



**General Certificate of Secondary  
Education**

**English Literature 47104H**

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

**H Tier**

**Mark Scheme**

**Post Standardisation**

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 candidates' responses for this examination. Before candidates' 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](http://www.aqa.org.uk)

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## INTRODUCTION

### How to use the mark schemes

Each section of the mark scheme begins with a template, which is the basis for assessment for every question in the section. It is divided into six mark bands, each with a number of bullets. The bullets relate directly to the assessment objectives being tested in the section, and the number of bullets on each assessment objective in the bands reflects the balance of the objectives being tested.

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. If there are six marks in the band, and six bullets, and the response hits four of the six bullets, then the response should be awarded four of the six marks available. If two are missing, but the response hits two bullets in the band above, these count instead, and the response should be given all six marks.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each questions. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

Examiners are required to annotate responses to show how they have arrived at a mark. To aid in this process, each strand in every mark band has been numbered. Band 6 descriptors are numbered 6.1, 6.2, and so on. When you see that a descriptor has been met, simply annotate the number in the margin, which will be quicker than writing it. At the end the summative comment will indicate why the mark is what it is, based on what has been seen and anything else the examiner may wish to add. This process is exemplified in the Standardising scripts.

Each individual question has a list of indicative content, divided into the sort of material candidates might use to respond to each assessment objective tested by the question. It is important to recognise that these are merely examples, however. The candidates may use any material from the texts to exemplify the skills tested. Where literary items appear in the content boxes, they do so generally for the sake of brevity. The candidates do not need to use the terms to gain marks, and the terms attract no marks in themselves.

## Assessment Objectives (AOs)

All specifications in English Literature must require candidates 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:<br/>Approaching Shakespeare and<br/>The Literary Heritage 35%</b> |
|-----|--|
| AO1 | 15%<br>Section A: 10%<br>Section B: 5%                                       |
| AO2 | 15%<br>Section A: 10%<br>Section B: 5%                                       |
| AO3 | This Unit does not test AO3  |
| AO4 | 5%<br>Section A: This section does not test AO4<br>Section B: 5%             |

**Unit 4H Mark Scheme Template: Section A**

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

**01** Answer **both** parts **(a)** and **(b)**.

(a) How does Shakespeare present Lady Macbeth's character in this extract from Act 1 Scene V?

and

(b) How does Shakespeare present a different aspect of her character in another part of the play? (30 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of response to Lady Macbeth's character here
- Explanation of her thoughts and attitudes

**AO2**

- Shakespeare's craft & purpose re imagery, diction, contrast, effect of verse form in presenting Lady Macbeth here
- Appropriate details of ideas about power, ambition, persuasion

**Indicative content (b)**

**AO1**

- Interpretation of response to views about Lady Macbeth in chosen part
- Explanation of different aspects of character here

**AO2**

- Shakespeare's craft and purpose re word choices, effects of sound, imagery, punctuation and sentencing, verse form in chosen part
- Details relevant to ideas featured in chosen part

**02** Answer **both** parts **(a)** and **(b)**.

(a) How does Shakespeare present the relationship between Macbeth and Lady Macbeth in this extract from Act 1 Scene V?

and

(b) How does Shakespeare present a different stage of their relationship in another part of the play? (30 marks)

### **Indicative content**

Answers might include some of the following:

#### **AO1**

- Interpretation of response to relationship here
- Explanation of Lady Macbeth's thoughts and attitudes

#### **AO2**

- Shakespeare's craft & purpose re imagery, diction, effect of verse form in presenting relationship here
- Appropriate details of ideas about power, ambition, persuasion

### **Indicative content (b)**

#### **AO1**

- Interpretation of response to views about relationship in chosen part
- Explanation of different aspect of relationship here

#### **AO2**

- Shakespeare's craft and purpose re word choices, effects of sound, imagery, punctuation and sentencing, verse form to illustrate relationship in chosen part
- Details relevant to ideas featured in chosen part

**03** Answer **both** parts, **(a)** and **(b)**.

**Part (a)**

How does Shakespeare present the thoughts and feelings of Don John in the following extract from Act 1 Scene 3?

**Part (b)**

How does Shakespeare show Don John's thoughts and feelings in another part of the play? (30 marks)

**Indicative content**

Answers might deal with some of the following:

Indicative content (a)

AO1

- Response to context, reasons for anger
- Details of Don John's words, reflecting his state of mind and feelings

AO2

- Appropriate comments on Shakespeare's use of word play, imagery, modes of address, emotive language, contrasts, stage action
- Reference to Shakespeare's portrayal of filial relationship and illegitimacy, relationship to servant, theme of deception

Indicative content (b)

AO1

- Explanation of context and Don John's situation in the play at the point chosen
- Details of his attitudes, feelings about others and responses to situation

AO2

- Shakespeare's craft reflected in diction, word play, imagery, stage action e.g. use of prose and verse

**04** Answer **both** parts, **(a)** and **(b)**.

**Part (a)**

How does Shakespeare convey what other characters think and feel about Hero in this extract from Act 4 Scene 1?

**and**

**Part (b)**

How does Shakespeare show that other characters think and feel differently about Hero in an earlier part of the play? *(30 marks)*

**Indicative content**

Answers might include some of the following:

**Indicative content (a)**

AO1

- Interpretation of /response to context, reasons for anger, duplicity and concern in words and actions of Claudio, Leonato, Beatrice, Benedick and Don John
- Explanation of attitudes to Hero, honour, friendship, fathers and daughters

AO2

- Appropriate details of Shakespeare's language to suggest conflict
- Response to Shakespeare's presentation of betrayal, friendship, creation of sympathy for Hero

**Indicative content (b)**

AO1

- Explanation of context and characters' attitudes in part chosen
- Appropriate details of characters' attitudes and responses to situation

AO2

- Shakespeare's craft reflected in diction, word play, imagery, stage action etc.

**05. Answer both parts (a) and (b).**

(a) How does Shakespeare present ideas about love in the following extract from Act 1 Scene 4?

and

(b) How does Shakespeare present love differently in another part of the play?

(30 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of /response to the views about love expressed here
- Explanation of Romeo and Mercutio's feelings/attitudes

**AO2**

- Shakespeare's craft & purpose re imagery, diction, effect of verse form in presenting ideas about love, interplay of ideas between Romeo and Mercutio
- Appropriate details of ideas of love expressed by Romeo and Mercutio

**Indicative content (b)**

**AO1**

- Interpretation of /response to views about love expressed in chosen part
- Appropriate details relevant to nature of love in chosen part

**AO2**

- Shakespeare's craft and purpose re word choices, effects of sound, imagery, punctuation and sentencing, verse form in chosen part
- Explanation of idea of love as shown in chosen part

**06. Answer both parts (a) and (b).**

- (a) In the following extract from Act 2 Scene 2 how does Shakespeare present the difficulties that Romeo and Juliet face?
- (b) How does Shakespeare present the difficulties they face in another part of the play? (30 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of /response to the difficulties of family and name suggested here
- Explanation of the situation in the text at this point

**AO2**

- Shakespeare's craft & purpose re imagery, diction, effect of verse form in presenting difficulties
- Appropriate details of difficulties of situation faced by Romeo and Juliet

**Indicative content (b)**

**AO1**

- Interpretation of /response to the difficulties suggested in chosen part
- Appropriate details relevant to difficulties suggested in chosen part

**AO2**

- Shakespeare's craft and purpose re word choices, effects of sound, imagery, punctuation and sentencing, verse form in chosen part
- Explanation of nature of difficulties as shown in chosen part

**07.** Answer **both** parts, **(a)** and **(b)**.

**Part (a)** How does Shakespeare convey the thoughts and feelings of Viola in the following extract from Act 2 Scene 2?

and

**Part (b)** How does Shakespeare present Viola's difficulties in a later part of the play? (30 marks)

### **Indicative content**

Answers might include some of the following:

#### **Part (a)**

AO1

- Interpretation of /response to Viola's situation, her disguise and confusion
- Appropriate comments on her attitude, behaviour and state of mind

AO2

- Explanation of Shakespeare's use of language to suggest confusion and strong feeling
- Appropriate comments on ideas/ themes of identity, love and loyalty

#### **Part (b)**

AO1

- Interpretation of /response to Viola's difficulties in chosen part
- Appropriate details relevant to Viola and her relationships in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action etc. in chosen part
- Explanation of Viola's thoughts and feelings about her situation in chosen part

**08. Answer both parts, (a) and (b)**

**Part (a)** How does Shakespeare make the character of Feste the Clown interesting and amusing in the following extract from Act 1 Scene 5?

**Part (b)** How does Shakespeare present Feste differently in another part of the play? (30 marks)

**Indicative content**

Answers might include some of the following:

**Part (a)**

AO1:

- Interpretation of / response to interesting and amusing aspects of Feste in this scene
- Explanation of his attitudes, behaviour and manner causing interest and humour

AO2

- Appropriate comments on Shakespeare's use of word play, imagery and so to convey character and humour
- Explanation of Shakespeare's portrayal of themes of mockery of self-importance, vanity and cynicism/ realism

**Part (b)**

AO1

- Interpretation/ response to Feste's situation in rest of play, with possible reference to darkening mood e.g. mockery of Malvolio
- Appropriate details relevant to Feste in another part of the play

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action (songs/ disguise) etc. in chosen part
- Explanation of Feste's role in the rest of the play

**09. Answer both parts, (a) and (b)**

**Part (a)** How does Shakespeare present the relationship between Brutus and Cassius in the following extract from Act 4 Scene 3?

**and**

**Part (b)** How does Shakespeare presents the relationship between Brutus and another character in the play? (30 marks)

**Indicative content**

Answers might include some of the following:

**Part (a)**

AO1

- Interpretation of /response to thoughts and feelings of Brutus and Cassius in this scene
- Details and interpretation of their attitudes and behaviour towards one another

AO2

- Comments on Shakespeare's use of language to convey their two different characters and attitudes
- Reference to themes of moral rectitude, ambition and friendship

**Part (b)**

AO1

- Interpretation of /response to character, situation, mood and theme, possibly linked to first passage, showing consistency of attitudes

AO2

- Details and interpretation of Shakespeare's craft and purpose, including changes in plot and character, with comments on use of language and dramatic devices e.g. responses to assassination, plans for battle

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

**Part (a)**

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

**and then Part (b)**

How does Shakespeare present a different side to Antony in another part of the play? (30 marks)

**Indicative content**

Answers might include some of the following:

**Part (a)**

AO1

- Interpretation of response to thoughts and feelings of Antony in this scene
- Explanation of his attitudes and behaviour at this point

AO2

- Appropriate comments on Shakespeare's use of language, diction, modes of address, imagery etc to convey attitude
- Explanation of Shakespeare's portrayal of themes of ambition and friendship

**Part (b)**

AO1

- Interpretation of response to character, situation and mood in chosen scene, possibly linked to first passage, showing different aspects of his character
- Appropriate details relevant to Antony elsewhere in play

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, dramatic devices, changes in plot and character
- Explanation of different aspects of Antony's character e.g. contrast his public reputation with his underlying personal ambition and ruthlessness

### Unit 4H Mark Template: Section B

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

- 11 What is the importance of Mrs Bennet in the novel? How does Austen's presentation of Mrs Bennet reflect the society in which she lives?  
(24 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Aspects of Mrs Bennet's character and behaviour towards family and others
- Specific details of Mrs Bennet's behaviour and attitude to others
- Interpretation of/ response to Mrs Bennet and or/ways others see her, and the sources of her behaviour

**AO2**

- Authorial craft re Austen's use of dialogue/narrative to portray Mrs Bennet
- Differences in presentation at different times in the novel.

**AO4**

- Explicit/implicit aspects of Mrs Bennet's attitudes and behaviour in the context of nineteenth century rural society

- 12 How does Austen present Wickham and Lydia's relationship? How does this relationship portray some of the attitudes of the society shown in *Pride and Prejudice*? (24 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of / response to Wickham, Lydia, their actions and attitudes
- Specific details of their behaviour and the attitudes of others to them, e.g. to their elopement

**AO2**

- Authorial craft re Austen's use of irony/realism/the ways speech and behavioural reveal character and attitudes
- Aspects of ideas about marriage, male/female relationships, sexual indiscretion

**AO4**

- Explicit aspects of relationships in time and place, perhaps related to today
- Interpretation of / response to social/economic/cultural aspects of marriage and sexual indiscretion

- 13 How does Bronte present Heathcliff's anger in the novel? How far is his anger caused by the society in which he lives? (24 marks)

**Indicative content**

Answers might include some of the following:

AO1

- Aspects of anger
- Specific detail of anger, e.g. through characters (Heathcliff/Hindley/Catherine) or plot (marriage/parent relationships)

AO2

- Interpretation of response to Bronte's use of themes to create character and plot Authorial craft re comparison, character, setting, incident, e.g. violent descriptions of brutality

AO4

- Explicit and implicit aspects of contemporary and modern views of anger, and how shaped by society

- 14 How does Bronte present one family relationship in the novel? How is this relationship affected by the society in which the characters live? (24 marks)

**Indicative content**

Answers might include some of the following:

AO1

- Aspects of family relationships, marriage, children, non-traditional family
- Specific detail of positive and negative family relationships, e.g. Lintons/Earnshaws/Nell

AO2

- Interpretation of response to Bronte's portrayal of family relationships
- Authorial craft re setting, characters, realism, incidents, repeated behaviour through time/characters, life and death

AO4

- Explicit and implicit aspects of contemporary views towards family relationships

- 15 How does Dickens present Magwitch at different points in the novel? How is Magwitch's life affected by the society and conditions in which he lives?

(24 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of response to Magwitch and his effect on Pip/reader at different points in the novel
- Specific details of contrasts in behaviour according to part of novel, e.g. his first appearance, his return, the last chapters

**AO2**

- Authorial craft re use of language, behaviour, contrast and dealings with Pip
- Response to author's methods and purposes in the presentation of Magwitch in different part of the novel

**AO4**

- Explicit and implicit aspects of conditions in the hulks/in prison
- Attitudes to Magwitch as inferior member of society as evidenced through Pip and others

- 16 How does Dickens show Pip learning about life in two episodes from *Great Expectations*? What does Pip learn about the society in which he lives?  
(24 marks)

**Indicative content**

Answers might include some of the following:

**AO1**

- Interpretation of response to Pip's actions and behaviour, and changing ideas about himself and those around him
- Specific details of what happens as part of learning

**AO2**

- Authorial craft re presentation of character, incident and learning e.g. his changing views of Magwitch
- Details of ideas about life and relationships which develop through Pip's narration

**AO4**

- Explicit and implicit aspects of nineteenth century society in London and elsewhere

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

**Part (a)**

How much sympathy do you feel for the characters in the story 'The Withered Arm'? How does the society in which the characters live affect them?

**and then Part (b)**

What methods does Hardy use to create sympathy for a character in **one** other story? (24 marks)

**Indicative content**

Answers might include some of the following:

Part (a)

AO1

- Response to tragic aspects eg Rhoda's illness and demise
- Specific details about Lodge, Rhoda, Gertrude and their relationships
- Interpretation of response to how other characters view the central story

AO2

- Hardy's craft in characterisation, narrative, dialogue to portray attitudes and behaviour
- Hardy's skilful and subtle conveying of sense of impending tragedy

AO4

- Explicit/implicit aspects of the story in the context of nineteenth century rural 'Wessex'
- Interpretation/ response to ideas of sexual transgression/ jealousy/ male dominance and female subservience

Part (b)

AO1

- Response to the chosen story
- Specific details about the characters in the other story.
- Interpretation of response to the character in the other story

AO2

- Hardy's craft in characterisation, narrative, dialogue to portray attitudes 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 nineteenth century rural 'Wessex'
- Interpretation/ response to ideas about class relationships/ importance of religion

18. How does Hardy portray country life in 'Absent-mindedness in a Parish Choir' and **one** other story? How does each story reflect the society Hardy describes? (24 marks)

**Indicative content**

Answers might include some of the following:

AO1

- Response to the story e.g. the odd events in the church
- Specific details about the 'choir', the Squire's response, the other characters, the setting and time of year
- Interpretation of response to the choir's misdemeanour

AO2

- Hardy's craft in characterisation, narrative, dialogue to portray attitudes 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 nineteenth century rural 'Wessex'
- Interpretation of / response to ideas about class relationships/ importance of religion/ importance of music to Hardy and the community

- 19 How does Orwell create different impressions of Napoleon? What does Napoleon's behaviour tell about leadership in society?

(24 marks)

**Indicative content**

Answers might include the following:

**AO1**

- Response to Napoleon's words and actions e.g. rivalry with Snowball, training the puppies
- Specific details of his power and growing influence over others
- Interpretation of response to how other characters see him and his importance in the novel

**AO2**

- Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour
- His importance as a representation of a certain kind of behaviour

**AO4**

- Explicit/ implicit importance of Napoleon/ Stalin figure in Russian Revolution
- Ideas about power, status and class divisions and control in post-revolutionary Russia

- 20 How does Orwell show ways in which the animals' rebellion changes from good to bad? How do these changes reflect ideas about society? (24 marks)

**Indicative content**

Answers might include the following:

**AO1**

- Response to origins of rebellion, through development, to final decline of revolutionary ideal
- Specific details of narrative and character e.g. windmill, Boxer's demise
- Interpretation of / response to how different animals react

**AO2**

- Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour
- Aspects of ideas about comradeship, friendship, power

**AO4**

- Explicit/ implicit importance of Russian Revolutionary example
- Ideas about power, status and class divisions and control in post-revolutionary Russia