



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

English Literature A

Unit LA2W

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Registered address: Addleshaw Booth & Co., Sovereign House, PO Box 8, Sovereign Street, Leeds LS1 1HQ
Kathleen Tattersall: *Director General*

Unit 2: Shakespeare

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where assessment objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the assessment objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the assessment objectives are targeted in the proportions set out in the specification.
- In this unit, the weightings of the AOs are:
 - AO1 8%
 - AO2i 10%
 - AO3 7%
 - AO4 5%

How to use the grids and the marking scheme

- For each question in this unit, examiners should use AOs 1, 2i and 3 from the grid to determine an initial assessment.
- Having placed the answer in a band of the grid, move on to verify this mark by considering AO4.

Twelfth Night**Question 1**

What do you find interesting about Shakespeare's presentation of Viola in the play?

You may confine yourself to **two** episodes **or** range more widely, if you prefer.

Focus

Two episodes or whole play.

Key words

You find interesting, Shakespeare's presentation, Viola.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of <u>events of play</u> or/ and descriptions of Viola with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>Shakespeare's presentation of Viola</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare's presentation of Viola</u>, but in a general way at level of narration and description. • Expression clear, if limited by vocabulary. • Some inaccuracy. 	<ul style="list-style-type: none"> • Some evidence of individual response with general reference to text. • Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>Shakespeare's presentation of Viola</u> in play in detail, and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of <u>dramatic presentation of Viola</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way the writer has constructed the drama with close attention to language and <u>presentation of Viola</u>. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>you find interesting</u>. 	Band 4 16-20

Question 2

Look again at Act 3, Scene 1, from the opening line “Save thee, friend, and thy music” to about line 90 with the stage direction “*Exeunt Sir Toby and Maria, Sir Andrew lingering before he, too, leaves*”.

Explore the dramatic significance of this episode within the play.

Focus

Act 3, Scene 1 episode, whole play.

Key words

Explore, dramatic significance, episode, play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of <u>events of scene/ play/ description of characters</u>, with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>dramatic significance</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic significance</u>, but in a general way at level of narration and description. • Expression clear, if limited by vocabulary. • Some inaccuracy. 	<ul style="list-style-type: none"> • Some evidence of individual response with general reference to text. • Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic significance</u> of episode in detail, and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of the episode and its <u>dramatic significance</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way the writer has constructed the episode with close attention to language and <u>dramatic significance</u>. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>explore</u>. 	Band 4 16-20

Antony and Cleopatra

Question 3

Look again at Act 3, Scene 7, from line 1 when Cleopatra says, “I will be even with thee, doubt it not” to about line 66 when Antony says, “Well, well; away!”.

Consider the dramatic function of this episode, paying particular attention to subject matter and style.

Focus

Act 3, Scene 7 extract, whole play.

Key words

Consider, dramatic function, extract, subject matter, style.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of events of play/ scene/ description of character, with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>dramatic function</u> or <u>consider</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to <u>consider dramatic function</u> of <u>extract</u> but in a general way at level of narration and description. • Expression clear, if limited by vocabulary. • Some inaccuracy. 	<ul style="list-style-type: none"> • Some evidence of individual response to the text with general reference to text. • Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to <u>consider dramatic function</u> of <u>extract</u> in detail, and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of <u>dramatic function</u> of <u>extract</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way the writer has <u>constructed and dramatised the episode</u> with close attention to language. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>dramatic function</u> of <u>extract</u>. 	Band 4 16-20

Question 4

How do you respond to Shakespeare's presentation of love in the play?

Your answer should focus on **not more** than three episodes.

Focus

Not more than three chosen scenes.

Key words

Not more than three scenes, you respond, Shakespeare's presentation, love, play.

AOs 1-3 Knowledge and understanding. Communicate clearly form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of events of <u>scenes/ play</u> and/ or <u>description of love</u>, with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>presentation of love</u>. • Arbitrary choice of episodes. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to respond to <u>presentation of love in chosen episodes</u> but in a general way at level of narration and description. • Expression clear, if limited by vocabulary. 	<ul style="list-style-type: none"> • Some evidence of individual response with general reference to text. • Not always balanced or consistent. • Appropriate choice of episodes. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore response to <u>presentation of love in chosen episodes</u> in detail and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of aptly chosen episodes. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way the writer has <u>presented</u> love in <u>chosen episodes</u>. • Close attention to language used. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>how you respond</u>. • Supportively chosen episodes. 	Band 4 16-20

The Taming of the Shrew

Question 5

Remind yourself of the whole of Act 3, Scene 1, beginning with the stage direction “*Enter Lucentio as Cambio, Hortensio as Licio, and Bianca*” and ending with Hortensio’s words, “If once I find thee ranging,/ Hortensio will be quit with thee by changing”.

Explore the dramatic importance of this scene within the play.

Focus

Act 3, Scene 1, whole play.

Key words

Explore, dramatic importance, scene, to play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of <u>events of scene/ play</u>, with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language choices and structure shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>dramatic importance of scene</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic importance of scene within play</u> but in a general way at level of narration and description. • Expression clear, if limited by vocabulary. • Some inaccuracy. 	<ul style="list-style-type: none"> • Some evidence of individual response with general reference to text. • Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic importance of scene within the play</u> in detail and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of <u>dramatic importance of scene</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the writer’s construction and <u>dramatisation of the importance of scene within the play</u>, with close attention to language. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus on <u>dramatic importance of scene</u> and <u>explore</u>. 	Band 4 16-20

The Taming of the Shrew

Question 6

What do you find interesting about Shakespeare's use of pretence in the play?

You may confine yourself to **two** episodes **or** range more widely, if you prefer.

Focus

Chosen episodes, whole play.

Key words

You find interesting, Shakespeare's use, pretence, play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration of <u>events</u> of the play and/ or <u>description of character</u>, with increasing accuracy. • Asserts. • Sometimes irrelevant. • Lapses in technical accuracy. • Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> • Dependent on unassimilated notes. • Unclear line of argument/ poor deployment of knowledge. • Little or no attention to key aspect of <u>interest</u> in <u>Shakespeare's use</u>. • Arbitrary choice of episodes/ support. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare's use of pretence</u>, but in a general way at a level of narration and description. • Expression clear, if limited by vocabulary. • Some inaccuracy. 	<ul style="list-style-type: none"> • Some evidence of individual response with general reference to text. • Not always balanced or consistent. • Appropriate choice of episodes/ support 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>interest</u> in <u>Shakespeare's use of pretence</u> in the play and how language choices and structure inform meaning. • Supporting evidence increasingly based on close reading. • Expression controlled. • Vocabulary widening. 	<ul style="list-style-type: none"> • Coherent, informed individual response to the text, based on command of appropriate detail. • Exploration and analysis of <u>interest</u> in <u>Shakespeare's use of pretence</u> in the play with aptly chosen episodes/ support. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way the writer has used pretence in the play with close attention to language. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>interesting use of pretence</u> in supportively chosen episodes. 	Band 4 16-20