



**General Certificate of Secondary
Education**

English Literature 47104F

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

F Tier

January 2013

Final

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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2013 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the school/college.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX

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

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

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

Unit 4F Mark Scheme Template: Section A

<p>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>Mark Band 4</p> <p>16-20</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>Mark Band 3</p> <p>11-15</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>Mark Band 2</p> <p>6-10</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(A01, A02)) (A01) (A01 (A02) (A02)</p>	<p>In response to the task, candidates demonstrate:</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</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

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

Part (a)

How does Shakespeare make the following extract from Act 1 Scene 1 dramatic and interesting?

Write about

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

and then Part (b)

Explain how Shakespeare shows the witches as a powerful influence on Macbeth 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

- Evaluation of dramatic effect of setting, atmosphere and the characters of the witches.
- Appropriate details of characters' behaviour and attitudes, prophetic abilities, knowledge.

AO2

- Shakespeare's craft and purpose re language, tone, imagery, rhetorical devices, rhyme, rhythm, alliteration, paradox.
- Themes introduced and hints of what is to come.
- Interpretation and response to the witches', Shakespeare's stagecraft.

Indicative content (b)

AO1

- Explanation of context and situation in chosen scene.
- Appropriate details of the witches behaviour and Macbeth's response.

AO2

- Shakespeare's craft and purpose re language, structure and form.
- Interpretation and response to the behaviour of the witches and Macbeth in other chosen scene.

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

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

Part (a)

What does the following extract from Act 3 Scene 4 below tell you about the thoughts and feelings of Lady Macbeth and Macbeth?

Write about:

- what the thoughts and feelings of Lady Macbeth and Macbeth are
- how Shakespeare shows these thoughts and feelings by the ways he writes.

and then Part (b)

How does Shakespeare present Lady Macbeth's feelings in a **different** part of the play?

(30 marks)

Indicative content

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

AO1

- Response to the relationship between Lady Macbeth and Macbeth
- Details and interpretation of their feelings of dread, fear, danger, contempt, reassurance

AO2

- Comments on Shakespeare's use of metaphor, imagery, punctuation, sentence structure
- Comment on ideas/themes e.g. the nature of evil, influence of the supernatural

Indicative content (b)

AO1

- Response to characters/themes/plot, 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

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.

3 Answer **Part (a)** and **Part (b)**

Part (a)

What do you learn about Don John in the following extract from Act 1 Scene 3?

Write about:

- Don John's thoughts and feelings
- how Shakespeare shows these thoughts and feelings by the ways he writes.

and then Part (b)

How does Shakespeare present 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

- Response to Don John's thoughts and feelings about his position in society and his relationship with his half brother.
- Details and interpretation of Don John's attitudes towards Claudio and his intended marriage.

AO2

- Comments on Shakespeare's use of rhetorical devices, punctuation, verse and prose.

Part (b)

AO1

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

AO2

- Details and interpretation of Shakespeare's craft and purpose in both extracts.
- Thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices in both extracts.

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

04 Answer Part (a) and Part (b).

Part (a)

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

Write about:

- Benedick's attitudes to love and marriage
- how Shakespeare shows these attitudes by the ways he writes.

and then Part (b)

How does Shakespeare present Benedick's thoughts about love 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:

AO1

- Response to Benedick's thoughts and feelings about love and marriage
- Exploration of Benedick's feelings about women.

AO2

- Comments on Shakespeare's use of punctuation, verse, prose and rhetorical devices.

Indicative content Part (b)

AO1

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

AO2

- Details and interpretation of Shakespeare's craft and purpose in both extracts.
- Thoughts and feelings, with comments on Shakespeare's use of language and dramatic devices in both extracts.

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

05 Answer Part (a) and Part (b).

Part (a)

How does Shakespeare present Juliet's feelings in the following extract from Act 4 Scene 1?

Write about:

- Juliet's feelings in this extract
- how Shakespeare shows Juliet's feelings by the ways he writes

and then **part (b)**

How does Shakespeare present Juliet's courage 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

- Juliet's feelings about Paris, Romeo, and the dangers she is willing to face
- reasons for her feelings

A02

- Comment on Shakespeare's use of language to show Juliet's feelings
- Reference to themes/ideas: marriage, chastity, honour

Part (b)

A01

- Appropriate details of Juliet's' attitudes/responses to events/situations/other

A02

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

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

06 Answer Part (a) and Part (b).

Part (a)

How does Shakespeare present Romeo's feelings about Juliet and about death in the following extract from Act 5 Scene 3?

Write about:

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

and then Part (b)

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

(30 marks)

Indicative content

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

Part (a)

A01

- Romeo's feelings about Juliet, destiny and death
- reasons for his feelings

A02

- Comment on Shakespeare's use of language to show Romeo's feelings
- Reference to themes/ideas: love and death

Part (b)

A01

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

A02

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

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

07 Answer Part (a) and Part (b).

Part (a)

How does Shakespeare present different feelings in this extract from Act 1 Scene 5?

Write about

- Olivia's feelings about Orsino and his feelings for her
- Viola's feelings about love
- how Shakespeare shows these feelings by the ways he writes.

and then part (b)

How does Shakespeare present a character's thoughts about love 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)

A01

- Explanation of Olivia's listing of Orsino's qualities but dismissing his love outright contrasting strongly with Viola's passionate, poetic declaration
- Orsino's feelings for Olivia

A02

- Comment on Shakespeare's use of language to portray love
- Reference to themes/ideas: Orsino's love for Olivia is not genuine – it is idealised; Viola is in the painful situation of delivering Orsino's message of love to another woman when she is in love with him; and Olivia is about to fall in love with Viola – creating irony

Part (b)

A01

- Explanation of how a character shows love
- Appropriate details of characters' attitude, situation, feeling about others

A02

- Comment on Shakespeare's craft and purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love

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

08 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare make the following extract from Act 3 Scene 4 amusing?

Write about

- what Malvolio says and does
- Olivia's reaction to Malvolio's behaviour
- how Shakespeare makes this extract amusing by the ways he writes.

and then part (b)

Show how Shakespeare makes **another** part of the play amusing.

(30 marks)

Indicative content

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

Part (a)

A01

- The trick played on Malvolio by Maria so that he believes Olivia has sent him a letter declaring her love and requesting such strange behaviour
- Malvolio's many references to the letter
- Olivia's bewilderment

A02

- Comment on Shakespeare's craft and purpose: appreciation of the dramatic irony – Maria is the only character on stage who is aware of what's happening; visual humour of the stockings, the inane smiling and kissing his hand; Malvolio's misunderstanding of 'To bed'
- Interpretation/response to themes/ideas: the complete contrast with Malvolio's usual behaviour makes it even more amusing

Part (b)

A01

- Choice of humorous scene/incident and explanation of how Shakespeare makes the audience laugh
- Appropriate details of characters' attitude, situation, mood, feelings

A02

- Comment on Shakespeare's craft and purpose, including development of plot, use of language, dramatic irony and response to theme/ideas e.g. mistaken identity

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

09 Answer Part (a) and Part (b).

Part (a)

How does Shakespeare present the thoughts and feelings of Brutus in the following extract from Act 2 Scene 1?

Write about:

- the thoughts and feelings of Brutus about Caesar and Rome and himself
- how Shakespeare presents these feelings by the ways he writes.

and then part (b)

How does Shakespeare present the thoughts and feelings of Brutus 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 Brutus's feelings (about Caesar) at this point
- Explanation of his feelings

AO2

- Shakespeare's craft and purpose re soliloquy, imagery, sentence patterns
- Appropriate details of Brutus's feelings

Part (b)

AO1

- Interpretation of/ response to his feelings and attitudes in the other 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.

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

10 Answer Part (a) and Part (b).

Part (a)

How does Shakespeare present the argument between Flavius, Murellus and the Cobbler in the following extract from Act 1 Scene1?

Write about:

- what they are disagreeing about
- how Shakespeare presents the argument by the ways he writes.

and then part (b)

How does Shakespeare present another disagreement 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 disagreement and the various characters
- Explanation of their feelings

AO2

- Shakespeare's craft and purpose re mixture of verse and prose, punning, questions and answers, imagery
- Appropriate details of the disagreement

Part (b)

AO1

- Interpretation of/ response to the disagreement in the different scene
- Explanation of this in context

AO2

- Explanation of context of different scene
- Shakespeare's craft and purpose, including staging, development of plot, revelation of character, imagery, verse forms and so on

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

Unit 4F Mark Template: Section B

<p>Mark Band 6</p> <p>21-24 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>6.1 considered/qualified response to ideas/themes 6.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader 6.3 considered/qualified response to contexts 6.4 details linked to interpretation/response</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>5.1 sustained response to ideas/themes/feelings/attitudes 5.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader 5.3 sustained response to contexts 5.4 effective use of details</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>4.1 explained response to ideas/themes/feelings/attitudes 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</p>
<p>Mark Band 3</p> <p>9-12 marks</p>	<p>A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>3.1 supported response to ideas/themes/feelings/attitudes 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)</p>
<p>Mark Band 2</p> <p>5-8 marks</p>	<p>(A01, A02) (A02) (A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>2.1 some clear responses to ideas/themes/feelings/attitudes 2.2 simple identification of method(s) 2.3 some awareness of context 2.4 range of details used</p>
<p>Mark Band 1</p> <p>1-4 marks</p>	<p>(A01, A02) (A02) (A04) (A01)</p>	<p>In response to the task, candidates demonstrate:</p> <p>1.1 simple responses 1.2 reference to writers methods 1.3 simple comment on context 1.4 familiarity with text/reference to some details</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 Lady Catherine in the novel?

Write about:

- what you think about what Lady Catherine says and does
- how Austen makes you feel as you do by the ways she writes.

and then Part (b)

How does Lady Catherine's behaviour reflect 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.

A01

- Response to Lady Catherine's behaviour towards Elizabeth at different points in the novel
- Specific details of what Lady Catherine says and does

A02

- Details and interpretation of Austen's purposes in presenting Lady Catherine
- Details and interpretation of Austen's use of incidents and speech to convey Lady Catherine's attitudes

A04

- Ideas about attitudes to social class and marriage relevant to Lady Catherine's behaviour

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

Part (a)

Do you think Austen presents Elizabeth Bennett as a strong character in *Pride and Prejudice*?

Write about:

- how you respond to what Elizabeth says and does
- how Austen presents her by the ways she writes.

and then Part (b)

How do you think Elizabeth's behaviour 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

A01

- Response to Elizabeth's behaviour towards other characters at different points in the novel
- Specific details of what Elizabeth says and does

A02

- Details and interpretation of Austen's purposes in presenting Elizabeth
- Details and interpretation of Austen's use of incidents and speech to convey Elizabeth's character

A04

- Ideas about the ways that attitudes to social class and marriage affect Elizabeth's behaviour

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

Part (a)

How do you respond to Heathcliff's bitter feelings?

Write about:

- the reasons for his bitterness
- how Brontë presents his bitterness by the ways she writes.

and then Part (b)

Do you think Heathcliff's bitterness is caused in any way by the society he lives in? Give reasons for your response.

(24 marks)

Indicative Content

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

A01

- Response to Heathcliff's feelings and attitudes
- Specific details of events relating to Heathcliff's bitterness

A02

- Details and interpretation of Brontë's purpose in presentation of Heathcliff's attitude
- Details and interpretation of Brontë's use of incidents and speech to present events and character

A04

- Ideas about the society in the novel relevant to Heathcliff's bitterness, or not

14 Answer Part (a) and Part (b)

Part (a)

Which character in *Wuthering Heights* do you like most?

Write about:

- what your chosen character says and does to make you like him or her
- how Brontë presents the character to make you respond in the way you do.

and then Part (b)

How does the society in which the novel is set affect your chosen character?

(24 marks)

Indicative Content

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

A01

- Response to chosen character's behaviour
- Specific details of chosen character's behaviour relevant to like or dislike

A02

- Details and interpretation of Brontë's purpose in presentation of chosen character
- Details and interpretation of Brontë's use of incidents and speech to present character relevant to liking, or not

A04

- Ideas about the society in the novel relevant to chosen character's behaviour

15 Answer Part (a) and Part (b)

Part (a)

How is Pip affected by his expectations?

Write about:

- what his expectations are
- how Dickens shows the effect of these expectations on Pip.

and then Part (b)

How is Pip treated by the society he lives in because of his expectations?

(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 behaviour at different times, e.g. at the forge and in London
- Specific details of the ways the expectations affect him
- Interpretation/response to the nature of Pip's character, and how it changes

A02

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

A04

- Explicit and implicit aspects of social and cultural effects of expectations on Pip and those around him

16 Answer Part (a) and Part (b)

Part (a)

What does Pip learn about prisons and prisoners in *Great Expectations*?

Write about:

- the prisons and prisoners in the novel
- how Dickens presents these prisons and prisoners.

and then Part (b)

What does the presentation of the prisons and prisoners tell you 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

A01

- Aspects of prisons, e.g. of the hulks, the London prison
- Specific details of the prisoners' behaviour, e.g. of Magwitch and Compeyson
- Interpretation/response to the nature of the prisons and/or prisoners

A02

- Authorial craft re use of language, behaviour, dialogue, symbolism, structure
- Differences in presentation of different prisoners

A04

- Explicit and implicit aspects of social and cultural effects of Victorian prison system and society's attitudes

17 Answer Part (a) and Part (b)

Part (a)

How does Hardy present local superstitions in the story *The Withered Arm*?

Write about:

- what the local superstitions shown in the story are
- how Hardy presents these beliefs by the ways he writes.

and then Part (b)

How does Hardy present Wessex customs in **one** other story? What do you learn about the society of the time from **one** of these two tales?

(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 traditional beliefs i.e. witchcraft
- Specific details of the characters' beliefs and their expression
- Interpretation of/ response to beliefs

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of 19th century rural Wessex
- Interpretation of/ response to ideas of beliefs e.g. witchcraft and attitudes to it

Part (b)

AO1

- Response to the other chosen story
- Specific details about beliefs in other chosen story
- Interpretation of/response to beliefs/ characters in other 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 19th century rural Wessex
- Interpretation of/ response to ideas of beliefs e.g. witchcraft and attitudes to it

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

Part (a)

How does Hardy present the relationship between Phyllis and Matthäus in *The Melancholy Hussar of the German Legion*?

Write about:

- what happens in the relationship
- how Hardy presents the characters and their feelings by the ways he writes.

and then Part (b)

How does Hardy present a romantic relationship in **one** other story? How does the society in which one of these stories is set affect what happens in it?

(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 Matthäus's romance in the story
- Specific details of the characters' feelings for and about each other; role of others e.g. Humphrey Gould, its vicissitudes
- Interpretation of/ response to romantic relationship

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of 19th century rural Wessex
- Interpretation of/ response to relationships and their outcomes

Part (b)

AO1

- Response to the chosen story
- Specific details about relationship in chosen story
- Interpretation of/ response to relationships and their outcomes 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 19th century rural Wessex
- Interpretation of/ response to relationships and their outcomes.

19 Answer Part (a) and Part (b)

Part (a)

Write about Muriel and Benjamin in *Animal Farm*.

You should write about:

- what Muriel and Benjamin say and do
- how Orwell presents Muriel and Benjamin by the ways he writes.

and then Part (b)

How do you think Muriel and Benjamin reflect ideas about society?

(24 marks)

Indicative Content

Answers might include some of the following:

AO1

- Response to aspects of the characters of Muriel and Benjamin
- Specific details about Muriel and Benjamin
- Interpretation of/ response to Muriel and Benjamin

AO2

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

AO4

- Explicit/ implicit aspects of Muriel and Benjamin-figures in Russian revolution, and elsewhere
- Interpretation of/ response to ideas of idealism, selfishness, cynicism

20 Answer Part (a) and Part (b)

Part (a)

Old Major's dream for Animal Farm does not come true.

Write about:

- what the dream is
- what goes wrong on the farm
- how Orwell presents things going wrong by the ways that he writes.

and then Part (b)

What do you think Orwell is saying about society by showing the failure of Old Major's dream?
(24 marks)

Indicative content

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

A01

- Although the animals are united at first, the pigs soon emerge as corrupt leaders, taking the milk and eggs – symbolic of their greed
- Most animals do not question what is happening so the corruption goes unchallenged
- Boxer being taken to the knackers shows that the dream will not come true; the animals remain hungry, no animal ever retires,

A02

- The commandments are gradually changed to justify the pigs' excesses, culminating in "All animals are equal but some are more equal than others"
- Napoleon rules by force: training dogs, expelling Squealer, executing dissenters (parallels with Stalin/dictators)
- Orwell writes satirically, using irony to demonstrate that there is little to choose between the pigs and the humans; the pigs become as bad as, if not worse than, their human oppressors

A04

- The dream is one of equality and unity; the reality is one of dictatorship and oppression