



**General Certificate of Secondary
Education**

English Literature 47104H

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

H Tier

January 2012

Mark Scheme

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

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.

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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 questions. Each mark band has a QWC descriptor printed at the bottom of each band, which is a descriptor of what writing at that level might look like, but it does not have any weighting.

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

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

Assessment Objectives (AOs)

All specifications in English Literature must require 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

<p align="center">Mark Band 6</p> <p align="center">26-30 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p align="center">Mark Band 5</p> <p align="center">21-25 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p align="center">Mark Band 4</p> <p align="center">16-20 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p align="center">Mark Band 3</p> <p align="center">11-15 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p align="center">Mark Band 2</p> <p align="center">6-10</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p align="center">Mark Band 1</p> <p align="center">1-5 marks</p>	<p>In response to the task, students demonstrate:</p> <ul style="list-style-type: none"> 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 <p>Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p align="center">0 marks</p>	<p>Nothing worthy of credit</p>

01 Part (a) How does the extract below from Act 1 Scene 3 present the thoughts and feelings of Macbeth this early point in the play?

and then Part (b) How does Shakespeare present Macbeth's thoughts and feelings in a different part of the play?

(30 marks)

Indicative content

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

AO1

- Response to Macbeth's doubts and fears and ambitions
- Details and interpretation of Macbeth's state of mind at this point

AO2

- Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing
- Reference to ideas/ themes e.g nature of evil, ambition, temptation

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

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.

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

Part (a) How does Shakespeare make the extract below from Act 2 Scene 2 dramatic and interesting?

and then Part (b) Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes you respond.

(30 marks)

Indicative content

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

AO1

- Response to the tension and attitudes in Macbeth and Lady Macbeth
- Details and interpretation of Macbeth's and Lady Macbeth's responses to the situation

AO2

- Comments on Shakespeare's use of imagery, violence, personification, verbs, lineation
- Reference to ideas/ themes e.g. the supernatural elements in passage and play

Indicative content (b)

AO1

- Response to characters/ themes/ plot that are dramatic and interesting, possibly linked to the first passage

AO2

- Details of Shakespeare's craft and purpose, with comments on Shakespeare's use of language and dramatic devices relevant to dramatic and/ or interesting

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.

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

Part (a) (a) How does Shakespeare present Beatrice's feelings about Benedick in the following extract from Act 1 Scene 1?

and then **part (b)** How does Shakespeare show Beatrice's feelings about Benedick 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:

AO1

- Interpretation/ response to context, reasons for Beatrice's mockery of Benedick
- Explanation of Beatrice's mocking words reflecting her attitudes and her character

AO2

- Appropriate comments on Shakespeare's use of word play, modes of address, prose rather than verse, imagery
- Explanation of Shakespeare's portrayal of male/female relationships, bantering, disease imagery

Indicative content (b)

AO1

- Interpretation/ response to attitudes to Benedick/ love in chosen part
- Appropriate details relevant to relationship and attitudes in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play chosen part
- Explanation of Beatrice's feelings in chosen part

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.

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

Part (a) How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

and then **part (b)** How does Shakespeare make another part of the play funny?

(30 marks)

Indicative content

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

AO1

- Interpretation/ response to context, Leonato's impatience, Dogberry and Verges' rambling and respectfulness
- Explanation of attitudes of the three characters

AO2

- Appropriate comments on Shakespeare's use of word play, malapropism, modes of address, stage action for comic purposes
- Explanation of Shakespeare's portrayal of comic confusion, misunderstanding, Leonato's lack of understanding

Indicative content (b)

AO1

- Interpretation/ response to aspects of comedy in chosen part
- Appropriate details relevant to comedy between characters in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play chosen part
- Explanation of characters' attitudes in chosen part

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.

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

Part (a) How does Shakespeare present Juliet's thoughts and feelings in the following extract from Act 2 Scene 5?

and then

Part (b) How does Shakespeare present Juliet's different feelings 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:

AO1 Response to Juliet's impatience, strength of feeling, thoughts about Nurse

Details and interpretation of Juliet's attitude to e.g. Romeo, Nurse, love, time

AO2 Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing

Reference to ideas/ themes e.g. nature of love and time

Indicative content (b)

AO1 Response to Juliet's character, feelings, situation, mood, theme possibly linked with first passage

AO2 Details of Shakespeare's craft and purpose, including Juliet's feelings, 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.

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

Part (a) Write about the ways Shakespeare presents love in the following extract from Act 2 Scene 3.

and then

Part (b) Write about the ways Shakespeare presents 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:

AO1 Response to Friar Lawrence and Romeo's different attitudes to love

Details and interpretation of the views of love expressed

AO2 Comments on Shakespeare's language e.g. effects of sound, imagery, punctuation and sentencing

Reference to ideas/ themes e.g. transience of love, difference between men and women's love

Indicative content (b)

AO1 Response to love and attitudes to it, situation, mood, theme possibly linked with first passage

AO2 Details of Shakespeare's craft and purpose, attitudes to love, 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.

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

Part (a) How does Shakespeare present Olivia's feelings about Viola/ Cesario in the following extract from Act 3 Scene 1?

and then **part (b)**

(b) How does Shakespeare present Olivia's feelings for Viola/ Cesario 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:

AO1

- Interpretation/ response to context, reasons for Olivia's situation, and her feelings
- Explanation of her attitudes, behaviour and state of mind

AO2

- Appropriate comments on Shakespeare's use of romantic imagery, word play, modes of address, stage action for dramatic/ comic purposes
- Explanation of Shakespeare's portrayal of themes of romance and mistaken identity

Indicative content (b)

AO1

- Interpretation/ response to Olivia's feelings in chosen part
- Appropriate details relevant to attitudes/ feelings of Olivia in chosen part

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play in chosen part
- Explanation of Olivia's attitudes in chosen part

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 the character of Malvolio in the following extract from Act 1 Scene 5?

and then

part (b)) How does Shakespeare present Malvolio 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:

AO1

- Interpretation/ response to context, reasons for Malvolio's behaviour, and his feelings
- Explanation of his attitudes, behaviour and state of mind

AO2

- Appropriate comments on Shakespeare's use of word play, imagery and so on to convey character
- Explanation of Shakespeare's portrayal of themes of self-importance and sexual ambiguity

Indicative content (b)

AO1

- Interpretation/ response to Malvolio in another part of the play, perhaps with reference to romantic delusion and/ or despair
- Appropriate details relevant to Malvolio in chosen part of play

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part
- Explanation of Malvolio's role in chosen part of play

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.

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

Part (a) (a) How does Shakespeare present the character of Caesar in the following extract from Act 3 Scene 1?

and then **part (b)**

How does Shakespeare present the character of Caesar elsewhere in the play?

(30 marks)

Indicative content

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

AO1

- Interpretation/ response to context, thoughts and feelings of Caesar in this scene
- Explanation of his attitudes, behaviour and state of mind at this point

AO2

- Appropriate comments on Shakespeare's use language, diction, imagery and so on to convey Caesar's character
- Explanation of Shakespeare's portrayal of themes of self-importance and arrogance

Indicative content (b)

AO1

- Interpretation/ response to Caesar in an earlier part of the play, possibly linked to above passage
- Appropriate details relevant to Caesar earlier in play

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, word play, stage action in chosen part
- Explanation of Caesar's role in chosen part of play, including similarities/ differences to above scene

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.

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

Part (a)) How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

and then **part (b)** How does Shakespeare present the relationship between Caesar and Calpurnia in the play?

(30 marks)

Indicative content

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

AO1

- Interpretation/ response to thoughts and feelings of Brutus and Portia in this scene
- Explanation of their attitudes, feelings and behaviour towards each other

AO2

- Appropriate comments on Shakespeare's use of language, diction, modes of address to convey the relationship
- Explanation of Shakespeare's portrayal of themes of marital love, suspicion and antagonism

Indicative content (b)

AO1

- Interpretation/ response to thoughts and feelings of Caesar and Calpurnia in the play, perhaps, but not necessarily, comparing them to Brutus and Portia
- Appropriate details relevant to Caesar and Calpurnia

AO2

- Shakespeare's craft and purpose reflected in diction, imagery, modes of address
- Explanation of their relationship in the play and themes of marital love, suspicion and antagonism

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.

Unit 4H Mark Template: Section B

<p>Mark Band 6</p> <p>21-24 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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 Information is presented clearly and accurately. Writing is fluent and focused. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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 Structure and style are used effectively to render meaning clear. Syntax and spelling are used with a high degree of accuracy.</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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 Information is presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 3</p> <p>9-12 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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 Information is usually presented in a way which assists with communication of meaning. Syntax and spelling are generally accurate.</p>
<p>Mark Band 2</p> <p>5-8 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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 Information is presented in a way which is generally clear. Syntax and spelling have some degree of accuracy.</p>
<p>Mark Band 1</p> <p>1-4 marks</p>	<p>In response to the task, students demonstrate:</p> <p>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) Despite lapses, information is presented in a way which is usually clear. Syntax and spelling have some degree of accuracy, although there are likely to be frequent errors.</p>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

11. How does Austen present Darcy's behaviour to Elizabeth Bennett, and how far do you sympathise with his behaviour? How far do you think his behaviour is the result of the society in which he lives?

(24 marks)

Indicative content

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

AO1

Response to Darcy's behaviour towards Elizabeth at different points in the novel

Specific details of what Darcy says and does to Elizabeth

AO2

Details and interpretation of Austen's purposes in presenting Darcy and his relationship with Elizabeth

Details and interpretation of Austen's use of incidents and speech to convey Darcy's attitudes

AO4

Ideas about attitudes to social class and marriage relevant to Darcy's behaviour.

12. How does Austen present marriage in *Pride and Prejudice*? How do you think attitudes to marriage in the novel are affected by the society in which it 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 marriage in the novel, drawing on e.g. Mr and Mrs Bennett, Lydia and Wickham, Elizabeth and Darcy

Specific details of some of the relationships and marriages in the novel

AO2

Details and interpretation of Austen's purpose in presentation of marriage

Details and interpretation of Austen's use of attitudes, descriptions, incidents and speech to present marriage

AO4

Ideas about the society in the novel relevant to marriage

13. How does Bronte present cruelty in *Wuthering Heights*? Do you think that the society presented in the novel is a cruel society?

(24 marks)

Indicative content

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

AO1

Response to cruel events and characters in the novel, e.g. to Heathcliff's treatment of Linton

Specific details of the events selected relevant to cruelty

AO2

Details and interpretation of Bronte's purpose in showing cruelty in the events selected

Details and interpretation of Bronte's use of incidents and speech to convey cruelty

AO4

Ideas about the nature of cruelty in the society of the novel and our own.

14. How do you respond to Nelly Dean in *Wuthering Heights*? How do you think her behaviour is affected by her social position?

(24 marks)

Indicative content

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

Response to Nelly Dean, e.g. relationships with Cathy, Hindley, Heathcliff and so on; her role as narrator

Specific details of Nelly Dean's behaviour and situation relevant to her role in the novel

AO2

Details and interpretation of Bronte's purpose in presentation of Nelly Dean

Details and interpretation of Bronte's use of description, incidents and speech to present character and her social position

AO4

Ideas about the society in the novel relevant to social class/employers and servants, and so on

15. How does Dickens present Miss Havisham to make you sympathise with her, or not? To what extent do you think the society in which she lives causes her suffering?

(24 marks)

Indicative content

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

AO1

Response to Miss Havisham's behaviour, appearance and situation

Specific details of Miss Havisham's behaviour and situation relevant to sympathy or lack of it

AO2

Details and interpretation of Dickens' purpose in presentation of Miss Havisham

Details and interpretation of Dickens' use of description, incidents and speech to present character relevant to sympathy, or not

AO4

Ideas about the society in the novel relevant to sympathy and Miss Havisham's situation

16. How does Dickens present the relationship between Pip and Joe Gargery?
How do you think Joe has been affected by the circumstances of his life?

(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 attitudes to Joe, and Joe's to Pip

Specific details of Joe's behaviour, and how Pip responds to it

AO2

Details and interpretation of Dickens' purpose in presentation of Joe, and Pip's attitudes to him

Details and interpretation of Dickens' use of description, incidents and speech to present the relationship between Joe and Pip

AO4

Ideas about country life in the society the novel is set in, and how it has affected Joe

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

Part (a) How does Hardy present the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?

Part (b) How do you think the society in which she lives affects her behaviour?

(24 marks)

Indicative content

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

AO1

Response to character of Phyllis eg. her engagement to Mr Gould and attraction to Matthäus

Specific details about Phyllis, her father, Gould, Matthäus and their relationships

Interpretation of/ response to characters' view of the story

AO2

Hardy's craft in characterisation, narrative and dialogue to portray attitudes and behaviour

Hardy's creation of sense of impending tragedy

AO4

Explicit/ implicit aspects of the story in the context of C19 'Wessex'

Interpretation of/ response to ideas of female respectability, male dominance, personal and military sense of honour etc.

18. Answer part (a) and part (b)

How does Hardy make the story 'Tony Kytes, the Arch-Deceiver' amusing?

What do you think is the effect of the story being set in nineteenth century 'Wessex'?

(24 marks)

Indicative content

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

AO1

Response to comedy of situation eg. Tony's vacillations

Specific details about Tony, his father, the girls and their relationships

Interpretation of/ response to narrative voice and other characters

AO2

Hardy's craft in characterisation, narrative tension, dialogue to portray attitudes and behaviour

Hardy's skill in accumulating comic effects

AO4

Explicit/ implicit aspects of the story in the context of nineteenth century rural 'Wessex'

Interpretation of/ response to ideas of male-female behaviour, parental influence

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

How does Orwell show the importance of Boxer in the novel? How does Orwell use the character of Boxer to comment on society?

(24 marks)

Indicative content

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

AO1

Response to Boxer in the novel eg. his work, his death

Specific details of his work, his loyalty and his demise

Interpretation of/ response to how other characters see him and his importance in the novel

AO2

Orwell's craft in characterisation, narrative and dialogue to portray attitudes and behaviour

His importance as a representative of a human type

AO4

Explicit/ implicit importance of Boxer/ Stakhanovite figure in post-Revolutionary Russia

Ideas about power, class status and class divisions in post-Revolutionary Russia

20. Answer part (a) and part (b)

How does Orwell present the human characters in the novel? How does Orwell use the human characters to comment on society?

(24 marks)

Indicative content

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

AO1

Response to Jones, Frederick and Pilkington throughout novel

Specific details of narrative and character eg. Jones' ejection from the farm and the Napoleon's contact with Frederick and Pilkington

Interpretation of/ response to how animals view humans throughout the novel

AO2

Orwell's craft in characterisation, narrative, dialogue to portray attitudes and behaviour

Humans as representatives of political figures from life

AO4

Explicit/ implicit importance of humans as representatives of Britain and Germany/ capitalism

Ideas about political and economic power in post-Revolutionary Europe