

GCSE

# ENGLISH LITERATURE

Unit 4 Approaching Shakespeare and the English Literary Heritage  
Mark scheme

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97104H  
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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](http://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

	<b>Unit 4: Approaching Shakespeare and The Literary Heritage 35%</b>
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%

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

<b>Q</b> uestion response (AO1, AO2)	1 supported	2 explained	3 sustained	4 considered/ qualified	5 exploratory	6 insightful exploratory
<b>R</b> esponse (AO1)	1 supported	2 explained	3 sustained	4 considered/ qualified	5 exploratory	6 insightful exploratory
<b>D</b> etails, use of (AO1)	1 comment(s) on	2 support range of comments	3 effective use	4 linked to interpretation	5 analytical use of	6 close analysis of
<b>W</b> riter's effects (AO2)	1 awareness of choice(s)	2 identification of effect(s)	3 explanation of effect(s)	4 appreciation/ consideration of effect	5 analysis of uses of and effect(s)	6 evaluation of uses of and effect(s)
<b>M</b> eanings (AO2)	1 generalisation	2 awareness of ideas/themes	3 understanding of ideas/themes	4 thoughtful consideration	5 exploration of ideas/themes	6 convincing/ imaginative

**4H Mark Scheme Template: Section B**

<b>R</b> esponse (A01)	1 supported	2 explained	3 sustained understanding	4 thoughtful consideration	5 exploratory interpretation	6 Insightful exploratory
<b>W</b> riter's effects (A02)	1 awareness of choice(s)	2 identification of effect(s)	3 explanation of effect(s)	4 appreciation/ consideration of effect	5 analysis of uses of and effect(s)	6 evaluation of uses of and effect(s)
<b>C</b> ontext (A04)	1 supported response to	2 explained response to	3 sustained response to	4 considered/ qualified response to	5 exploratory response to	6 insightful exploratory response to
<b>D</b> etails, use of (A01, A04)	1 comment(s) on	2 support range of comments	3 effective use	4 linked to interpretation/ response	5 analytical use of	6 close analysis of

**Section A***Question 1*

<b>0</b>	<b>1</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

How does Shakespeare use language to suggest ideas about good and evil in this extract?

**and then Part (b)**

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

**[30 marks]****Indicative content**

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

Part (a)

**AO1**

1. heaven not acting as it should
  - Macduff's awareness of his own sins
  - heaven as a place for the innocent dead
  - Macbeth as a 'fiend' of Hell
  - 'powers above' will act against Macbeth

**AO2**

- language to suggest good or evil, eg 'Heaven', 'powers above', 'fiend'
- 'heaven' personified – 'look on'
- 'heaven' as 'gentle' – but also personified as martial: 'put on their instruments'
- night/day symbolises evil/good in last line of extract

Part (b)

**AO1**

- Macduff is 'bloody child' to be feared by Macbeth
- Macduff is Macbeth's nemesis
- importance/significance of witches' prophecies shown through Macduff

**AO2**

- Macduff family symbolic of innocence, in words and actions
- murder of Macbeth's family illustrates Macbeth's evil, and the power of evil
- Macduff vital in structure via the making and fulfilment of witches' prophecies.

**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.**

## Question 2

<b>0</b>	<b>2</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

What methods does Shakespeare use to present Macbeth's state of mind in the following extract from Act 5 Scene 5?

**and then Part (b)**

How do you think Macbeth's thoughts here reflect what has happened to him in 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's uses of language and structure to pinpoint 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.

**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.**

## Question 3

<b>0</b>	<b>3</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

**and then Part (b)**

How does Shakespeare present a **different** side to Don Pedro's feelings and attitudes 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**

- Don Pedro's desire to make mischief by match-making
- Don Pedro's perhaps hypocritical desire to see Benedick married off
- Don Pedro's scheming and motivation/ his desire to control people

**AO2**

- Shakespeare's craft and purpose re presentation of Don Pedro's dialogue eg use of prose
- imagery of gods (Hercules/ Cupid) and comic hyperbole
- language to do with the humours
- language of Don Pedro instructing and teaching others
- appropriate details of Don Pedro's feelings and attitudes

Part (b)

**AO1**

- Don Pedro's anger/ scheming/ laughter/ desire for control and to wield power/ hint of sadness in near proposal to Beatrice
- 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.

**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.**

## Question 4

<b>0</b>	<b>4</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

**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**

- Dogberry's conceit and foolishness
- his self-regard and lack of self-knowledge
- his attempts to patronise Verges
- Leonato's quiet mockery of him and then his growing anger

**AO2**

- Shakespeare's craft and purpose re presentation of Dogberry's speech eg. use of prose
- use of malapropisms and attempts at complex language
- his repetitiveness and rambling language
- 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.

**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.**

## Question 5

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

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

**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.

**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.**

## Question 6

<b>0</b>	<b>6</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

How does Shakespeare present the characters of Juliet and the Nurse in the following extract from Act 3 Scene 5?

**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

**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.**

## Question 7

0	7	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

**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)
- Olivia's initial mockery, then growing interest in Cesario; her ruse to get Cesario to return
- Viola's declaration of how she would love Olivia
- explanation of the thoughts and feelings in the scene

**AO2**

- Shakespeare's craft and purpose re imagery, questioning, verse forms
- the willow as emblem of sorrowful love
- lyrical language of love by Viola/ Cesario
- Olivia's brusque decisiveness towards the end of the scene
- appropriate details of characters' responses

**Part (b)****AO1**

- interpretation of/ response to the dramatic qualities of the chosen scene eg. Act 3 Scene 1/ Act 5 Scene 1
- the characters' similar or changed feelings
- 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

**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.**

## Question 8

<b>0</b>	<b>8</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

**[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
- Malvolio's fear and despair, and initial hope – strong contrast to his earlier self
- Feste's cruel mockery and role-playing – quick-wittedness and use of logical argument to bamboozle
- explanation of the dramatic situation here and exploration of the audience's shifting sympathy in response

**AO2**

- Shakespeare's craft and purpose re imagery, questioning, use of prose
- Feste's parody of academic language with its pretension and false logic – invents fictitious experts and mimics philosophical musing
- Shakespeare poking fun at the church?
- Malvolio's eschatological language – to elicit sympathy?
- how this reflects the upside-down world of Illyria
- 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

**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.**

## Question 9

<b>0</b>	<b>9</b>	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

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

**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**

- Antony respectful & distinguishes Brutus from other conspirators
- Antony feels Brutus a model for other men
- Octavius respectful of Brutus/ honours him
- explanation of their attitudes
- use of irony.

**AO2**

- use of verse lends dignity to comments
- enjambment to suggest flow of thought and spontaneity
- personification of Nature
- rhetorical organisation eg repetition

Part (b)

**AO1**

- interpretation of/ response to his attitudes in the chosen scene; Antony elsewhere very different
- eg Act 3 Scene 1/ Act 3 Scene 2 – apparently respectful but not in reality
- 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. Apocalyptic imagery/ repetition of 'honourable' for irony/ praeteritio etc.

**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.**

## Question 10

1	0	Answer <b>Part (a)</b> and <b>Part (b)</b>
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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?

**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**

- Nervous contemplation of Cinna the Poet
- Anger/ irrationality/ volatility/ violence of the mob who speak and act alike
- explanation of drama and excitement

**AO2**

- Shakespeare's craft and purpose re mixture of verse and prose, punning, questions and answers, imagery
- The scene's position in the Act; brief sketch of Cinna to humanise him; fast pace; no names for mob; black comedy of his murder
- 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, 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.**

**Section B***Question 11*

- 1 1** In what ways do you think Wickham is important in *Pride and Prejudice*? Consider Austen's presentation of him, and how his attitudes 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 Darcy, Elizabeth and Lydia
- 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** How does Austen present the position of women in the society in which *Pride and Prejudice* 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 various women in the novel, and how they behave, eg Elizabeth, Lydia, Mrs Bennett, Lady Catherine
- specific details of the attitudes and behaviour of women in the novel

**AO2**

- details and interpretation of Austen's purpose in presentation women in the novel
- details and interpretation of Austen's use of incidents and speech to present women and attitudes to them in the novel

**AO4**

- ideas about the ways that women's behaviour is influenced by the society in which the novel is set.

## Question 13

- 1 3** How do you respond to the ways Brontë presents *Wuthering Heights* as a tragic story? Do you think the tragedy is caused in any way 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 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** How do you respond to Brontë's presentation of the character of Joseph in *Wuthering Heights*? How is his character shaped 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** How does Dickens show that Pip at the end of the novel is different from Pip when he first arrives in London? How do the changes in Pip reflect 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** How is social class important in *Great Expectations*? How does Dickens show its importance?

[24 marks]

**Indicative content**

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

**AO1**

- response to social class in different situations, eg Drummle's attitude to Pip
- specific details of social class in different situations, and how it affects different characters

**AO2**

- details and interpretation of Dickens' purpose in presentation of situations and characters relevant to social class
- details and interpretation of Dickens' use of description, incidents and speech used to illustrate importance of social class in novel

**AO4**

- ideas about social class and its effects in the society the novel is set in, and how it affects situations and characters.

## Question 17

1	7
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 Answer **Part (a)** and **Part (b)**
**Part (a)**

How does Hardy present the character of Lizzie Newberry in *The Distracted Preacher*?

**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.

**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.**

## Question 18

1	8
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 Answer **Part (a)** and **Part (b)**
**Part (a)**

How does Hardy present the character of Randolph in *The Son's Veto*?

**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.

**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.**

## Question 19

- 1** **9** How does Orwell present the pigs becoming more powerful than the other animals in *Animal Farm*? How does the pigs' increasing power reflect 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** How does Orwell present the importance of the Battle of the Cowshed in Chapter 4 of *Animal Farm*? 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.