
GCSE

English Literature

Unit 4 Approaching Shakespeare and the English Literary Heritage
Mark scheme

97104F
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Version/Stage: v1.0 Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from aqa.org.uk

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%

4F Mark Scheme Template Section A

Question response (AO1, AO2)	1 simple	2 some clear	3 supported	4 explained	5 sustained	6 considered/ qualified
Response (AO1)	1 simple	2 some clear	3 supported	4 explained	5 sustained	6 considered/ qualified
Details, use of (AO1)	1 reference to	2 range	3 comment(s) on	4 support range of comments	5 effective use	6 linked to interpretation
Writer's effects (AO2)	1 reference to	2 simple identification of method	3 awareness of choice(s)	4 identification of effect(s)	5 explanation of effect(s)	6 appreciation/consideration of effect
Meanings (AO2)	1 simple statement of	2 some range explicit	3 generalisation	4 awareness of ideas/themes	5 understanding of ideas/themes	6 thoughtful consideration

Explanation of descriptors

Question response

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

Q1 Simple, basic response to something suggested by the terms of the task

Q2 Clear response to something in a way that's relevant to the task – not supported, but clear and sensible

Q3 supported is a response to something suggested by the terms of the task, made by referring to a detail from it, which might or might not be in the form of a quotation.

Q4 Explained response is a response to something suggested by the terms of the task – they explain it, perhaps using 'because' or 'as', though it could be implicit. It's what they think and what makes them think it.

Q5 Sustained response to task is likely to be a response that focuses on the task throughout, without becoming considered/developed. As below, this may be best decided summatively.

Q6 considered/qualified The whole response to the question is characterised by looking at more than one meaning, alternatives, or developing. They are starting to think.

Response

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

R1 Simple, basic response to something in the text.

R2 Clear response to something in the text – not supported, but clear and sensible. You can follow what they mean

R3 supported Supported response is telling you what they think about something in the text by referring to a detail from it, which might or might not be in the form of a quotation.

R4 explained is a response to something in the text – they explain it, perhaps using 'because' or 'as', though it could be implicit. It's what they think and what makes them think it.

R5 sustained does not have to refer to the whole response to the text, and is more likely to be an extended paragraph, which might start with a comment, supported, then an explanation, perhaps with further comments and details in the rest of the paragraph. The annotation ‘by now’ is useful in this strand, at this level and higher.

R6 considered/qualified Element(s) of the text are ‘considered’ – so an idea about the text is developed or ‘qualified’. Simply, two ideas might be offered about the same thing.

Details, use of

D1 Reference to two details or quotations

D2 Range of at least three details referred to or used

D3 comment(s) on Provides some comment on the detail(s) used, not just a literal gloss – ‘this shows that’ is typical. One example qualifies.

D4 support range of comments At its simplest there are comments on three or more separate details. There may be several comments on one detail also, though this could qualify for something in a higher band.

D5 Effective use of details – often it can be embedded, but that’s not a rule. They might use a quote really well. They might have chosen just the right bit to demonstrate.

D6 linked to interpretation They are often putting their interpretation first then using the details to exemplify what they mean. They will link the detail to ideas about the text or to writer’s technique and purpose.

Writer’s effects

W1 ‘reference to’ rather than ‘identification’ – ‘Shakespeare uses language’; ‘Austen makes him nasty’

W2 A method is identified, such as foreshadowing or a metaphor, without support or identification of effect

W3 awareness of choice(s) They show awareness of a device, such as foreshadowing, and give an example, but don’t identify or explain effect on the reader.

W4 identification of effect(s) They identify the effect of a writer’s choice or device, but don’t explain what effect it has. Can be language (words) **or** structure **or** form. They only need to identify the effect of one detail in this band.

W5 explanation of effect(s) they explain the effect of a writer’s choice or device. They don’t have to demonstrate the skill more than once.

W6 appreciation/consideration of effect They suggest two possible effects of a writer’s choice or device, or two alternative readings of it.

Meanings

M1 At least one **simple statement** about somebody or something in the text

M2 Some range of explicit meanings. At least three surface, literal meanings given (rather than comments)

M3 generalisation generalised comment about an idea in the text, which might be in the form of comment about a character or a character’s attitude or feelings.

M4 awareness of ideas/themes This is more specific than M1, though it may be more about feelings and attitudes than themes and ideas, depending on the text, perhaps.

M5 understanding of ideas/themes They say something that means ‘they’ve got it’ – it will be more than feelings / attitudes. They will start thinking more about themes and ideas than feelings and attitudes at this level. Starting to think more in terms of abstract nouns such as ‘guilt’ etc in this band. It’s ‘this is what it means’.

M6 thoughtful consideration Thoughts about an idea or theme in the text are developed, or looked at in another way.

Section A*Question 1***0 1 Part (a)**

In the following extract from Act 4 Scene 3, Macduff has just been told of the murder of his wife and children. Write about Macduff in this extract .

You should write about:

- Macduff's character, as shown in this extract
- how Shakespeare presents Macduff's character in this extract by the ways he writes.

and then Part (b)

How do you think Macduff and his family are important in the play as a whole?

[30 marks]

Indicative content

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

Part (a)

AO1

- Macduff values wife/children
- Macduff aware of his own sins
- Macduff has different view of 'man' to Malcolm
- Macduff determined to kill Macbeth

AO2

- references to good and evil, eg 'heavens', 'gentle', 'sinful'
- references to emotions eg 'must also feel it' and weeping
- references to men and women balanced 'I must also feel it like a man', 'I could play the woman with my eyes'

Part (b)

AO1

- murder of family a measure of Macbeth's evil
- Macduff kills Macbeth
- Macduff fulfils the witches' prophecies

AO2

- Macduff family a symbol of innocence
- Macduff is the 'bloody child' foreshadowed by the prophecies.

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

Question 2

0 2 Part (a)

What does the following extract from Act 5 Scene 5 tell you about the thoughts and feelings of Macbeth at this point in the play?

You should write about:

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

and then Part (b)

How are Macbeth's thoughts and feelings in this extract a result of what has happened to him in the rest of the play?

[30 marks]

Indicative content

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

Part (a)

AO1

- Macbeth no longer feels afraid of loud noises
- Macbeth is no longer horrified by murder or nasty things
- Macbeth does not seem to regret the Queen's death
- Macbeth does not see the point of life

AO2

- language to suggest horrible things, eg 'direness', 'dismal', 'slaughterous'
- use of senses, eg 'I have supped full', 'I have forgot the taste of fears'
- elegiac tone created by repetition and polysyndeton
- personification of life

Part (b)

AO1

- murders of Duncan and others have made him immune to horror
- he has gone too far to feel regret
- his exploits in the battles have dulled his senses
- he has become distanced from Lady Macbeth, so that he reacts indifferently to her death

AO2

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

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.

Question 3

0 3 Part (a)

How does Shakespeare present Don Pedro's feelings and attitudes in the following extract from Act 2 Scene 1?

Write about:

- Don Pedro's feelings and attitudes
- how his feelings and attitudes are presented.

and then Part (b)

How does Shakespeare present a **different** side to Don Pedro in **another** part of the play?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to Don Pedro's feelings and attitudes
- explanation of his attitudes and opinions

AO2

- Shakespeare's craft and purpose re presentation of Don Pedro's dialogue eg. use of verse, imagery,
- appropriate details of Don Pedro's feelings and attitudes

Part (b)

AO1

- interpretation of/ response to his feelings and attitudes in another part of the play
- 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.

Question 4

0 4 Part (a)

How does Shakespeare make the following extract from Act 3 Scene 5 interesting and amusing?

Write about what is interesting and amusing about:

- the characters in the extract
- the language used by the characters.

and then Part (b)

How does Shakespeare make a **different** scene involving Dogberry amusing?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to the character of Dogberry
- explanation of his attitudes and opinions

AO2

- Shakespeare's craft and purpose re presentation of Dogberry's speech eg use of verse, imagery
- appropriate details of Dogberry's feelings and attitudes

Part (b)

AO1

- interpretation of/ response to Dogberry 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.

Question 5

0	5
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Part (a)

How does Shakespeare present Juliet's feelings in the following extract from Act 3 Scene 2?

Write about:

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

and then Part (b)

Write about how Shakespeare presents Juliet's feelings for Romeo in a **different** part of the play.

[30 marks]

Indicative content

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

Part (a)

AO1

- Juliet thinks Romeo is beautiful
- she is eager to be 'enjoyed' by Romeo
- she is 'impatient' for the night

AO2

- personification of night as 'loving', 'gentle'
- commands, eg 'Give me ...'
- Romeo compared to 'stars' to improve Heaven
- metaphors of love as 'mansion', herself as a possession
- simile of herself as an impatient child

Part (b)

AO1

- early feelings – love at first sight
- uncertainty
- feelings in balcony scene
- strength shown by her death
- defiance of parents

AO2

- other metaphors – 'pilgrims' etc.
- words to Nurse
- eagerness shown through 'Gallop apace'
- imagery of fear before she takes poison.

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.

Question 6

0 6 Part (a)

How does Shakespeare present the feelings of Juliet and the Nurse in the following extract from Act 3 Scene 5, when Juliet has just been told that she must marry Paris?

Write about:

- what the feelings of Juliet and the Nurse are
- how Shakespeare presents their feelings by the ways he writes.

and then Part (b)

Write about the ways that Shakespeare presents the relationship between Juliet and the Nurse in a **different** part of the play.

[30 marks]

Indicative content

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

Part (a)

AO1

- Juliet does not want to marry Paris
- she wants advice/help from Nurse
- Nurse is practical, balancing Romeo and Paris

AO2

- Juliet plays with husband/faith/heaven, picked up by Nurse
- personification of heaven playing tricks
- impact of short line and exclamation in Nurse's view of Paris
- contrasting metaphors of Paris as eagle, Romeo as dishclout

Part (b)

AO1

- Nurse playing with Juliet's impatience re news of Romeo
- Nurse as Juliet's partner in deception re Romeo in chamber
- Nurse as messenger for Juliet
- Nurse defending Juliet against her father's wrath

AO2

- details of Shakespeare's craft and purpose, including character development, with comments on Shakespeare's use of language and dramatic devices
- awareness of feelings and attitudes of Juliet and Nurse, with comments on Shakespeare's use of language and dramatic devices.

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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.

Question 7

0 7 Part (a)

How does Shakespeare present the thoughts and feelings of Olivia and Viola in the following extract from Act 1 Scene 5?

Write about:

- the thoughts and feelings of Olivia and Viola
- how Shakespeare presents their thoughts and feelings by the ways he writes.

and then Part (b)

How does Shakespeare present the thoughts and feelings of Olivia and Viola when they are together in a **different** part of the play?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to Olivia and Viola (in disguise)
- explanation of the thoughts and feelings in the scene

AO2

- Shakespeare's craft and purpose re imagery, questioning, verse forms
- appropriate details of characters' responses

Part (b)

AO1

- interpretation of/ response to the dramatic qualities of the chosen scene
- explanation of these in context

AO2

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

• **To achieve a mark in band 3 or higher, students should deal with both parts of the question. To achieve a mark in band 6, students should offer a substantial treatment of both parts.**

Question 8

0 8 Part (a)

How does Shakespeare present the attitudes and feelings of Feste and Malvolio in this extract from Act 4 Scene 2?

Write about:

- the attitudes and feelings of Feste and Malvolio in the extract
- how Shakespeare presents these attitudes and feelings by the ways he writes.

and then Part (b)

How does Shakespeare present Feste in **another** part of the play?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to the different attitudes and feelings of Malvolio and Feste
- explanation of the dramatic situation here

AO2

- Shakespeare's craft and purpose re imagery, questioning, use of prose
- appropriate details of characters' exchanges

Part (b)

AO1

- interpretation of/ response to Feste 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, students should deal with both parts of the question. To achieve a mark in band 6, students should offer a substantial treatment of both parts.

Question 9

0 9 Part (a)

How does Shakespeare present the attitudes of Antony and Octavius to Brutus in this extract from Act 5 Scene 5?

Write about:

- the attitudes to Brutus which they express in the passage
- how Shakespeare presents these attitudes by the ways he writes.

and then Part (b)

How does Shakespeare present Antony's attitudes to Brutus in a **different** part of the play?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to Antony's and Octavius' attitudes (to Brutus) at this point
- explanation of their attitudes

AO2

- Shakespeare's craft and purpose re dialogue, imagery, sentence patterns
- appropriate details of Antony's and Octavius' attitudes

Part (b)

AO1

- interpretation of/ response to his attitudes in the chosen scene
- explanation of this in context

AO2

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

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

Question 10

1	0
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Part (a)

How does Shakespeare make the questioning of Cinna the Poet tense and dramatic in the following extract from Act 3 Scene 3?

Write about:

- why you think the situation is tense
- how Shakespeare makes the questioning dramatic by the ways he writes.

and then Part (b)

How does Shakespeare make a **different** scene in the play tense and dramatic?

[30 marks]

Indicative content

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

Part (a)

AO1

- interpretation of/ response to the and the various characters
- explanation of drama and excitement

AO2

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

Part (b)

AO1

- interpretation of/ response to the drama and excitement in the chosen scene
- explanation of these in context

AO2

- explanation of context of chosen scene
- Shakespeare's craft and purpose, including staging

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

Section B*Question 11*

1	1
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Part (a)

How do you respond to Wickham in *Pride and Prejudice*, and how does Austen make you respond by the ways she writes?

You should write about:

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

and then Part (b)

How do Wickham's attitudes and behaviour reflect the society he lives in?

[24 marks]

Indicative content

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

AO1

- response to Wickham's behaviour towards other characters eg Lydia/Darcy
- specific details of what Wickham says and does at various times

AO2

- details and interpretation of Austen's purposes in presenting Wickham
- details and interpretation of Austen's use of incidents and speech to convey Wickham's attitudes

AO4

- ideas about attitudes to social class, money and marriage relevant to Wickham's behaviour.

Question 12

1	2
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Part (a)

Which character in *Pride and Prejudice* do you think is the most snobbish?

Write about:

- What your chosen character says and does that is snobbish
- How your character's behaviour reflects the society in the novel.

Part (b)

How does Austen present your chosen character to make them seem snobbish by the ways she writes?

[24 marks]

Indicative content

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

AO1

- response to a character's degree of snobbish, eg Lady Catherine, Mrs Bennett, Mr Collins
- specific details of the snobbish attitudes and behaviour of chosen character

AO2

- details and interpretation of Austen's purpose in presentation of the snobbish character
- details and interpretation of Austen's use of incidents and speech to present the snobbish character

AO4

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

Question 13

1	3
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Part (a)

How do you respond to *Wuthering Heights* as a tragic story?

Write about:

- what you think is tragic in the story
- how Brontë makes the story seem tragic by the ways she writes.

and then Part (b)

Do you think the tragedy is caused in any way by the society in which the story is set?

[24 marks]

Indicative content

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

AO1

- response to the events of the story as tragic or not, eg to Heathcliff's death
- specific details of the events selected relevant to tragedy

AO2

- details and interpretation of Brontë's purpose in creating tragedy through the events selected
- details and interpretation of Brontë's use of incidents and speech to suggest tragedy

AO4

- ideas about society relevant to tragic circumstances, eg attitudes to class and place.

Question 14

1	4
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Part (a)

How do you respond to the character of Joseph in *Wuthering Heights*?

Write about:

- what Joseph says and does
- how Brontë presents Joseph to make you respond in the way you do.

and then Part (b)

How is Joseph's character 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:

AO1

- response to Joseph's behaviour, eg his treatment of Catherine
- specific details of Joseph's behaviour relevant to response to him

AO2

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

AO4

- ideas about the society in the novel relevant to Joseph's job and his speech and behaviour, eg place, class, religion.

Question 15

1	5
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Part (a)

How does Dickens show that Pip at the end of the novel is different from the Pip who arrives in London?

Write about:

- how Pip has changed
- how Dickens shows the changes in Pip.

and then Part (b)

What do the changes in Pip tell you about London society at the time the novel is set?

[24 marks]**Indicative content**

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

AO1

- response to Pip's behaviour and relationships relevant to change
- specific details of Pip's behaviour and attitudes relevant to change

AO2

- details and interpretation of Dickens' purpose in presentation of change in Pip
- details and interpretation of Dickens' use of description, incidents and speech to present character relevant to change

AO4

- ideas about the society in London in the novel relevant to change in Pip.

Question 16

1	6
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Part (a)

Write about **two** occasions in the novel when Dickens shows Pip being unhappy.

You should write about:

- what makes Pip unhappy at these times
- how Dickens shows Pip's unhappiness by the ways he writes.

and then Part (b)

How is Pip's unhappiness affected by the society he lives in?

[24 marks]

Indicative content

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

AO1

- response to Pip's happiness on the chosen occasions
- specific details of the chosen occasions relevant to Pip's happiness

AO2

- details and interpretation of Dickens' purpose in presentation of Pip's happiness on chosen occasions
- details and interpretation of Dickens' use of description, incidents and speech to present Pip's happiness

AO4

- ideas about the society the novel is set in, relevant to Pip's happiness.

Question 17

1 7 Part (a)

How does Hardy present the character of Lizzy Newberry in 'The Distracted Preacher'?

Write about:

- what you learn about the character of Lizzy Newbury
- how Hardy presents Lizzy Newbury by the ways he writes.

and then Part (b)

How does Hardy present a female character in **one** other story?
What do you learn about the society of the time from the ways Hardy presents one of these women?

[24 marks]**Indicative content**

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

Part (a)

AO1

- Response to Lizzie ie her mysteriousness
- Specific details of her character, actions and beliefs
- Interpretation of/ response to Lizzie

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to ideas of beliefs eg women's traditional role and attitudes to it

Part (b)

AO1

- Response to the chosen story
- Specific details about female in chosen story
- Interpretation of/ response to character 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 beliefs eg. traditional role of women and attitudes to it.

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

Question 18

1 8 Part (a)

How does Hardy present the character of Randolph in ‘The Son’s Veto’?

Write about:

- what Randolph is like
- how Hardy presents Randolph by the ways he writes.

and then Part (b)

How does Hardy present a male character in **one** other story?
What do you learn about the society of the time from the ways Hardy presents **one** of these men?

[24 marks]**Indicative content**

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

Part (a)

AO1

- response to Randolph’s character in the story
- specific details of the character’s behaviour, relationships and beliefs
- interpretation of/ response to his character

AO2

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

AO4

- explicit/ implicit aspects of the story in the context of C19th rural Wessex
- interpretation of/ response to his character and how he behaves eg male attitudes

Part (b)

AO1

- response to the chosen story
- specific details about male character in chosen story
- interpretation of/ response to male character 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 male character eg male attitudes.

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

Question 19

1	9
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Part (a)

How does Orwell present the pigs becoming more powerful than the other animals in *Animal Farm*?

Write about:

- how the pigs become more powerful
- how Orwell presents the pigs becoming more powerful.

and then Part (b)

How does the pigs' increasing power show Orwell's ideas about 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 the pigs' behaviour
- specific details about the pigs and what they do
- interpretation of/ response to the pigs' behaviour

AO2

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

AO4

- explicit/ implicit aspects of the pigs throughout the novel/ in Russian revolution, and elsewhere
- interpretation of/ response to ideas of idealism, selfishness, cynicism.

Question 20

2	0
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Part (a)

How does Orwell present the importance of the Battle of the Cowshed in Chapter 4 of *Animal Farm*?

Write about:

- what happens in the Battle of the Cowshed, and why it is important in the novel
- how Orwell presents the battle.

and then Part (b)

What do you think Orwell is trying to tell us about society in this chapter?

[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 the Battle of the Cowshed's importance in the story
- specific details about the Battle of the Cowshed in the story
- interpretation of/ response to incidents involving the Battle of the Cowshed

AO2

- Orwell's craft in narrative tension, description, characterisation, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in the description of the pigs as increasingly selfish

AO4

- explicit/ implicit aspects of the Battle of the Cowshed in the Russian Revolution, and elsewhere
- interpretation of/ response to ideas of work, idealism, totalitarian control, power.