings in a later part of the play?

(30 marks)

#### Indicative content

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

#### AO1

- Response to the two characters and their discussion of the witches' predictions
- Details and interpretation of the purpose of Macbeth's concern about Banquo's children, and Banquo's warning about the witches

#### AO2

- Comments on Shakespeare's language e.g. use of aside, imagery
- Reference to ideas / themes e.g. their friendship, the witches' predictions, nature of kingship, nature of evil

#### Indicative content (b)

#### AO1

- Response to characters/themes/plot, possibly linked to the first passage

#### AO2

- Details of Shakespeare's craft and purpose, including character development, with comments on Shakespeare's use of language and dramatic devices

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

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

**Part (a)** How does Shakespeare make the Captain's speech from Act 1 Scene 2 dramatic and interesting?

You should write about:

- the dramatic and interesting ideas in this speech
- how Shakespeare makes the speech dramatic and interesting by the ways he writes.

**Passage** Act 1 Scene 2 lines 7-23

**and then Part (b)** Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes it dramatic and interesting.

(30 marks)

**Indicative content**

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

**AO1**

- Response to the Captain's speech and how it explains Macbeth's part in the war
- Details and interpretation of Macbeth's success as a hero, and brutality of war

**AO2**

- Comments on Shakespeare's use of imagery, violence, personification, verbs, rhyme
- Reference to ideas / themes e.g. Macbeth's strength as a soldier, and the glory of war

**Indicative content (b)**

**AO1**

- Response to characters/themes/plot that are dramatic and interesting, possibly linked to the first passage

**AO2**

- Details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to dramatic and/or interesting

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

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

**Part (a)**

(a) How does Shakespeare show Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

You should write about:

- what Beatrice's feelings about Benedick are in this extract
- how Shakespeare presents her feelings by the way he writes.

**and then Part (b)**

**(b)** How does Shakespeare show Beatrice's feelings about Benedick in another part of the play? (30 marks)

**Indicative content**

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

AO1

- Response to context, reasons for Beatrice's mockery of Benedick
- Explanation of Beatrice's mocking words reflecting her attitudes and her character

AO2

- Comments on Shakespeare's use of word play, modes of address, prose rather than verse, imagery
- Reference to Shakespeare's portrayal of male/ female relationships, bantering, disease imagery

Indicative content (b)

AO1

- Response to attitudes to Benedick/ love in chosen part
- Details relevant to relationship and attitudes in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc in chosen part
- Response to Beatrice's feelings in chosen part

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



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

**Part (a)**

**(a)** How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

You should write about:

- what the characters say to each other
- how Shakespeare makes what they say funny

**and then Part (b)**

**(b)** How does Shakespeare make another part of the play funny?

(30 marks)

**Indicative content**

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

AO1

- Response to context, Leonato's impatience, Dogberry and Verges' rambling and respectfulness
- Some details of attitudes of the three characters about other characters

AO2

- Comments on Shakespeare's use of word play, malapropism, modes of address, stage action for comic purposes
- Reference to Shakespeare's portrayal of comic confusion, misunderstanding, Leonato's lack of understanding

Indicative content (b)

AO1

- Response to aspects of comedy in chosen part
- Some details relevant to comedy between characters in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc in chosen part
- Reference to characters' attitudes in chosen part

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

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

**Part (a)** How does Shakespeare present Juliet's feelings about Romeo in the following extract from Act 3 Scene 2?

Write about:

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

**Passage** Act 3 Scene 2 lines 69-84

**and then Part (b)** How does Shakespeare present Juliet's feelings about Romeo in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to Juliet's apparent hatred and attraction, and tension between the two, strength of feeling
- Details and interpretation of Juliet's attitude to Romeo, e.g. being and seeming

**AO2**

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing
- Reference to ideas / themes e.g. being and seeming, nature of love

**Indicative content (b)**

**AO1**

- Response to Juliet's character, situation, mood, theme possibly linked with first passage

**AO2**

- Details of Shakespeare's craft and purpose, including Juliet's similar/different thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices

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

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

**Part (a)**

Write about the conflict between Friar Lawrence and Romeo in

The following extract from Act 3 Scene 3.

You should write about:

- the different attitudes of Friar Lawrence and Romeo in this extract
- how Shakespeare shows their attitudes by the ways he writes.

*Passage: Act 3 Scene 3 lines 15-33*

**and then Part (b)**

How does Shakespeare present Friar Lawrence 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:**

**AO1**

- Response to Friar Lawrence and Romeo's different attitudes
- Details and interpretation of the conflict in their attitudes

**AO2**

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing
- Reference to ideas/themes e.g. banishment, mercy

**Indicative content (b)**

**AO1**

- Response to Romeo and Friar Lawrence's relationship, situation, mood, theme possibly linked with first passage

**AO2**

- Details of Shakespeare's craft and purpose, including Romeo and Friar Lawrence's attitudes, with comments on Shakespeare's use of language and dramatic devices

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

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

**Part (a)**

How does Shakespeare show Olivia's feelings about Viola/ Cesario in the following extract from Act 3 Scene 1?

Write about:

- what Olivia's feelings about Viola/ Cesario are in this extract
- how Shakespeare shows her feelings by the ways he writes.

**and then Part (b)**

How does Shakespeare show Olivia's feelings for Viola/ Cesario in another part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, reasons for Olivia's situation, and her feelings
- Details of her attitudes, behaviour and state of mind

**AO2**

- Comments on Shakespeare's use of romantic imagery, word play, modes of address, stage action for dramatic/comic purposes
- Reference to Shakespeare's portrayal of themes of romance and mistaken identity

**Indicative content (b)**

**AO1**

- Comments on Olivia's feelings in chosen part
- Details relevant to attitudes/ feelings of Olivia in chosen part

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play etc in chosen part
- Reference to Olivia's attitudes in chosen part

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

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

**Part (a)**

How does Shakespeare present the character of Malvolio in the following extract from Act 1 Scene 5?

Write about:

- what Malvolio says and does in this extract
- how Shakespeare presents his Malvolio by the ways he writes.

**and then Part (b)**

(b) How does Shakespeare present a different side to Malvolio in another part of the play?

(30 marks)

**Indicative content**

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

AO1

- Response to context, reasons for Malvolio's behaviour, and feelings
- Details of his attitudes, behaviour and state of mind

AO2

- Comments on Shakespeare's use of word play, imagery and so on to convey character
- Reference to Shakespeare's portrayal of themes of self-importance and sexual ambiguity

Indicative content (b)

AO1

- Response to Malvolio in another part of the play, perhaps with reference to romantic delusion and /or despair
- Details relevant to Malvolio in rest of play

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part
- Reference to Malvolio's role in chosen part of play

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

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

**Part (a)**

How does Shakespeare present Caesar's thoughts and feelings in the following extract from Act 3 Scene 1?

Write about:

- what Caesar says and does in the extract
- how Shakespeare shows Caesar's thoughts and feelings by the ways he writes.

**and then Part (b)**

(b) How does Shakespeare present Caesar in an earlier part of the play?

(30 marks)

**Indicative content**

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

**AO1**

- Response to context, thoughts and feelings of Caesar in this scene
- Details of his attitudes, behaviour and state of mind at this point

**AO2**

- Comments on Shakespeare's use language, diction, imagery and so on to convey Caesar's character
- Reference to Shakespeare's portrayal of themes of self-importance and arrogance

**Indicative content (b)**

**AO1**

- Response to Caesar in an earlier part of the play, possibly linked to above passage
- Details relevant to Caesar earlier in play

**AO2**

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part
- Reference to Caesar's role in chosen part of play, including similarities/ differences to above scene

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

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

You should write about:

- what Brutus and Portia say to each other
- how Shakespeare shows their relationship by the ways he writes.

**and then Part (b)**

How does Shakespeare present the relationship between Caesar and Calpurnia in the play? (30 marks)

**Indicative content**

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

AO1

- Response to thoughts and feelings of Brutus and Portia in this scene
- Details of their attitudes, feelings and behaviour towards each other

AO2

- Comments on Shakespeare's use of language, diction, modes of address etc. to convey the relationship
- Details of Shakespeare's portrayal of themes of marital love, suspicion and antagonism

Indicative content (b)

AO1

- Response to thoughts and feelings of Caesar and Calpurnia in the play, perhaps, but not necessarily, comparing them to Brutus and Portia
- Details relevant to Caesar and Calpurnia

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, modes of address etc.
- Reference to their relationship in the play and themes of marital love, suspicion and antagonism

**To achieve a mark in Band 3 or higher students should deal with both parts of the question. To achieve a mark in Band 6 students 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><b>In response to the task, students demonstrate:</b></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><b>In response to the task, students demonstrate:</b></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><b>In response to the task, students demonstrate:</b></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><b>In response to the task, students demonstrate:</b></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><b>In response to the task, students demonstrate:</b></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><b>In response to the task, students demonstrate:</b></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 do you respond to Darcy's behaviour towards Elizabeth Bennet in *Pride and Prejudice*?

Write about:

- what Darcy says and does, and how you respond to his behaviour
- how Austen presents Darcy by the ways she writes.

**and then Part (b)** How do you think Darcy's behaviour is affected by the society he lives in?

(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 behaviour towards Elizabeth at different points in the novel  
Specific details of what Darcy says and does to Elizabeth

**AO2**

Details and interpretation of Austen's purposes in presenting Darcy and his relationship with Elizabeth  
Details and interpretation of Austen's use of incidents and speech to convey Darcy's attitudes

**AO4**

Ideas about attitudes to social class and marriage relevant to Darcy's behaviour.

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

**Part (a)** Write about **one** marriage in *Pride and Prejudice*, and whether you think it is a successful marriage or not.

You should write about :

- what happens in the marriage to make it successful or not
- how Austen presents the marriage by the ways she writes.

**and then Part (b)**

How do you think the marriage you wrote about in Part (a) is affected by the society the novel is set in? (24 marks)

**Indicative content**

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

**AO1**

Response to a marriage and its success or otherwise, e.g. Mr and Mrs Bennett, Lydia and Whickam, Elizabeth and Darcy

Specific details of the relationship between the two people in the marriage chosen

**AO2**

Details and interpretation of Austen's purpose in presentation of the marriage

Details and interpretation of Austen's use of incidents and speech to present the characters and the marriage

**AO4**

Ideas about the society in the novel relevant to the marriage chosen

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

**Part (a)** There are many events involving cruelty in *Wuthering Heights*. Write about **two** events in the novel which you think are cruel.

You should write about:

- why you think the events are cruel
- how Bronte makes them seem cruel by the ways she writes.

**and then part (b)** Do you think that the society shown in the novel is a cruel society, compared to the society you live in?

(24 marks)

**Indicative content**

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

**AO1**

Response to the events selected as cruel, e.g. to Heathcliffe's treatment of Linton

Specific details of the events selected relevant to cruelty

**AO2**

Details and interpretation of Bronte's purpose in showing cruelty in the events selected

Details and interpretation of Bronte's' use of incidents and speech to convey cruelty

**AO4**

Ideas about the nature of cruelty in the society of the novel and our own.

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

**Part (a)** How do you respond to Nellie Dean in *Wuthering Heights*?

Write about:

- what she says and does which make you like her, or not
- how Bronte shows Nellie Dean's behaviour by the ways she writes.

**and then part (b)** How do you think Nellie's behaviour is affected by her job?

(24 marks)

**Indicative content**

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

**AO1**

Response to Nellie's behaviour, e.g. to her treatment of Catherine

Specific details of Nellie's's behaviour relevant to like or dislike

**AO2**

Details and interpretation of Bronte's purpose in presentation of Nellie

Details and interpretation of Bronte's use of incidents and speech to present character relevant to liking, or not

**AO4**

Ideas about the society in the novel relevant to Nellie's job and her behaviour

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

**Part (a)** Do you sympathise with the character Miss Havisham in *Great Expectations*?

Write about:

- what has happened to Miss Havisham, and what she is like
- how Dickens presents Miss Havisham to make you sympathise with her, or not.

**and then Part (b)** Do you think that Miss Havisham's suffering is caused in any way by the attitudes of the society she lives in?

(24 marks)

**Indicative content**

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

**AO1**

Response to Miss Havisham's behaviour and appearance

Specific details of Miss Havisham's behaviour and situation relevant to sympathy or lack of it

**AO2**

Details and interpretation of Dickens' purpose in presentation of Miss Havisham

Details and interpretation of Dickens' use of description, incidents and speech to present character relevant to sympathy, or not

**AO4**

Ideas about the society in the novel relevant to sympathy and Miss Havisham's situation

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

**Part (a)** How does Pip respond differently to Joe Gargery at different times in the novel?

Write about:

- what Joe is like, and how Pip thinks about him
- how Dickens presents Pip's attitudes to him by the ways he writes

**and then Part (b)** How do you think Joe is affected by the life he leads? (24 marks)

**Indicative content**

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

**AO1**

Response to Pip's attitudes to Joe

Specific details of Joe's behaviour, and how Pip responds to it

**AO2**

Details and interpretation of Dickens' purpose in presentation of Joe, and Pip's attitudes to Joe

Details and interpretation of Dickens' use of description, incidents and speech to present Joe and Pip

**AO4**

Ideas about country life in the society the novel is set in, and how it has affected Joe

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

**Part (a)**

How do you respond to the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?

Write about:

- what Phyllis says and does in the story
- how Hardy presents what she says and does.

**and then Part (b)**

How do you think the society in which she 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 character of Phyllis eg. her engagement to Mr Gould and attraction to Matthäus

Details about Phyllis, her father, Gould, Matthäus and their relationships

Response to characters' view of the story

AO2

Response to Hardy's craft in characterisation, narrative and dialogue to portray attitudes and behaviour

AO4

Response to the story in the context of C19 'Wessex'

Response to ideas of female respectability, male dominance, sense of honour etc.

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

**Part (a)**

How does Hardy make the story *Tony Kytes, the Arch-Deceiver* amusing?

Write about:

- what the characters in the story do and say
- how Hardy makes what they do and say amusing.

**and then Part (b)**

What do you think is the importance of nineteenth century 'Wessex' as the setting for the story?

(24 marks)

**Indicative content**

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

AO1

Response to comedy of situation eg. Tony's vacillations

Details about Tony, his father, the girls and their relationships

Response to narrative voice and other characters

AO2

Response to Hardy's craft in characterisation, narrative tension, dialogue to portray attitudes and behaviour

Response to Hardy's skill in creating comic effects

AO4

Response to the story in the context of nineteenth century rural 'Wessex'

Response to ideas of male-female behaviour, parental influence



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

**Part (a)**

How does Orwell show the importance of Boxer in the novel?

Write about:

- what Boxer says and does in the novel
- how Orwell presents what Boxer says and does.

**and then Part (b)**

How do you think Orwell uses Boxer to show you something about society?

(24 marks)

**Indicative content**

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

**AO1**

Response to Boxer in the novel eg. his work, his death

Details of his work, his loyalty and his demise

Response to how other characters see him and his importance in the novel

**AO2**

Response to Orwell's craft in characterisation, narrative and dialogue to portray attitudes and behaviour

Response to importance as Boxer as representative of a human type

**AO4**

Response to importance of Boxer/ Stakhanovite figure in post-Revolutionary Russia

Response to ideas about post-Revolutionary Russia

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

**Part (a)**

How does Orwell present the human characters in the novel?

You should write about:

- what the human characters say and do in the novel
- how Orwell presents the human characters by the ways he writes.

**and then Part (b)**

How do you think Orwell uses the human characters to show you something about society?

(24 marks)

**Indicative content**

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

AO1

Response to Jones, Frederick and Pilkington throughout novel

Details of narrative and character eg. Jones' ejection from the farm and the Napoleon's contact with Frederick and Pilkington

Response to how animals view humans throughout the novel

AO2

Response to Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour

Response to humans as representatives of political figures

AO4

Response to ideas about power in post-Revolutionary Europe