



General Certificate of Education

English Literature 5741

Specification A

LA2W Shakespeare

Mark Scheme

2007 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.

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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%

The Tempest- Shakespeare

Question 1

What do you find interesting about Shakespeare's dramatic presentation of ideas about reconciliation within 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 dramatic presentation, ideas about reconciliation, **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> and/or descriptions of <u>reconciliation</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 ideas about reconciliation 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 ideas of reconciliation</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 ideas of reconciliation</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 ideas of reconciliation</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 ideas of reconciliation</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> in supportively chosen episodes. 	Band 4 16-20

The Tempest- Shakespeare

Question 2

Remind yourself of the comic sub-plot involving Stephano, Trinculo and Caliban. Consider the dramatic presentation of this sub-plot and its importance in the play.

Focus

Whole play

Key Words

Consider, dramatic presentation, importance, comic sub-plot

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>scenes/play</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/importance</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic presentation/importance</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 presentation/importance of comic sub-plot</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/importance of comic sub-plot</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 presentation/importance</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- Shakespeare**Question 3**

Explore the dramatic presentation of Buckingham and his importance within 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 importance and presentation, Buckingham, **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</u> of <u>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 aspects of <u>dramatic importance and presentation</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic importance and presentation</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 importance and presentation</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 scenes</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 scenes</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- Shakespeare**Question 4**

Consider the dramatic importance of the ways Shakespeare uses humour 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

Dramatic importance, ways Shakespeare uses humour, play, **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</u> of <u>episodes/play</u> and/or <u>description of humour</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 ways of using humour</u>. • Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare's ways of using humour</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>Shakespeare's ways of using humour</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 <u>ways Shakespeare uses humour</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. 	Band 4 16-20

Much Ado About Nothing- Shakespeare

Question 5

Explore the dramatic presentation of Claudio.

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, Claudio, **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, and/or description of Claudio</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 presentation of Claudio.</u> 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic presentation of Claudio</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 presentation of Claudio 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 presentation of Claudio.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of <u>Shakespeare's dramatic presentation of Claudio</u> within play 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>examine.</u> 	Band 4 16-20

Much Ado About Nothing- Shakespeare

Question 6

Remind yourself of Act 5 Scene 1 from about line 45, where Antonio says, “Here comes the Prince and Claudio hastily” to about line 196 where Don Pedro says, “But, soft you, let me be; pluck up, my heart, and be sad. Did he not say, my brother was fled?”

Explore the dramatic significance of this episode within the play.

Focus

Act 5, Scene 1, whole play

Key Words

Explore, dramatic significance, episode, whole 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 <u>scene/play</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</u>. • Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic function of episode within 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>dramatic significance of episode within 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>dramatic significance of episode within the play</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare’s construction and <u>dramatisation</u> of the <u>episode 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 is on <u>explore</u>. 	Band 4 16-20