



General Certificate of Education

English Literature 5741 *Specification A*

LA2W Shakespeare

Mark Scheme

2006 examination - January 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 – William Shakespeare

Question 1

Explore the dramatic presentation and use of Ariel 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

Explore, dramatic presentation, Ariel, 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 <u>play</u> or/and descriptions of <u>Ariel</u> with increasing accuracy. • Asserts. • 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. • Sometimes irrelevant. • Poor deployment of knowledge. • Little or no attention to key aspect of <u>dramatic presentation/use of Ariel in the play</u>. • Arbitrary choice of illustration. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic presentation/use of Ariel</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. • Appropriate choice of illustration. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic presentation/use of Ariel</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/use of Ariel in play</u>. • Apt choice of illustration. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way Shakespeare has constructed the drama with close attention to language and <u>dramatic presentation/use of Ariel in play</u>. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>explore</u> in supportively chosen illustration. 	Band 4 16-20

The Tempest – William Shakespeare

Question 2

Look again at the whole of Act 3 Scene 1, beginning with Ferdinand’s line,
 “There be some sports are painful” to Prospero’s lines,
 “For yet ere supertime must I perform
 Much business appertaining.”

Consider the dramatic function of this scene within the play.

Focus

Act 3 Scene 1, whole play.

Key Words

Consider, dramatic function, whole scene, 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 extract/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 function of scene in play</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic function</u> of scene, 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 function of the scene</u> in the 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 function of the scene</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way Shakespeare has constructed the scene with close attention to language and <u>dramatic function</u>. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, coherent argument. • Focus is on <u>consider</u>. 	Band 4 16-20

Richard III – William Shakespeare

Question 3

Remind yourself of Act 4 Scene 4 from line 1, where Queen Margaret says, “So now prosperity begins to mellow” to about line 135, with the Duchess of York’s line, “The trumpet sounds. Be copious in exclaims.”

Explore the dramatic significance of this episode within the play.

Focus

Act 4 Scene 4 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 play/scene/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>dramatic significance of episode in play</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic significance of episode in 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 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 explore <u>dramatic significance of episode in 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 significance of the episode</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way Shakespeare 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>explore</u>. 	Band 4 16-20

Richard III – William Shakespeare

Question 4

How do you respond to the dramatic presentation of ambition 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

Explore, dramatic presentation, **two** episodes or more widely, ambition, 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>episodes/play</u> and/or <u>description of ambition</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 presentation of ambition in the play</u>. Arbitrary choice of episodes/examples. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to respond to <u>dramatic presentation of ambition in the play</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/examples. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to explore <u>response to dramatic presentation of ambition in 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 aptly chosen episodes/examples. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way Shakespeare has <u>dramatised the presentation of ambition in the play</u>. Close attention to language used. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. Focus is on <u>response to dramatic presentation in supportively chosen episodes/examples</u>. 	Band 4 16-20

Much Ado About Nothing – William Shakespeare

Question 5

Remind yourself of the whole of Act 5 Scene 4 from line 1, where the Friar says, “Did I not tell you she was innocent?” to the end of the play.

How appropriate do you find this scene as an ending to the play?

Focus

Act 5, Scene 4, whole play.

Key Words

Appropriate, do you find, ending, 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 scene/play, 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>appropriateness of ending</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>appropriateness of ending to the 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>appropriateness of ending to 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>appropriateness of ending</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare’s construction/<u>dramatisation</u> of the <u>ending to 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>appropriateness of ending</u> and <u>do you find</u>. 	Band 4 16-20

Much Ado About Nothing – William Shakespeare

Question 6

What do you find interesting about Shakespeare’s presentation of Beatrice 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, Beatrice, play.

<p style="text-align: center;">AOs 1-3</p> <p>Knowledge and understanding. Communicate clearly. Form, structure and language.</p>	<p style="text-align: center;">AO4</p> <p>Informed independent judgements.</p>	<p style="text-align: center;">Marks and Bands</p>
<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 in Shakespeare’s presentation</u>. • Arbitrary choice of episodes/support. 	<p style="text-align: center;">Band 1 0-6</p>
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare’s presentation of Beatrice</u> in a general way at a level of narration or 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. 	<p style="text-align: center;">Band 2 7-10</p>
<ul style="list-style-type: none"> • Begins to explore <u>interest in Shakespeare’s presentation of Beatrice in the play</u> 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 in Shakespeare’s presentation of Beatrice in the play</u>. • Aptly chosen episodes/support. 	<p style="text-align: center;">Band 3 11-15</p>
<ul style="list-style-type: none"> • Detailed analysis and exploration of the ways <u>Shakespeare has presented Beatrice</u> 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>what do you find interesting</u> in supportively chosen episodes. 	<p style="text-align: center;">Band 4 16-20</p>

The Taming of the Shrew – William Shakespeare

Question 7

What do you find interesting about Shakespeare’s presentation of Baptista?

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

Focus

Two episodes, or whole play.

Key Words

What do you find interesting, Shakespeare’s presentation, Baptista.

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 description of Baptista, 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 Baptista</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on Shakespeare’s <u>presentation of Baptista</u>, but in a general way at level of narration or 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>interest in Shakespeare’s presentation of Baptista</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>interest in Shakespeare’s presentation of Baptista</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way Shakespeare has constructed the drama with close attention to language and <u>presentation of Baptista</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, coherent argument. Focus is on <u>what you find interesting</u>. 	Band 4 16-20

The Taming of the Shrew – William Shakespeare

Question 8

Remind yourself of Act 1 Scene 2 from line 1, where Petruchio says, “Verona, for a while I take my leave” to about line 140, where Hortensio says, “Petruchio, stand by a while”.

Explore the dramatic function of this episode within the play.

Focus

Act 1 Scene 2 episode, whole play.

Key Words

Explore, episode, dramatic function, 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 scenes/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 function</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic function of episode</u>, but in a general way at level of narration or 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 function of episode</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 the episode and <u>dramatic function</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way Shakespeare has <u>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>exploration of dramatic function</u>. 	Band 4 16-20