



**General Certificate of Secondary Education
June 2013**

English Literature

47104H

(Specification 4710)

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

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.

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INTRODUCTION

How to use the mark schemes

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

A mark is reached by deciding how many bullets in a particular band are met, on the basis of what is seen as the response is read. If all the bullets in a band are met, and none in the band above then the response would get the top mark in the band. There is the same number of marks in each band as there are bullets. If there are five marks in a band and a response hits four of the five bullets, then the response should be awarded four of the five marks available. If one is missing, but the response hits one bullet in the band above, this counts instead, and the response should be given all marks. Sometimes a response may fail to cover one of the strands at all. If, for example, a candidate covers all of the descriptors in Band 3 except one that would suggest a mark of 14 (if there were 5 marks per band), but if the same bullet is not met in Band 1 or Band 2 this would mean that two more bullets (or marks) are lost, resulting in a mark of 12.

Where questions are divided into two parts, (a) and (b), the mark schemes are holistic – i.e. the responses are assessed as a whole, and achievement can be found in either of the parts. There is no requirement for balance between the two parts, but guidance about the amount in each is given in the indicative content for each 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 4H Mark Scheme Template: Section A

Mark Band 6 26-30 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 6.1 insightful exploratory response to task 6.2 insightful exploratory response to text 6.3 close analysis of detail to support interpretation 6.4 evaluation of Shakespeare's uses of language and/or structure and/or form and effects on audience 6.5 convincing/imaginative interpretation of ideas/themes
Mark Band 5 21-25 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 5.1 exploratory response to task 5.2 exploratory response to text 5.3 analytical use of detail to support interpretation 5.4 analysis of Shakespeare's uses of language and/or structure and/or form and effects on audience 5.5 exploration of ideas/themes
Mark Band 4 16-20 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 4.1 considered/qualified response to task 4.2 considered/qualified response to text 4.3 details linked to interpretation 4.4 appreciation/consideration of Shakespeare's uses of language and/or structure and/or form and effects on audience 4.5 thoughtful consideration of ideas/themes
Mark Band 3 11-15 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 3.1 sustained response to elements of task 3.2 sustained response to elements of text 3.3 effective use of details to support interpretation 3.4 explanation of effect(s) of Shakespeare's uses of language and/or structure and/or form and effects on audience 3.5 understanding of ideas/themes/feelings/attitudes
Mark Band 2 6-10	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 2.1 explained response to element(s) of task 2.2 explained response to element(s) of text 2.3 details used to support a range of comments 2.4 identification of effect(s) of Shakespeare's choices of language and/or structure and/or form intended/achieved 2.5 awareness of ideas/themes/feelings/attitudes
Mark Band 1 1-5 marks	<i>(A01, A02)</i> <i>(A01)</i> <i>(A01)</i> <i>(A02)</i> <i>(A02)</i>	In response to the task, candidates demonstrate: 1.1 supported response to task 1.2 supported response to text 1.3 comment(s) on detail(s) 1.4 awareness of writer making choice(s) of language and/or structure and/or form 1.5 generalisation(s) about ideas/themes/feelings/attitudes
0 marks		Nothing worthy of credit

01 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present Macbeth in the following extract from Act 5 Scene 3?

and then Part (b)

How does Shakespeare present Macbeth 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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

02 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present Lady Macbeth in the following extract from Act 5 Scene 1?

and then Part (b)

How does Shakespeare present 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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

How does Shakespeare present the feelings of Leonato in the following extract from Act 5 Scene 1?

and then Part (b)

How does Shakespeare present Leonato's feelings about his daughter 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 e.g. 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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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?

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)

A01

- Interpretation of/ response to Beatrice in another part of the play
- Explanation of this in context

A02

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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

How does Shakespeare present Romeo and his view of Juliet in the following extract from Act 1 Scene 5?

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:

Indicative content (a)

AO1

- Response to Romeo's words, feelings, attitudes and what they reveal/ suggest about Juliet, and/ or his view of her
- Details and interpretation of his words, and what they reveal about his state of mind and intentions, and about Juliet

AO2

- Comments on Shakespeare's language e.g. use of simile, exclamation, imagery
- 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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

How does Shakespeare present Juliet's attitude to love in the following extract from Act 2 Scene 5?

and then Part (b)

How does Shakespeare present love 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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

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

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

Students should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

How does Shakespeare present Malvolio behaving strangely in the following extract from Act 3 Scene 4?

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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

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

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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

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

Part (a)

How does Shakespeare present the conspirators in the following extract from Act 2 Scene 1?

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

Candidates should deal with both parts of the question. To achieve a mark in band 4 or higher, students should offer a substantial treatment of both parts.

Unit 4H Mark Template: Section B

Mark Band 6 21-24 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 6.1 insightful exploratory response to ideas/themes 6.2 evaluation of writer's uses of language and/or structure and/or form and effects on reader 6.3 insightful exploratory response to contexts 6.4 close analysis of detail
Mark Band 5 17-20 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 5.1 exploratory response to ideas/themes 5.2 analysis of writer's uses of language and/or structure and/or form and effects on reader 5.3 exploratory response to contexts 5.4 analytical use of detail
Mark Band 4 13-16 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 4.1 considered/qualified response to ideas/themes 4.2 appreciation/consideration of writer's uses of language and/or structure and/or form and effects on reader 4.3 considered/qualified response to contexts 4.4 details linked to interpretation/response
Mark Band 3 9-12 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 3.1 sustained response to ideas/themes/feelings/attitudes 3.2 explanation of effect(s) of writer's uses of language and/or structure and/or form and effects on reader 3.3 sustained response to contexts 3.4 effective use of details
Mark Band 2 5-8 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 2.1 explained response to ideas/themes/feelings/attitudes 2.2 identification of effect(s) of writer's choices of language and/or structure and/or form intended/achieved 2.3 explained response to contexts 2.4 details used to support a range of comments
Mark Band 1 1-4 marks	(A01, A02) (A02) (A04) (A01)	In response to the task, candidates demonstrate: 1.1 supported response to ideas/themes/feelings/attitudes 1.2 awareness of writer making choice(s) of language and/or structure and/or form 1.3 supported response to contexts 1.4 comment(s) on detail(s)
0 marks		Nothing worthy of credit

- 11 Which character's behaviour in *Pride and Prejudice* is most affected by the society in which the novel is set, do you think? How does Austen present 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 at different points in the novel
- Specific details and interpretation of what the character says and does

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** How do money and social position affect Mr.Collins? How does Austen present the character of Mr.Collins 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 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's behaviour, e.g. his language, physicality

A04

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

- 13 How are the attitudes of other characters to Heathcliff affected by the society in which *Wuthering Heights* is set? How does Brontë present these attitudes?

(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 relevant to other characters' attitudes

- 14 How does Brontë present the house, Wuthering Heights, and what is its importance 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. How does Dickens present Pip's responses to the difficulties he faces in *Great Expectations*? How far is the society he lives in responsible for 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 difficulties, perhaps of different types or at different points in the novel
- Specific details and interpretation of his difficulties, 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 difficulties 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** Choose **two** characters other than Pip. How does Dickens present their importance in Pip's story, and how does the society in which the novel is set affect their 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 characters' 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's purposes in presenting chosen characters' behaviour, relevant to importance
- Details and interpretation of Dickens's use of incidents and speech to present chosen characters' behaviour

A04

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

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

How does Hardy create a sense of tragedy in *The Withered Arm*?

and then Part (b)

How does Hardy create a sense of tragedy in a **different** story? How do the beliefs of people in the society of 'Wessex' contribute to the tragedy in **one** of these stories?

(24 marks)

Indicative content

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

Indicative content (a)**A01**

- 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

A02

- 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

A04

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

Indicative content (b)**A01**

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

A02

- 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

A04

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

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

How does Hardy present the relationships between Tony and the young women in *Tony Kytes, the Arch-Deceiver*?

and then Part (b)

How does Hardy present a relationship in a **different** story? How does the society of 'Wessex' affect the relationship in **either** of the stories you have written about?

(24 marks)

Indicative content

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

Indicative content (a)**A01**

- Response to Tony and his relationship with the young women in the story
- Specific details of Tony and the young women's feelings for and about each other; role of others e.g. Tony's father
- Interpretation of/ response to romantic or other relationships

A02

- 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

A04

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

Indicative content (b)**A01**

- Response to the chosen story
- Specific details about relationships in chosen story

A02

- 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

A04

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

- 19 How does Orwell present the importance of old Major's speech in Chapter 1 of *Animal Farm*? How does Orwell use this speech to reflect ideas about society?

(24 marks)

Indicative content

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

A01

- Response to aspects of old Major's speech
- Specific details about the speech
- Interpretation of/ response to the speech

A02

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

A04

- 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** How does Orwell make the final disappearance of Boxer moving? How does Orwell use this event to comment on society?

(24 marks)

Indicative content

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

A01

- 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

A02

- 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

A04

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