



## General Certificate of Education

# English Literature 5741 *Specification A*

*LA2W Shakespeare*

## Mark Scheme

*2005 examination - June series*

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 candidates' 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 candidates' 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 candidates' 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.

## **LA2W     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.

### **Unit 2**

- 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.

## The Tempest

### Question 1

How do you respond to the dramatic presentation of power 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

How you respond, dramatic presentation, power, **two** episodes or more widely.

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"> <li>• Simple narration of <u>events</u> of <u>play</u> or/and descriptions of <u>power</u> in play with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>dramatic presentation of power in the play</u>.</li> <li>• Arbitrary choice of episodes.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>dramatic presentation of power</u>, but in a general way at level of narration and description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference to text.</li> <li>• Not always balanced or consistent.</li> <li>• <u>Appropriate choice of episodes</u>.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to explore <u>dramatic presentation of power in play</u> in detail, and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of <u>dramatic presentation of power</u>.</li> <li>• Aptly chosen episodes.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way Shakespeare has constructed the drama with close attention to language and <u>dramatic presentation of power</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, coherent argument.</li> <li>• Focus is on <u>how you respond</u> in supportively chosen episodes.</li> </ul>	Band 4 16-20

## The Tempest

### Question 2

Remind yourself of Act 3, Scene 2 from about line 41 where Caliban says, “As I told thee before, I am subject to a tyrant, a sorcerer,” to the end of the scene where Trinculo says, “Wilt come? – I’ll follow, Stephano”.

Explore the dramatic significance of this episode within the play.

### Focus

Act 3 Scene 2 episode, whole play.

### Key Words

Explore, dramatic significance, episode, play.

<p style="text-align: center;"><b>AOs 1-3</b></p> <p><b>Knowledge and understanding.</b> <b>Communicate clearly.</b> <b>Form, structure and language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple narration of <u>events of scene/play/description of characters</u>, with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>dramatic significance</u>.</li> </ul>	<p style="text-align: center;">Band 1 0-6</p>
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>dramatic significance</u>, but in a general way at level of narration and description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference to text.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7-10</p>
<ul style="list-style-type: none"> <li>• Begins to <u>explore dramatic significance</u> of episode in detail, and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of <u>dramatic significance</u>.</li> </ul>	<p style="text-align: center;">Band 3 11-15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way Shakespeare has constructed the episode with close attention to language and <u>dramatic significance</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, coherent argument.</li> <li>• Focus is on <u>explore</u>.</li> </ul>	<p style="text-align: center;">Band 4 16-20</p>

**Richard III****Question 3**

Explore the dramatic function of the whole of Act 3, Scene 4 within the play, beginning where Hastings says, “Now, noble peers, the cause why we are met

Is to determine of the coronation.”

and ending where Hastings says, “They smile at me who shortly shall be dead.”

**Focus**

Act 3, Scene 4.

**Key Words**

Explore, dramatic function, scene.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Communicate clearly.</b> <b>Form, structure and language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple narration of events of play/scene/description of character, with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>explore dramatic function</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>scene</u> but in a general way at level of narration and description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response to the text with general reference to text.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to explore <u>dramatic function of scene</u> in detail, and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of <u>dramatic function of the scene</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way Shakespeare has <u>constructed and dramatised the scene</u> with close attention to language.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, coherent argument.</li> <li>• Focus is on <u>explore</u>.</li> </ul>	Band 4 16-20

**Richard III**

**Question 4**

What do you find interesting about Shakespeare’s presentation of ideas about conscience?  
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, ideas about conscience, **two** episodes or more widely.

<p style="text-align: center;"><b>AOs 1-3</b></p> <p><b>Knowledge and understanding.</b> <b>Communicate clearly.</b> <b>Form, structure and language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple narration of events of <u>episodes/play</u> and/or <u>description of conscience</u>, with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>Shakespeare’s presentation of ideas about conscience</u>.</li> <li>• Arbitrary choice of episodes.</li> </ul>	<p style="text-align: center;">Band 1 0-6</p>
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>Shakespeare’s presentation of ideas about conscience</u> but in a general way at level of narration and description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference to text.</li> <li>• Not always balanced or consistent.</li> <li>• Appropriate choice of episodes.</li> </ul>	<p style="text-align: center;">Band 2 7-10</p>
<ul style="list-style-type: none"> <li>• Begins to explore <u>Shakespeare’s presentation of ideas about conscience</u> in detail and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of aptly chosen episodes.</li> </ul>	<p style="text-align: center;">Band 3 11-15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way Shakespeare <u>presents ideas about conscience</u> in the play and how language has been used.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> <li>• Focus is on <u>you find interesting</u> in supportively chosen episodes.</li> </ul>	<p style="text-align: center;">Band 4 16-20</p>

## The Taming of the Shrew

### Question 5

Look again at the whole of Act 4, Scene 4, from Tranio’s line “Sir, this is the house – please it you that I call?” to Lucentio’s line “It shall go hard if Cambio go without her”.

Consider the dramatic significance of this scene within the play.

#### Focus

Act 4, Scene 4, whole play.

#### Key Words

Consider, dramatic significance, scene, within play.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Communicate clearly.</b> <b>Form, structure and language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple narration of <u>events</u> of scene/play, with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language choices and structure shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>dramatic function of scene</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>dramatic function of scene within the play</u>, but in a general way at level of narration and description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference to text.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to <u>consider dramatic function of scene within the play</u> in detail and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of <u>dramatic function of scene</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of Shakespeare’s construction and <u>dramatisation</u> of the <u>scene within play</u> with close attention to language.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, coherent argument.</li> <li>• Focus on <u>consider</u>.</li> </ul>	Band 4 16-20

**The Taming of the Shrew**

**Question 6**

How do you respond to Shakespeare’s presentation of love 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**

How you respond, Shakespeare’s presentation, love, play.

<p style="text-align: center;"><b>AOs 1-3</b></p> <p><b>Knowledge and understanding.</b> <b>Communicate clearly.</b> <b>Form, structure and language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple narration of <u>events</u> of the play and/or <u>description of character</u>, with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to key aspect of <u>you respond to Shakespeare’s presentation</u>.</li> <li>• Arbitrary choice of episodes.</li> </ul>	<p style="text-align: center;">Band 1 0-6</p>
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>Shakespeare’s presentation of love in the play</u> but in a general way at a level of narration or description.</li> <li>• Expression clear, if limited by vocabulary.</li> <li>• Some inaccuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference to text.</li> <li>• Not always balanced or consistent.</li> <li>• Appropriate choice of episodes/support.</li> </ul>	<p style="text-align: center;">Band 2 7-10</p>
<ul style="list-style-type: none"> <li>• Begins to explore <u>Shakespeare’s presentation of love in the play</u> and how language choices and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Expression controlled.</li> <li>• Vocabulary widening.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to the text, based on command of appropriate detail.</li> <li>• Exploration and analysis of <u>how you respond to Shakespeare’s presentation of love in the play</u>.</li> <li>• Aptly chosen episodes/support.</li> </ul>	<p style="text-align: center;">Band 3 11-15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>Shakespeare’s presentation of love</u> in the play with close attention to language.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, coherent argument.</li> <li>• Focus is on <u>how you respond to</u> supportively chosen episodes/evidence.</li> </ul>	<p style="text-align: center;">Band 4 16-20</p>