



General Certificate of Education

English Literature 5741 *Specification A*

LA2W Shakespeare

Mark Scheme

2006 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 (AOs) 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

Explore the dramatic significance of the island setting in the play.

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

Focus

Two episodes, **or** more widely

Key Words

Explore, dramatic significance, island setting, **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"> • Simple narration of <u>events of play</u> or/and descriptions of <u>island setting</u> in play 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>island setting in the play</u>. • Arbitrary choice of episodes/examples. 	Band 1 0–6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic significance of island setting in 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. • Appropriate choice of episodes/examples. 	Band 2 7–10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic significance of island setting in 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 island setting</u>. • Aptly chosen episodes. 	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 significance of island setting</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 episodes. 	Band 4 16–20

The Tempest

Question 2

Remind yourself of Act 1 Scene 2 from line 1, where Miranda says, “If by your art, my dearest father” to about line 188, where Prospero says, “Approach, my Ariel! Come!”

Explore the dramatic significance of this episode within the play.

Focus

Act 1 Scene 2 episode, whole play

Key Words

Explore, episode, dramatic significance, 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 0–6
<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 <u>explore 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 <u>dramatic significance</u>. 	Band 3 11–15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way Shakespeare 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

Richard III**Question 3**

Look again at Act 3 Scene 7 from about line 94, where the Lord Mayor says, “See where his grace stands, ’tween two clergymen” to the end of the scene, where Richard says, “Farewell, my cousin; farewell, gentle friends.”

Explore the dramatic function of this episode within the play.

Focus

Act 3, Scene 7

Key Words

Explore, dramatic function, 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 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>explore dramatic function</u>. 	Band 1 0–6
<ul style="list-style-type: none"> Some attempt to comment on <u>episode</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 function of scene</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 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

Question 4

What do you find interesting about Shakespeare’s presentation of Queen Margaret, the Duchess of York and Queen Elizabeth 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, women, **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"> • Simple narration of events of <u>episodes/play</u> and/or <u>description of the women</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>Shakespeare’s presentation of the women</u>. • Arbitrary choice of episodes/examples. 	Band 1 0–6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare’s presentation of the women</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 episodes/examples. 	Band 2 7–10
<ul style="list-style-type: none"> • Begins to explore <u>Shakespeare’s presentation of the women</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 <u>presents the women</u> in the play and how language has been used. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, cogent argument. • Focus is on <u>you find interesting</u> in supportively chosen episodes/examples. 	Band 4 16–20

Much Ado about Nothing

Question 5

Look again at the whole of Act 1 Scene 3, from Conrade’s line, “What the good-year, my lord!” to where Borachio says, “We’ll wait upon your lordship.”

Consider the dramatic function of this scene within the play.

Focus

Act 1, Scene 3, whole play

Key Words

Consider, dramatic function, scene, within 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>dramatic function of scene</u>. 	Band 1 0–6
<ul style="list-style-type: none"> • 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. • 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 <u>consider dramatic function 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 function of scene</u>. 	Band 3 11–15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare’s construction and <u>dramatisation of the scene within 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>consider</u>. 	Band 4 16–20

Much Ado about Nothing

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

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>you respond to Shakespeare’s presentation</u>. • Arbitrary choice of episodes. 	Band 1 0–6
<ul style="list-style-type: none"> • 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. • 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>Shakespeare’s presentation of love 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>how you respond to Shakespeare’s presentation of love in the play</u>. • Aptly chosen episodes/support. 	Band 3 11–15
<ul style="list-style-type: none"> • Detailed analysis and exploration of <u>Shakespeare’s presentation of love in 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 is on <u>how you respond to</u> supportively chosen episodes/evidence. 	Band 4 16–20