



**General Certificate of Secondary
Education**

English Literature 47104H

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

H Tier

January 2013

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and then considered and amended, together with the questions, by a panel which includes subject teachers. The mark schemes here include those amendments, and these are the mark schemes used by examiners to assess students' responses for this examination. Before students' responses are assessed the standardisation process ensures that every examiner understands and applies it in the same way. Unusual answers, which do not seem to fall within the mark scheme, are referred to the Principal Examiner for judgement.

Assumptions about future mark schemes on the basis of one year's document should be avoided. The assessment objectives and skills criteria will remain constant, but details may change, depending on the content of a paper.

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INTRODUCTION

How to use the mark schemes

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

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

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

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>Mark Band 6</p> <p>26-30 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>Mark Band 5</p> <p>21-25 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>Mark Band 4</p> <p>16-20 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>Mark Band 3</p> <p>11-15 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>Mark Band 2</p> <p>6-10</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>Mark Band 1</p> <p>1-5 marks</p>	<p>(A01, A02)</p> <p>(A01)</p> <p>(A01)</p> <p>(A02)</p> <p>(A02)</p>	<p>In response to the task, candidates demonstrate:</p> <p>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>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

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

Part (a)

How does Shakespeare make the following extract from Act 1 Scene 1 dramatic and interesting for the audience?

and then Part (b)

Explain how Shakespeare shows the witches as a powerful influence on Macbeth 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

- Evaluation of dramatic effect of setting, atmosphere and the characters of the witches.
- Appropriate details of characters' behaviour and attitudes, prophetic abilities, knowledge.

AO2

- Shakespeare's craft and purpose re language: tone, imagery, rhetorical devices, rhyme, rhythm, alliteration, paradox.
- Themes introduced and hints of what is to come.
- Interpretation and response to the witches, Shakespeare's stagecraft.

Indicative content (b)

AO1

- Explanation of context and situation in chosen scene.
- Appropriate details of the witches' behaviour and Macbeth's response.

AO2

- Shakespeare's craft and purpose re language, structure and form.
- Interpretation and response to the behaviour of the witches and Macbeth.

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

02 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present the feelings of Macbeth and Lady Macbeth in the following extract from Act 2 Scene 2?

and then Part (b)

How does Shakespeare present Lady Macbeth's 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:

Part (a)

A01

- Response to the feelings of Macbeth and Lady Macbeth
- Details and interpretation of their feelings of dread, anticipation, fear, love, danger

A02

- Comments on Shakespeare's use of metaphor, imagery, punctuation, sentence
- Comment on ideas/themes e.g. the nature of evil, influence of the supernatural

Part (b)

A01

- Response to character, themes, and plot; possibly linked to the first passage

A02

- Details and interpretation of Shakespeare's craft, including character development
- Comment on Shakespeare's use of language and dramatic devices.

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

03 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present the relationship of Beatrice and Benedick in the following extract from Act 5 Scene 4?

and then Part (b)

How does Shakespeare present a different side to their relationship in an **earlier** 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 Beatrice's and Benedick's attitudes towards each other
- Explanation of their attitudes and opinions

A02

- Shakespeare's craft and purpose re presentation of Beatrice's and Benedick's dialogue e.g. use of verse, imagery, types of questions/ answers, stichomythia
- Appropriate details of Beatrice's and Benedick's attitudes

Part (b)

A01

- Interpretation of/ response to their relationship in another part of the play
- Explanation of these in context

A02

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

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

04 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present Claudio's feelings for Hero in the following extract from Act 1 Scene 1?

and then Part (b)

How does Shakespeare present Claudio's different feelings for Hero at a **later** point 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

- Interpretation of/ response to Claudio's feelings of love for Hero
- Explanation of his attitudes and opinions

AO2

- Shakespeare's craft and purpose re presentation of Claudio's speech e.g. use of verse, imagery, responses to Don Pedro
- Appropriate details of Claudio's feelings and attitudes

Part (b)

AO1

- Interpretation of response to Claudio's different feelings for Hero at a later point in 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.

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

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

Part (a) How does Shakespeare present Juliet's feelings in the following extract from Act 4 Scene 1?

and then **Part (b)**

Write about how Shakespeare presents Juliet's courage 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)

A01

- Juliet's feelings about Paris, Romeo, and the dangers she is willing to face
- reasons for her feelings

A02

- Comment on Shakespeare's use of language to show Juliet's feelings
- Reference to themes/ideas: marriage, chastity, honour

Part (b)

A01

- Appropriate details of Juliet's' attitudes/responses to events/situations/others

A02

- Explanation of context and how emotions are portrayed
- Comment on Shakespeare's craft & purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love and family.

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

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

Part (a)

How does Shakespeare present Romeo's feelings about Juliet and about death in the following extract from Act 5 Scene 3?

and then Part (b)

Write about the ways that Shakespeare presents Romeo's feelings about Juliet in a **different** part of the play

(30 marks)

Indicative content

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

Part (a)

A01

- Romeo's feelings about Juliet, destiny and about death
- Reasons for his feelings

A02

- Comment on Shakespeare's use of language to show Romeo's feelings
- Reference to themes/ideas: love and death

Part (b)

A01

- Appropriate details of Romeo's attitudes/responses to Juliet and events/situations

A02

- Explanation of context and how emotions are portrayed
- Comment on Shakespeare's craft & purpose, including development of plot, use of language, dramatic irony and response to theme/ideas of love and family.

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

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

Part (a)

How does Shakespeare make the following extract from Act 5 Scene 1 dramatic and interesting?

and then Part (b)

How does Shakespeare make **another** part of the play dramatic and interesting?

(30 marks)

Indicative Content

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

AO1

- Interpretation of/ response to revelation of true identities of the twins
- Explanation of the dramatic and interesting aspects of 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.

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

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

Part (a)

How does Shakespeare present the relationship between Sebastian and Antonio in the following extract from Act 3 Scene 3?

and then Part (b)

How does Shakespeare present this relationship 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 relationship between Sebastian and Antonio
- Explanation of the relationship

AO2

- Shakespeare's craft and purpose re imagery, questioning, stichomythia
- Appropriate details of characters' exchanges

Part (b)

AO1

- Interpretation of/ response to the relationship in the chosen scene
- Explanation of this in context

AO2

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

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

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

Part (a)

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

and then Part (b)

How does Shakespeare present Brutus' 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

- Interpretation of/ response to Brutus' feelings (about Caesar) at this point
- Explanation of his feelings

AO2

- Shakespeare's craft and purpose re soliloquy, imagery, sentence patterns
- Appropriate details of Brutus' feelings

Part (b)

AO1

- Interpretation of/ response to his feelings and attitudes in the chosen scene
- Explanation of this in context

AO2

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

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

10 Answer Part (a) and Part (b)

Part (a)

How does Shakespeare present the disagreement between Flavius, Murellus and the Cobbler in the following extract from Act 1 Scene1?

Lines 15-36

and then Part (b)

How does Shakespeare present a disagreement 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 the disagreement and the various characters
- Explanation of feelings

AO2

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

Part (b)

AO1

- Interpretation of/ response to the disagreement in the chosen scene
- Explanation of this in context

AO2

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

Candidates should deal with both parts of the question. To achieve a mark in Band 4 or higher, candidates 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>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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</p>
<p>Mark Band 5</p> <p>17-20 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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</p>
<p>Mark Band 4</p> <p>13-16 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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</p>
<p>Mark Band 3</p> <p>9-12 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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</p>
<p>Mark Band 2</p> <p>5-8 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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</p>
<p>Mark Band 1</p> <p>1-4 marks</p>	<p>(A01, A02) (A02)</p> <p>(A04) (A01)</p>	<p>In response to the task, candidates 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)</p>
<p>0 marks</p>		<p>Nothing worthy of credit</p>

11. What is the importance of Lady Catherine de Bourgh in the novel, do you think? How does Austen's portrayal of Lady Catherine reflect the society in which the novel is set?

(24 marks)

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

A01

- Response to Lady Catherine's attitudes and behaviour at different points in the novel e.g. towards Elizabeth
- Specific details of what Lady Catherine says and does

A02

- Details and interpretation of Austen's purposes in presenting Lady Catherine
- Details and interpretation of Austen's use of incidents and speech to convey Lady Catherine's attitudes

A04

- Ideas about attitudes to social class and marriage relevant to Lady Catherine's behaviour.

12. Do you think Jane Austen presents Elizabeth Bennett as a strong character in *Pride and Prejudice*? How is Elizabeth's behaviour 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.

A01

- Response to Elizabeth's behaviour towards other characters at different points in the novel
- Specific details of what Elizabeth says and does

A02

- Details and interpretation of Austen's purposes in presenting Elizabeth
- Details and interpretation of Austen's use of incidents and speech to convey Elizabeth's character

A04

- Ideas about the ways that attitudes to social class and marriage affect Elizabeth's behaviour.

13. How does Brontë present Heathcliff's bitterness throughout the novel? Do you think his bitterness is caused in any way by the society in which the novel is set? (24 marks)

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

A01

- Response to Heathcliff's bitterness
- Specific details of events exemplifying Heathcliff's bitterness

A02

- Details and interpretation of Brontë's purpose in presentation of Heathcliff's death
- Details and interpretation of Brontë's use of incidents and speech to present events and character

A04

- Ideas about the society in the novel relevant to Heathcliff's bitterness.

14. How does Brontë present the differences in life in Thrushcross Grange and Wuthering Heights? What do these differences reveal about 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.

A01

- Response to the nature of life in the two places
- Specific details of the daily lives in each place

A02

- Details and interpretation of Brontë's purpose in presenting the places
- Details and interpretation of Brontë's use of routines, incidents and speech to present the daily lives in the places

A04

- Ideas about the society in the novel relevant to the two places.

15. How does the society in which Pip lives treat Pip because of his expectations? How does Dickens show Pip being changed by these expectations? (24 marks)

Indicative Content

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

A01

- Aspects of Pip's behaviour at different times, e.g. at the forge and in London
- Specific details of the ways the expectations affect him
- Interpretation/response to the nature of Pip's character, and how it changes

A02

- Authorial craft re use of language, behaviour, dialogue, symbolism, structure
- Differences in presentation at different times in the novel

A04

- Explicit and implicit aspects of social and cultural effects of expectations on Pip and those around him.

16. How does Dickens present prisons and prisoners in *Great Expectations*?
What does his presentation of prisons and prisoners tell you about 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

A01

- Aspects of prisons, e.g. of the hulks, the London prison
- Specific details of the prisoners' behaviour, e.g. of Magwitch and Compeyson
- Interpretation/response to the nature of the prisons and/or prisoners

A02

- Authorial craft re use of language, behaviour, dialogue, symbolism, structure
- Differences in presentation of different prisoners

A04

- Explicit and implicit aspects of social and cultural effects of Victorian prison system and society's attitudes.

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

Part (a)

How does Hardy present local superstitions in the story, 'The Withered Arm'?

and then Part (b)

How does Hardy present Wessex customs in **another** story?

What do you learn about the society of the time from **one** of these tales?

(24 marks)

Indicative Content

Answers might include some of the following:

Part (a)

AO1

- Response to traditional beliefs i.e. witchcraft
- Specific details of the characters' beliefs and their expression
- Interpretation of/response to beliefs

AO2

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

AO4

- Explicit/ implicit aspects of the story in the context of 19th century rural Wessex
- Interpretation of/response to ideas of beliefs e.g. witchcraft and attitudes to it

Part (b)

AO1

- Response to the chosen story
- Specific details about beliefs in chosen story
- Interpretation of/response to beliefs/ characters 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 19th century rural Wessex
- Interpretation of/response to ideas of beliefs e.g. witchcraft and attitudes to it.

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

Part (a)

How does Hardy present the romance between Phyllis and Matthäus in ‘*The Melancholy Hussar of the German Legion*’?

And then Part (b)

How does Hardy present a romantic relationship in **one** other story?
How does the society in which one of these stories is set affect what happens in it?

(24 marks)

Indicative Content

Answers might include some of the following:

Part (a)

AO1

- Response to Phyllis and Matthäus’ romance in the story
- Specific details of the characters’ feelings for and about each other; role of others e.g. Humphrey Gould, its vicissitudes
- Interpretation of/ response to romantic relationship

AO2

- Hardy’s craft in characterisation, narrative tension, dialogue and so on to portray attitudes and behaviour
- Hardy’s skill in the creation of romantic relationship and its vicissitudes

AO4

- Explicit/ implicit aspects of the story in the context of C19th rural Wessex
- Interpretation of/ response to relationships and their outcomes

Part (b)

AO1

- Response to the chosen story
- Specific details about the relationship in chosen story
- Interpretation of/ response to relationship and its outcomes 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 19th century rural Wessex
- Interpretation of/ response to relationships and their outcomes, ideas of respectability, honour, foreignness, fate.

19. How does Orwell present the characters of Muriel and Benjamin in the novel? How do these characters reflect ideas about society?
(24 marks)

Indicative Content

Answers might include some of the following:

AO1

- Response to aspects of the characters of Muriel and Benjamin
- Specific details about Muriel and Benjamin
- Interpretation of/ response to Muriel and Benjamin

AO2

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

AO4

- Explicit/ implicit aspects of Muriel and Benjamin-figures in Russian revolution, and elsewhere
- Interpretation of/ response to ideas of idealism, selfishness, cynicism.

20. How does Orwell present the importance of The Seven Commandments in the novel? What do you think Orwell is trying to tell us about society through The Seven Commandments and the way they change in the novel?
(24 marks)

Indicative Content

Answers might include some of the following:

AO1

- Response to aspects of the Seven Commandments' importance in the story
- Specific details about the Seven Commandments in the story and their link to various incidents and characters
- Interpretation of/ response to incidents involving the Seven Commandments

AO2

- Orwell's craft in narrative tension, description, characterisation, dialogue and so on to portray attitudes and behaviour
- Orwell's skill in the creation of the Seven Commandments as changing symbols of the rebellion

AO4

- Explicit/ implicit aspects of the Seven Commandments in the Russian Revolution, and elsewhere
- Interpretation of/ response to ideas of work, idealism, totalitarian control, power.