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# GCSE

# English Literature

Unit 4 Approaching Shakespeare and the English Literary Heritage

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**Mark Scheme**  
97154H

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June 2015

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V1: Final 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 candidates' 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 candidates' 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 candidates' 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.

## **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 skills, and then into levels of achievement within each skill. The skills relate directly to the assessment objectives being tested in the section.

A mark is reached by deciding the highest level of achievement in each skill, and then adding up the numbers achieved in the skills being tested, on the basis of what is seen as the response is read.

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 question.

Examiners are required to annotate responses to show how they have arrived at a mark. When you see that a descriptor has been met, simply annotate the number in the margin, which will be quicker than writing it. 'W3', for example, would show that you had seen something about writer's effects at the third level. You would only need to write any notation about 'W' again if a higher level was achieved. At the end the summative comment will indicate why the mark is what it is, based on adding up the highest mark for each of the skills tested, 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%

### 4H Mark Scheme Template Section A

<b>Q</b> uestion response (AO1, AO2)	1 supported	2 explained	3 sustained	4 considered/qualified	5 exploratory	6 insightful exploratory
<b>R</b> esponse (AO1)	1 supported	2 explained	3 sustained	4 considered/qualified	5 exploratory	6 insightful exploratory
<b>D</b> etails, use of (AO1)	1 comment(s) on	2 support range of comments	3 effective use	4 linked to interpretation	5 analytical use of	6 close analysis of
<b>W</b> riter's effects (AO2)	1 awareness of choice(s)	2 identification of effect(s)	3 explanation of effect(s)	4 appreciation/consideration of effect	5 analysis of uses of and effect(s)	6 evaluation of uses of and effect(s)
<b>M</b> eanings (AO2)	1 generalisation	2 awareness of ideas/themes	3 understanding of ideas/themes	4 thoughtful consideration	5 exploration of ideas/themes	6 convincing/imaginative

### Explanation of descriptors

#### Question response

This measures how well the candidate has responded to the question.

**Q1 supported** is a response to something suggested by the terms of the task, made by referring to a detail from it, which might or might not be in the form of a quotation.

**Q2 Explained** response is a response to something suggested by the terms of the task – they explain it, perhaps using ‘because’ or ‘as’, though it could be implicit. It’s what they think and what makes them think it.

**Q3 Sustained** response to task is likely to be a response that focuses on the task throughout, without becoming considered/developed. As below, this may be best decided summatively.

**Q4 considered/qualified** The whole response to the question is characterised by looking at more than one meaning, alternatives, or developing. They are starting to think.

**Q5 exploratory/analytical** The whole response is characterised by ‘holding it up to the light’. If band 4 is looking at something on the table, ‘this side is like this, this side looks like that’, then band 5 is holding it up to the light, looking around and through it. Carefully unpicking something, exploring the meanings. Analysis suggests looking at patterns, developing an idea.

**Q6 insightful exploratory** A sharp or convincing response overall that explores and shows insightful thought at this level

## Response

This measures how well the candidate has responded to an element of the text such as idea or character.

**R1 supported** Supported response is telling you what they think about something in the text by referring to a detail from it, which might or might not be in the form of a quotation.

**R2 explained** is a response to something in the text – they explain it, perhaps using 'because' or 'as', though it could be implicit. It's what they think and what makes them think it.

**R3 sustained** does not have to refer to the whole response to the text, and is more likely to be an extended paragraph, which might start with a comment, supported, then an explanation, perhaps with further comments and details in the rest of the paragraph. The annotation 'by now' is useful in this strand, at this level and higher.

**R4 considered/qualified** Element(s) of the text are 'considered' – so an idea about the text is developed or 'qualified'. Simply, two ideas might be offered about the same thing.

**R5 exploratory** Element(s) of the text are 'explored' – so an idea about the text is thought about carefully, or 'held up to the light'.

**R6 insightful exploratory** is a sharp or convincing response to an element of the text that explores and shows insightful thought at this level

## Details, use of

**D1 comment(s) on** Provides some comment on the detail(s) used, not just a literal gloss – 'this shows that' is typical. One example qualifies.

**D2 support range of comments** At its simplest there are comments on three or more separate details. There may be several comments on one detail also, though this could qualify for something in a higher band.

**D3 Effective use** of details – often it can be embedded, but that's not a rule. They might use a quote really well. They might have chosen just the right bit to demonstrate.

**D4 linked to interpretation** They are often putting their interpretation first then using the details to exemplify what they mean. They will link the detail to ideas about the text or to writer's technique and purpose.

**D5 exploratory** The detail is used to help them to analyse the ideas, so it may be used to develop several ideas.

**D6 close analysis of** Under the microscope rather than holding up to the light. A detail of the text is examined really closely, in relation to meaning or technique. This will take some space/time, so they might just do this once

## Writer's effects

**W1 awareness of choice(s)** They show awareness of a device, such as foreshadowing, and give an example, but don't identify or explain effect on the reader.

**W2 identification of effect(s)** They identify the effect of a writer's choice or device, but don't explain what effect it has. Can be language (words) **or** structure **or** form. They only need to identify the effect of one detail in this band.

**W3 explanation of effect(s)** they explain the effect of a writer's choice or device. They don't have to demonstrate the skill more than once.

**W4 appreciation/consideration of effect** They suggest two possible effects of a writer's choice or device, or two alternative readings of it.

**W5 analysis of use and effect** The effects of a writer's choice or device are looked at carefully, examining several things about it.

**W6 evaluation of use and effect** may be a judgement, a 'value', often based on what they have already said. Possibly stepping back at the end, looking through a wider lens, giving an overview of what the writer has achieved.

## Meanings

**M1 generalisation** generalised comment about an idea in the text, which might be in the form of comment about a character or a character's attitude or feelings.

**M2 awareness of ideas/themes** This is more specific than M1, though it may be more about feelings and attitudes than themes and ideas, depending on the text, perhaps.

**M3 understanding of ideas/themes** They say something that means 'they've got it' – it will be more than feelings / attitudes. They will start thinking more about themes and ideas than feelings and attitudes at this level. Starting to think more in terms of abstract nouns such as 'guilt' etc in this band. It's 'this is what it means'.

**M4 thoughtful consideration** Thoughts about an idea or theme in the text are developed, or looked at in another way.

**M5 exploration of ideas/themes** They are looking at the themes in a wider way, examining and exploring them. .

**M6 convincing/imaginative** It's about how it's done, that they're putting something often evaluative over the top of their analysis. It might be something you've never thought of – but not always. Convincing might be 'convincingly argued'.

**Section A****Question 1**

<b>0</b>	<b>1</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present Macbeth in the following extract from Act 4 Scene 1?

**and then Part (b)**

How do you think the witches influence Macbeth in the play as a whole?

**[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 Macbeth's words to the witches, and their words to him
- details and interpretation of his words, and their words to him

**AO2**

- comments on Shakespeare's language eg use of questions and answers, commands, imagery of natural order, use of verse
- reference to ideas / themes eg influence of supernatural, extent of evil in Macbeth and witches, upsetting of natural order

**Part (b)****AO1**

- response to extent of witches' influence over Macbeth

**AO2**

- comment on ideas/themes, eg responsibility, guilt, good vs evil
- details of Shakespeare's craft and purpose, including characterisation, use of imagery, presentation of evil in Macbeth and witches.

**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.**



**Question 2**

<b>0</b>	<b>2</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present Macbeth's state of mind in the following extract from Act 5 Scene 3?

**and then Part (b)**

How do Macbeth's thoughts here show how he has changed from the early 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**

- Macbeth feels the loss of normal life
- Macbeth is resigned to the final conflict
- Macbeth is determined to fight

**AO2**

- language to suggest resignation and loss, eg 'the yellow leaf'
- use of commands, eg 'Give me mine armour'.
- use of natural imagery, eg life as a flower or tree

**Part (b)****AO1**

- response to character/plot/change in Macbeth, possibly linked to passage in (a)

**AO2**

- comments about language and structure showing knowledge and appreciation of Shakespeare's uses of language and structure to pinpoint the difference in Macbeth
- details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to the differences in his thoughts and feelings.

**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.**

**Question 3**

0	3
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**Part (a)**

How does Shakespeare present the thoughts and feelings of Don John and Borachio in the following extract from Act 2 Scene 2?

**and then Part (b)**

How does Shakespeare present the thoughts and feelings of Don John 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**

- Don John's melancholy, scheming and aggression
- his determination to cause mischief
- Borachio's cunning
- Borachio's ability to manipulate Don John

**AO2**

- Shakespeare's craft and purpose re presentation of the two men from different social backgrounds
- Don John's taciturnity and laconic speech
- use of language to do with medicine and prostitution
- ironic (?) skill of Borachio, a servant, in persuading Don John
- appropriate details of the two men's feelings and attitudes

**Part B****AO1**

- interpretation of/ response to Don John 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, verse forms and so on

**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 both parts.**

**Question 4**

<b>0</b>	<b>4</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present Hero and Beatrice in the following extract from Act 5 Scene 4?

**and then Part (b)**

How does Shakespeare present Hero differently 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:**

**Part A****AO1**

- Hero's strength of character and new assertiveness
- Beatrice's apparent ambiguity about her love for Benedick

**AO2**

- Shakespeare's craft and purpose re presentation of the characters' dialogue eg use of verse
- religious and legal language
- appropriate details of Hero and Beatrice's feelings and attitudes

**Part B****AO1**

- Hero's earlier submissiveness, attitude to Claudio and behaviour with Don Pedro
- 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, verse forms and so on.

**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.**

**Question 5**

<b>0</b>	<b>5</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present Romeo and Juliet's feelings for each other in the following extract from Act 1 Scene 5?

**and then Part (b)**

Write about how Shakespeare presents Romeo and Juliet's relationship 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:**

**Part (a)****AO1**

- response to Romeo and Juliet's words, feelings, actions, eg the touching of hands and lips, the nature of the interaction in their dialogue
- details and interpretation of their words, and how they use them to show their attraction for each other, physically and emotionally

**AO2**

- reference to ideas/themes, eg love, religion: 'pilgrims' and 'saints'
- comment on Shakespeare's language, eg use of religious imagery
- comment on structure via what happens here and later
- comment on form via the handling of the dialogue between Romeo and Juliet

**Part (b)****AO1**

- response to characters/plot/feelings, possibly linked to first passage, and relevant to different feelings, eg their separate words in the tomb in Act 5

**AO2**

- details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to the their different feelings.

**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.**

**Question 6**

<b>0</b>	<b>6</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present the feelings of Juliet and the Nurse in the following extract from Act 3 Scene 2?

**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:**

**Part (a)****AO1**

- Juliet both loves and hates Romeo by turns
- she wants advice/help from Nurse, but dismisses it here
- Juliet is angry, confused, torn

**AO2**

- Juliet's use of natural predator imagery, eg serpent, dragon, wolf
- Juliet's use of natural contrast between reality and appearance, eg beautiful tyrant, fiend angelical
- impact of exchange of lines indication conflict between Nurse and Juliet
- use of diction eg 'Blister'd'

**Part (b)****AO1**

- response to character/plot/feelings, possibly linked to first passage, when discussing Juliet's feelings

**AO2**

- details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to Juliet's feelings.

**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.**

**Question 7**

<b>0</b>	<b>7</b>
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 Answer **Part (a)** and **Part (b)****Part (a)**

How does Shakespeare present the thoughts and feelings of Orsino and Viola in the following extract from Act 1 Scene 4?

**and then Part (b)**

How does Shakespeare present Orsino in the play as a whole?

**[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 and Viola (in disguise)
- explanation of the thoughts and feelings in the scene
- Shakespeare's craft and purpose re imagery, questioning, verse forms
- classical imagery and romantic language
- appropriate details of characters' responses

**Part (b)****AO1**

- interpretation of/ response to the dramatic qualities of the chosen scene
- 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, verse forms and so on

**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.**

**Question 8**

0	8
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**Part (a)**

How does Shakespeare present the relationship between Sir Toby and Maria in the following extract from Act 1 Scene 3?

**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 Sir Toby and Maria
- explanation of the thoughts and feelings in the scene

**AO2**

- Shakespeare's craft and purpose re imagery, questioning, use of prose
- conversational nature of the prose exchange
- Sir Toby's hyperbole, Maria's irony
- appropriate details of characters' exchanges

**Part (b)****AO1**

- interpretation of/ response to their relationship in the chosen scene
- 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, verse forms and so on.

**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.**

**Question 9****0 9 Part (a)**

How does Shakespeare present Mark Antony in the following extract from Act 3 Scene 1?

and then **Part (b)**

How does Shakespeare present Mark Antony 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 Antony's feelings and attitudes
- explanation of these feelings and attitudes

**AO1**

- Shakespeare's craft and purpose re dialogue, imagery, sentence patterns
- appropriate details of Antony's speech: names conspirators, addresses Caesar's corpse, rhetorical questions, hunting imagery

**Part (b)****AO1**

- interpretation of/ response to his attitudes in the chosen scene
- 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, verse forms and so on.

**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.**



**Question 10**

1	0
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**Part (a)**

How does Shakespeare present the relationship between Brutus and Cassius before the battle of Philippi in the following extract from Act 5 Scene 1?

**and then Part (b)**

How does Shakespeare present the relationship between Brutus and Cassius 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:**

**Part (a)****AO1**

- interpretation of/ response to Brutus and Cassius
- explanation of the situation and their relationship

**AO1**

- Shakespeare's craft and purpose re Brutus' pomposity, Cassius' magnanimity, use of first person plural pronoun, complex sentences, addresses himself in third person, moral judgements etc.
- appropriate details of the exchange

**Part (b)****AO1**

- interpretation of/ response to the drama and excitement in the chosen scene
- 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, verse forms and so on

**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.**

**4H Mark Scheme Template Section B**

<b>R</b> esponse (AO1)	1 supported	2 explained	3 sustained understanding	4 thoughtful consideration	5 exploratory interpretation	6 Insightful exploratory
<b>W</b> riter's effects (AO2)	1 awareness of choice(s)	2 identification of effect(s)	3 explanation of effect(s)	4 appreciation/consideration of effect	5 analysis of uses of and effect(s)	6 evaluation of uses of and effect(s)
<b>C</b> ontext (AO4)	1 supported response to	2 explained response to	3 sustained response to	4 considered/qualified response to	5 exploratory response to	6 insightful exploratory response to
<b>D</b> etails, use of (AO1, AO4)	1 comment(s) on	2 support range of comments	3 effective use	4 linked to interpretation/response	5 analytical use of	6 close analysis of

**Response**

This measures how well the candidate has responded to an element of the text such as idea or character.

**R1 supported** response is telling you what they think about something in the text by referring to a detail from it, which might or might not be in the form of a quotation.

**R2 explained** is a response to something in the text – they explain it, perhaps using 'because' or 'as', though it could be implicit. It's what they think and what makes them think it.

**R3 sustained** does not have to refer to the whole response to the text, and is more likely to be an extended paragraph, which might start with a comment, supported, then an explanation, perhaps with further comments and details in the rest of the paragraph. The annotation 'by now' is useful in this strand, at this level and higher.

**R4 considered/qualified** Element(s) of the text are 'considered' – so an idea about the text is developed or 'qualified'. Simply, two ideas might be offered about the same thing.

**R5 exploratory** Element(s) of the text are 'explored' – so an idea about the text is thought about carefully, or 'held up to the light'.

**R6 insightful exploratory** is a sharp or convincing response to an element of the text that explores and shows insightful thought at this level

### Writer's effects

**W1 awareness of choice(s)** They show awareness of a device, such as foreshadowing, and give an example, but don't identify or explain effect on the reader.

**W2 identification of effect(s)** They identify the effect of a writer's choice or device, but don't explain what effect it has. Can be language (words) **or** structure **or** form. They only need to identify the effect of one detail in this band.

**W3 explanation of effect(s)** they explain the effect of a writer's choice or device. They don't have to demonstrate the skill more than once.

**W4 appreciation/consideration of effect** They suggest two possible effects of a writer's choice or device, or two alternative readings of it.

**W5 analysis of use and effect** The effects of a writer's choice or device are looked at carefully, examining several things about it.

**W6 evaluation of use and effect** may be a judgement, a 'value', often based on what they have already said. Possibly stepping back at the end, looking through a wider lens, giving an overview of what the writer has achieved.

### Context

**C1 supported response to** A supported response to a context of the text, as identified in the question.

**C2 explained response to** This is an explained (see R2) response to a context of the text, as identified in the question.

**C3 sustained response** This is a sustained (see R3) response to a context of the text, as identified in the question.

**C4 considered/qualified response to** This is a thoughtful (see R4) response to a context of the text, as identified in the question.

**C5 exploratory response to** This is an exploratory (see R5) response to a context of the text, as identified in the question.

**C6 insightful exploratory response to** This is an insightful (see R6) response to a context of the text, as identified in the question.

### Details, use of

**D1 comment(s) on** Provides some comment on the detail(s) used, not just a literal gloss – 'this shows that' is typical. One example qualifies.

**D2 support range of comments** At its simplest there are comments on three or more separate details. There may be several comments on one detail also, though this could qualify for something in a higher band.

**D3 Effective use** of details – often it can be embedded, but that's not a rule. They might use a quote really well. They might have chosen just the right bit to demonstrate.

**D4 linked to interpretation** They are often putting their interpretation first then using the details to exemplify what they mean. They will link the detail to ideas about the text or to writer's technique and purpose.

**D5 exploratory** The detail is used to help them to analyse the ideas, so it may be used to develop several ideas.

**D6 close analysis of** Under the microscope rather than holding up to the light. A detail of the text is examined really closely, in relation to meaning or technique. This will take some space/time, so they might just do this once

**Section B****Question 11**

1	1
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 How do you respond to Austen's presentation of Mr Bennet as a husband and as a parent in *Pride and Prejudice*? How much do you think he 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 Mr Bennet's behaviour towards Elizabeth, Mrs Bennet, Lydia, etc; his affection for Elizabeth, disdain for Mrs Bennet
- specific details of what Mr Bennet says and does at various times, and the ways he speaks

**AO2**

- details and interpretation of Austen's purposes in presenting Mr Bennet as husband and a father, eg to as an element in a variety of family figures and situations
- details and interpretation of Austen's use of incidents and speech to convey Mr Bennet's character and attitudes, eg his sarcasm

**AO4**

- ideas about attitudes to social class, money and marriage relevant to Mr Bennet's behaviour and attitudes; evaluation of the extent to which he is unaffected by the norms of societal pressures

**Question 12**

- |   |   |
|---|---|
| 1 | 2 |
|---|---|
- How important is family in
- Pride and Prejudice*
- ? Bearing in mind the society in which the novel is set, show how Austen presents the influence of family on
- one**
- or
- two**
- characters.

**[24 marks]****Indicative content****Examiners are encouraged to reward any valid interpretations.****Answers might, however, include some of the following:****AO1**

- response to the idea of family, eg to family as a repressive influence (Darcy) as an agent of social hierarchy (Lady Catherine), as supportive (Mr Bennet and Elizabeth) between Darcy and Elizabeth, the commercial relationship between Charlotte and Collins, the unsatisfactory relationship between Lydia and Wickham
- specific details of the attitudes and behaviour displayed by the members of the families chosen as illustrations

**AO2**

- details and interpretation of Austen's purpose in presenting various families, eg to demonstrate social hierarchies and the pressures they exert on family members
- details and interpretation of Austen's use of incidents and speech to present families

**AO4**

- ideas about the society in the novel relevant to families, i.e. influence of status/class/money as demonstrated in speech, attitudes and actions.

**Question 13**

- |   |   |   |
|---|---|---|
| 1 | 3 | How does Bronte present the character of Catherine Earnshaw in <i>Wuthering Heights</i> ?<br>How much do you think Catherine is affected by 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 Cathy's behaviour, eg her treatment of Heathcliff in various episodes
- specific details of Cathy's's behaviour relevant to response to her, eg the ways she torments him, the ways she shows affection

**AO2**

- details and interpretation of Bronte's purpose in presentation of Cathy
- details and interpretation of Bronte's use of incidents and speech to present Cathy relevant to response

**AO4**

- ideas about the society in the novel relevant to Cathy's attitudes to Heathcliff and to others in the two central locations, and the way she is released by the moor.

**Question 14**

- |          |          |
|----------|----------|
| <b>1</b> | <b>4</b> |
|----------|----------|
- Do you consider that Brontë presents Heathcliff as an evil character, or as the victim of evil? How is his behaviour 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 Heathcliff's treatment of other characters, eg Hindley, Hareton, Isabella
- response to the ways other characters treat Heathcliff
- specific details of Heathcliff's encouragement of Hindley's alcoholism and gambling, his humiliation of Hareton, Isabella, his use of Cathy Linton and his son

**AO2**

- details and interpretation of Brontë's purpose in presentation of Heathcliff, eg to show the effect of class differences on Heathcliff in his treatment of Cathy Linton, or to show the causes and effects of evil deeds
- details and interpretation of Brontë's use of incidents and speech to present Heathcliff's behaviour, as evil or those of a tortured soul

**AO4**

- ideas about the society in the novel relevant to Heathcliff's behaviour, eg place, class, religion.

**Question 15**

- |   |   |  |
|---|---|--|
| 1 | 5 | How does Dickens present Joe Gargery in <i>Great Expectations</i> ? How far do you think Joe'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 Joe's behaviour towards Pip, Mrs Joe and Magwitch; his affection for Pip, subjection by Mrs Joe, gentlemanly behaviour towards Magwitch
- specific details of what Joe says and does at various times, and the ways he speaks: his affectionate terms and speech towards Pip, his discomfort shown in details of behaviour and speech when he meets Pip and Herbert in London

**AO2**

- details and interpretation of Dickens' purposes in presenting Joe, eg as a contrast to Pip's behaviour, and to reveal Pip's snobbishness in London
- details and interpretation of Dickens' use of incidents and speech to convey Joes' character and attitudes, eg his sarcasm

**AO4**

- ideas about attitudes to social class, money and power relevant to Joe's behaviour at different times, and the way Pip comes to value his attributes.



**Question 16**

- |   |   |
|---|---|
| 1 | 6 |
|---|---|
- How does Dickens show the effects of the ‘great expectations’ on Pip, and what do you think the changes in Pip show about the society in which the novel is set?

**[24 marks]****Indicative content**

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

**AO1**

- response to what Pip says and does before and after his expectations are revealed
- specific details of the Pip’s behaviour before and after, eg his acceptance of acting as apprentice to Joe, and then his rejection of it: his responses to Joe at different times

**AO2**

- details and interpretation of Dickens’ purpose in presentation of the effects of Pip’s expectations
- details and interpretation of Dickens’ use of description, incidents and speech to present Pip’s behaviour before and after the expectations, eg the effect of the mockery by Trabb’s boy

**AO4**

- ideas about the society the novel is set in, relevant to Pip’s change as a result of the expectations, eg the damaging effects on character brought about by money and social position.

**Question 17**

1	7
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 Answer **Part (a)** and **Part (b)**
**Part (a)**

How does Hardy make the story of ‘Absent-mindedness in a Parish Choir’ amusing?

**and then Part (b)**

How does Hardy make **another** story in the collection amusing? What do we learn about the society of the time from the ways these **two** stories are presented?

**[24 marks]****Indicative content**

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

**AO1**

- response to members of the choir and their behaviour and how amusing
- specific details of what they do and say
- interpretation of/ response to the choir’s punishment

**AO2**

- Hardy’s craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Hardy’s use of dialect, comedy of character, actions, incongruity of behaviour in settings
- Hardy’s skill in the creation of character

**AO4**

- explicit/ implicit aspects of the story in the context of C19th rural Wessex
- interpretation of/ response to ideas of beliefs eg. working class behaviour, ‘respectability’, religion

**Part (b)****AO1**

- response to the chosen story
- specific details about why chosen story amusing
- interpretation of/ response to amusing nature of 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 beliefs eg. Interpretation of/ response to ideas of beliefs eg. working class behaviour, ‘respectability’, religion

**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.**

**Question 18**

<b>1</b>	<b>8</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

How does Hardy make the story of ‘The Melancholy Hussar of the German Legion’ seem tragic?

**and then Part (b)**

How does Hardy make **another** story in the collection tragic? What do we learn about the society of the time from the ways these **two** stories are presented?

**[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 Phyllis and Matthaus and their situation in society
- Specific details of the characters’ behaviour, relationships and feelings
- Interpretation of/ response to their characters and situations

**AO2**

- Hardy’s craft in characterisation, narrative tension, dialogue and so on to portray characters’ attitudes and behaviour
- Hardy’s skill in the creation of character and situation

**AO4**

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to the characters and how they behave eg. scandal of their relationship, prior ‘engagement’, German soldiers’ presence in England

**Part (b)****AO1**

- Response to the chosen story
- Specific details about what is tragic in chosen story
- Interpretation of/ response to tragic situation 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 tragedy eg. male attitudes

**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.**

**Question 19**

- |   |   |
|---|---|
| 1 | 9 |
|---|---|
- How do you respond to the ending of *Animal Farm* from 'It was a pig walking on its hind legs' to the end, and how does Orwell shape your response? What do you think Orwell is trying to tell us about society by ending the novel in this way?

**[24 marks]****Indicative content**

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

**AO1**

- response to the novel's ending (final page? Final chapter?)
- Specific details about the what happens at the novel's ending
- interpretation of/ response to the ending

**AO2**

- Orwell's craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in drawing together the novel's themes and ideas

**AO4**

- explicit/ implicit aspects of the novel's ending and how it relates to the Russian Revolution/ other contextual elements
- interpretation of/ response to ideas of idealism, selfishness, cynicism, the betrayal of the revolution, pigs now like humans

**Question 20**

- |          |          |  |
|----------|----------|--|
| <b>2</b> | <b>0</b> | How do you respond to the relationship between Napoleon and Snowball, and how does Orwell present this relationship? How does Orwell use their relationship to make the reader reflect on society? |
|----------|----------|--|

**[24 marks]****Indicative content**

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

**AO1**

- Response to their relationship
- Specific details about their relationship throughout the story
- Interpretation of/ response to their relationship

**AO2**

- Orwell's craft in narrative tension, description, characterisation, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in the description of Napoleon and Snowball and their relationships with other characters

**AO4**

- Explicit/ implicit aspects of characters of Napoleon and Snowball and their link to Lenin, Stalin and Trotsky
- Interpretation of/ response to ideas of the characters' link to the Russian Revolution