



**General Certificate of Secondary Education
June 2013**

English Literature 47104F

(Specification 4710)

**Unit 4: Approaching Shakespeare and the
English Literary Heritage Tier F**

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 question.

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 The Literary Heritage 35% |
| 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

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

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

Part (a)

How do you respond to Macbeth in the following extract from Act 5 Scene 3?

Write about:

- how you respond to what Macbeth says and does
- his attitudes to himself and other people
- how Shakespeare presents Macbeth by the ways he writes.

and then Part (b)

Write about how Shakespeare presents Macbeth behaving differently 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:

Indicative content (a)

AO1

- Response to Macbeth's words, feelings, attitudes, situation, actions
- Details and interpretation of his words and actions, and what they reveal about his state of mind and intentions

AO2

- Comments on Shakespeare's language e.g. use of invective, questions, commands imagery
- Reference to ideas / themes e.g. guilt, responsibility, supernatural elements of play, structure via what has happened to him and what will happen

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 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 Part (a)

How do you respond to Lady Macbeth in the following extract from Act 5 Scene 1?

Write about:

- Lady Macbeth's thoughts and feelings in this extract
- how you respond to Lady Macbeth here
- how Shakespeare presents Lady Macbeth in this extract, by the ways he writes.

and then Part (b)

Write about how Shakespeare presents Lady Macbeth behaving differently 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:

Indicative content (a)**AO1**

- Response to Lady Macbeth's words, feelings, situation
- Details and interpretation of her words and feelings, and what they reveal about her state of mind

AO2

- Comments on Shakespeare's language e.g. use of repetition, imagery
- Reference to ideas / themes e.g. guilt, responsibility, supernatural elements of play, structure via what has happened to Lady Macbeth

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 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.

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

How does Shakespeare present the feelings of Leonato in the following extract from Act Scene 1?

Write about:

- the feelings that Leonato has
- how Shakespeare presents Leonato's feelings by the ways he writes.

and then Part (b)

How does Shakespeare present Leonato's feelings about his daughter, Hero, 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:

Indicative content (a)**AO1**

- Interpretation of/ response to Leonato's feelings about his daughter
- Explanation of his attitudes and opinions

AO2

- Shakespeare's craft and purpose re presentation of Leonato's dialogue e.g. use of verse, imagery
- Appropriate details of Leonato's attitudes

Indicative content (b)**AO1**

- Interpretation of/ response to the father and daughter relationship in another part of the play
- Explanation of this in context

AO2

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

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

Part (a)

How does Shakespeare present the character of Beatrice in the following extract from Act 2 Scene 1?

Write about:

- what Beatrice has to say about men, and what this tells you about her
- how Shakespeare presents Beatrice by the ways he writes.

and then Part (b)

How does Shakespeare present Beatrice 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:

Indicative content (a)

A01

- Interpretation of/ response to Beatrice's feelings
- Explanation of her attitudes and opinions

A02

- Shakespeare's craft and purpose re presentation of Beatrice's speech e.g. use of verse, imagery
- Appropriate details of Beatrice's feelings and attitudes

Indicative content (b)

- Interpretation of/ response to Beatrice 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

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)**

This is the first time that Romeo sees Juliet. What does the following extract from Act 1 Scene 5 show you about Romeo's feelings?

Write about:

- what the extract tells you about Romeo's feelings
- how Shakespeare presents Romeo here by the ways he writes.

and then Part (b)

Write about how Shakespeare presents 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:

Indicative content (a)**AO1**

- Response to Romeo's words, feelings, attitudes
- Details and interpretation of his words, and what they reveal about his state of mind and intentions

AO2

- Comments on Shakespeare's language e.g. use of exclamation, imagery, hyperbole
- Reference to ideas / themes e.g. love, structure via what happens here and later

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 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 Juliet in the following extract from Act 2 Scene 5?

Write about:

- Juliet's feelings and attitudes in this extract
- how Shakespeare presents Juliet here by the ways he writes.

and then Part (b)

Write about how Shakespeare presents Juliet'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:

Indicative content (a)**AO1**

- Response to Juliet's words, feelings, attitudes, situation, actions
- Details and interpretation of her words and actions, and what they reveal about her state of mind and intentions, e.g. anticipation, impatience, love

AO2

- Comments on Shakespeare's language e.g. use of exclamation, imagery
- Reference to ideas / themes e.g. love, youth, structure via what has happened to her and what will happen

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 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)

Write about the character of Olivia in the following extract from Act 1 Scene 5.

You should write about:

- what Olivia says and does
- how Shakespeare presents Olivia by the ways he writes.

and then Part (b)

How does Shakespeare present Olivia 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:

Indicative content (a)

AO1

- Interpretation of/ response to the character of Olivia in this scene
- Explanation of her behaviour in this scene

AO2

- Shakespeare's craft and purpose re imagery, questioning
- Appropriate details of Olivia's character

Indicative content (b)

AO1

- Interpretation of/ response to Olivia 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

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)**

Write about the strange way that Malvolio behaves in the following extract from Act 3 Scene 4.

You should write about:

- the strange things Malvolio says and does
- how Shakespeare presents Malvolio by the ways he writes.

and then Part (b)

How does Shakespeare present a different character behaving strangely 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:

Indicative content (a)**AO1**

- Interpretation of/ response to Malvolio's odd behaviour
- Explanation of the dramatic and interesting aspects of his behaviour

AO2

- Shakespeare's craft and purpose re imagery, verse forms
- Appropriate details of his speech

Indicative content (b)**AO1**

- Interpretation of/ response to the odd behaviour 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

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)

Write about the character of Cassius in the following extract from Act 1 Scene 2.

You should write about:

- the thoughts and feelings of Cassius in this extract
- how Shakespeare presents the thoughts and feelings of Cassius by the ways he writes.

and then Part (b)

How does Shakespeare present Cassius 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:

Indicative content (a)

AO1

Interpretation of/ response to Cassius's feelings and attitudes at this point
Explanation of his feelings

AO2

Shakespeare's craft and purpose re verse forms, imagery, sentence patterns
Appropriate details of Cassius's feelings

Indicative content (b)

AO1

Interpretation of/ response to his feelings and 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

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)**

Write about the ways the conspirators behave in the following extract from Act 2 Scene 1.

You should write about:

- what the conspirators say, and what that tells you about them
- how Shakespeare presents the conspirators by the ways he writes.

and then Part (b)

How does Shakespeare present the conspirators 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:

Indicative content (a)**AO1**

Interpretation of/ response to the conspirators, their feelings/ attitudes and their discussion
Explanation of their feelings and attitudes

AO2

Shakespeare's craft and purpose re characters' idiolects, questions and answers, imagery
Appropriate details of the discussion and relationships

Indicative content (b)**AO1**

Interpretation of/ response to the conspirators 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

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

| | | |
|--------------------------------------|---|--|
| Mark Band 6 21-24 marks | (A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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 |
| Mark Band 5 17-20 marks | (A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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 |
| Mark Band 4 13-16 marks | (A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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 |
| Mark Band 3 9-12 marks | A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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) |
| Mark Band 2 5-8 marks | (A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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 |
| Mark Band 1 1-4 marks | (A01, A02) (A02) (A04) (A01) | In response to the task, candidates demonstrate: 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 |
| 0 marks | | Nothing worthy of credit |

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

Part (a)

Which character in *Pride and Prejudice* do you dislike most?

Write about:

- what this character says and does to make you dislike him or her
- how Austen presents this character to make you feel as you do.

and then Part (b)

How does the society in which your chosen character lives affect him or her?

(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 at different points in the novel relevant to dislike
- Specific details and interpretation of what the character says and does relevant to dislike

A02

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

A04

- Ideas about attitudes to social class and marriage relevant to the character's behaviour.

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

Part (a)

How do you respond to Mr Collins in *Pride and Prejudice*?

Write about:

- what Mr Collins says and does
- what you think about his behaviour
- how Austen presents Mr Collins by the ways she writes.

and then Part (b)

How do you think the society in which Mr Collins lives affects his behaviour?

(24 marks)

Indicative content

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

A01

- Response to Mr Collins's behaviour at different points in the novel
- Specific details and interpretation of what Mr Collins says and does, e.g. his snobbery, his behaviour towards Elizabeth, Charlotte, Lady Catherine

A02

- Details and interpretation of Austen's purposes in presenting Mr Collins and his behaviour
- Details and interpretation of Austen's use of incidents and speech to present Mr Collins' behaviour, e.g. his language, physicality

A04

- Ideas about attitudes to social class and marriage relevant to Mr Collins's behaviour.

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

Part (a)

Write about the ways in which **two** characters respond to Heathcliff.

You should write about:

- what these characters say and do which shows their attitudes to Heathcliff
- how Brontë presents these attitudes by the ways she writes.

and then Part (b)

How is the response of **one** of your chosen characters to Heathcliff affected by 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

- Response to other characters' attitudes at different points in the novel
- Specific details and interpretation of other characters say and do, e.g. words and actions of Cathy, Nellie Dean, Linton, Joseph

A02

- Details and interpretation of Brontë's purposes in presenting other characters' attitudes and their behaviour
- Details and interpretation of Brontë's use of incidents and speech to present other characters' attitudes

A04

- Ideas about attitudes to social class and marriage relevant to other characters' attitudes

14 Answer Part (a) and Part (b)

Part (a)

Read the following extract, which is the first description in the novel of the house *Wuthering Heights*.

Write about:

- what this first description makes you think about the house
- how Brontë presents the house by the ways she writes.

and then Part (b)

How is the house important in the novel?

(24 marks)

Indicative content

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

A01

- Response to what happens in and around the house at different points in the novel
- Specific details and interpretation of what happens in and around the house at different points in the novel, e.g. both its homeliness and its forbidding nature, as reflected in characters perhaps

A02

- Details and interpretation of Brontë's purposes in presenting the house
- Details and interpretation of Brontë's use of description and characters to convey the nature of the house

A04

- Ideas about the importance of the setting to the action and themes of the novel

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

Pip faces many difficult situations in *Great Expectations*. Write about **one** situation which is difficult for him.

You should write about:

- what happens to Pip
- why the situation is difficult
- how Dickens presents Pip in this situation.

and then Part (b)

How does the society in which Pip lives cause some of his difficulties?

(24 marks)

Indicative content

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

A01

- Response to Pip's behaviour in difficult situations, perhaps of different types or at different points in the novel
- Specific details and interpretation of difficult situations, e.g. Orlick's attack, Magwitch's return, Joe's arrival in London

A02

- Details and interpretation of Dickens's purposes in presenting Pip's difficult situations and his response to them, e.g. his snobbery, his embarrassment, the dangers he encounters
- Details and interpretation of Dickens's use of incidents and speech to present Pip's difficulties and his responses to them

A04

- Ideas about attitudes to social class and position relevant to Pip's difficulties

16 Answer Part (a) and Part (b)

Part (a)

Write about **one** of these characters:

Orlick – Uncle Pumblechook – Jaggers

You should write about:

what the character says and does
how Dickens presents your chosen character

and then Part (b)

How does the society in which your chosen character lives affect his behaviour?

(24 marks)

Indicative content

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

A01

- Response to the chosen character's behaviour, perhaps of different types or at different points in the novel
- Specific details and interpretation of what the chosen characters say and do, e.g. Orlick's aggression and jealousy, and why it might be important in the novel

A02

- Details and interpretation of Dickens' purposes in presenting chosen character's behaviour, relevant to importance
- Details and interpretation of Dickens' use of incidents and speech to present chosen characters' behaviour

A04

- Ideas about attitudes to social class and position relevant to chosen character's behaviour

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

How does Hardy make what happens in *The Withered Arm* seem tragic?

Write about:

- what happens to the characters in the story
- how Hardy makes the story seem tragic by the ways he writes.

and then Part (b)

How do the beliefs of people in the society in which this story is set contribute to the tragedy?

(24 marks)

Indicative content

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

Indicative content (a)**AO1**

- Response to sense of tragedy as related to different characters
- Specific details of the characters' feelings/ beliefs and their expression
- Interpretation of/ response to events related to characters

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of relationships and domestic tragedy

Indicative content (b)**AO1**

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

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of relationships and domestic tragedy

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

Write about the relationships in *Tony Kytes, the Arch-Deceiver*.

You should write about:

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

and then Part (b)

How does Hardy present a relationship in a **different** story? How does the society of 'Wessex' affect the relationship in the story you have chosen?

(24 marks)

Indicative content

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

Indicative content (a)**AO1**

- Response to male-female relationships in the story
- Specific details of the characters' feelings for and about each other; role of others e.g. Tony's father
- Interpretation of/ response to romantic or other relationships

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) relationships and their vicissitudes

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to relationships and their outcomes

Indicative content (b)**AO1**

- Response to the chosen story
- Specific details about relationships in chosen story
- Interpretation of/ response to relationships 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 relationships and their outcomes, ideas of respectability, honour, fate

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

Part (a)

Write about old Major's speech in Chapter 1 of *Animal Farm*.

You should write about:

- what old Major says
- how Orwell presents old Major by the ways he writes about him.

and then Part (b)

How does old Major's speech comment 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 aspects of old Major's speech
- Specific details about the speech
- Interpretation of/ response the speech

AO2

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

AO4

- Explicit/ implicit aspects of the speech as it reflects ideas about the Russian revolution, and elsewhere
- Interpretation of/ response to ideas of idealism, rebellion, selflessness and so on

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

Part (a)

How does Orwell try to make the final disappearance of Boxer moving?

Write about:

- what happens to Boxer
- what the pigs and the other animals say and do at this point in the story
- how Orwell presents Boxer's death to make it moving.

and then Part (b)

How does Orwell use the event of Boxer's death to comment 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 aspects of Boxer's disappearance and its importance in the story
- Specific details about Boxer
- Interpretation of/ response to incidents involving Boxer earlier in the novel

AO2

- Orwell's craft in narrative tension, description, characterisation, dialogue and so on to manipulate the reader's response
- Orwell's skill in the creation of Boxer

AO4

- Explicit/ implicit aspects of Boxer's character in the Russian Revolution, and elsewhere
- Interpretation of/ response to ideas of work, idealism, totalitarian control, power