



General Certificate of Education

English Literature 5741

Specification A

LA2W Shakespeare

Mark Scheme

2007 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.

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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- Shakespeare

Question 1

Examine the dramatic presentation of the relationship between Ferdinand and Miranda 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

Examine, dramatic presentation, relationship between Ferdinand and Miranda, **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>Ferdinand and Miranda</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>dramatic presentation of relationship between Ferdinand and Miranda in the play</u>. • Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic presentation of relationship between Ferdinand and Miranda</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. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic presentation of relationship between Ferdinand and Miranda 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 presentation of relationship between Ferdinand and Miranda</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 presentation of relationship between Ferdinand and Miranda</u>. • 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> in supportively chosen episodes. 	Band 4 16-20

The Tempest- Shakespeare

Question 2

Remind yourself of Act 2 Scene 1 from about line 188 where Sebastian says, “We would so, and then go a-bat-fowling”, to the end of the scene where Ariel says, “So, King, go safely on to seek thy son.”

Explore the dramatic significance of this episode within the play.

Focus

Act 2 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 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- Shakespeare

Question 3

What do you find interesting about Shakespeare's presentation of the relationship between Richard and Anne?

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, relationship of Richard and Anne, **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/scene/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>Shakespeare's presentation</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>Shakespeare's presentation of relationship</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>Shakespeare's presentation of relationship</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>aptly chosen episodes</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way Shakespeare has <u>presented the relationship</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>you find interesting in supportively chosen episodes</u>. 	Band 4 16-20

Richard III- Shakespeare

Question 4

Explore the dramatic presentation of Richard and his importance in the last three scenes of Act 5 (beginning with the line: “Here pitch our tent, even here in Bosworth field” to the end of the play).

Focus

Last three scenes of Act 5

Key Words

Explore, dramatic presentation, importance, Richard, Act 5, last three scenes.

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 episodes/play</u> and/or <u>description of Richard</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 and importance of Richard</u>. Irrelevant choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic presentation and importance of Richard</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. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to explore <u>dramatic presentation and importance of Richard</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 Shakespeare <u>has dramatically presented Richard and the importance of scenes</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>explore</u>. 	Band 4 16-20

Much Ado About Nothing- Shakespeare

Question 5

Remind yourself of the whole of Act 3 Scene 1 from Hero's line "Good Margaret, run thee to the parlour" to Beatrice's line "Believe it better than reportingly."

Consider the dramatic significance of this scene within the play.

Focus

Act 3, Scene 1

Key Words

Consider, dramatic significance, 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 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 significance of scene</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic significance 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 significance 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 significance 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- Shakespeare

Question 6

Explore the dramatic significance and presentation of the sub-plot involving Dogberry, Verges and the Watch.

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

Focus

Two episodes, or whole play.

Key Words

Explore, dramatic significance, presentation, sub-plot, Dogberry, Verges

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>exploration of dramatic significance and presentation</u>. Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic significance and presentation of sub-plot</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>dramatic significance and presentation of sub-plot</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>dramatic significance and presentation</u>. Aptly chosen episodes/support. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>dramatic significance and presentation of sub-plot</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>explore in</u> supportively chosen episodes/evidence. 	Band 4 16-20