

# GCE 2004

## *June Series*



# Mark Scheme

## English Literature A

### *Unit LA2W*

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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.

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**June 2004****LA2W****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

With reference to **two** or **three** episodes, explore Shakespeare's dramatic use and presentation of Caliban.

#### Focus

Two or three episodes, whole play.

#### Key Words

Two or three episodes, Shakespeare's dramatic use and presentation, Caliban.

<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 of play</u> and/or descriptions of Caliban 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 use/presentation</u> of Caliban.</li> <li>• Arbitrary choice of episodes.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Some attempt to comment on <u>Shakespeare's use/presentation of Caliban</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>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to explore <u>Shakespeare's presentation/use of Caliban in 2-3 episodes</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 use/presentation of Caliban</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 the writer has constructed the drama with close attention to language and <u>use/presentation of Caliban</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> two or three episodes supportively chosen.</li> </ul>	Band 4 16-20

## The Tempest

### Question 2

With close reference to the play, consider the dramatic significance of its title.

#### Focus

Whole play.

#### Key Words

Consider, close reference, dramatic significance, title.

<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 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>	Band 1 1-6
<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>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>dramatic significance</u> of title 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>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way the writer has constructed the title 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>consider</u>.</li> </ul>	Band 4 16-20

## Antony and Cleopatra

### Question 3

Remind yourself of Act 3, Scene 3, beginning with Cleopatra's line "Where is the fellow?" **and** Act 3, Scene 4, ending with Antony's line

"Choose your own company, and command what cost

Your heart has mind to."

What do you find interesting about these **two** scenes? You should refer to both subject matter and style.

### Focus

Act 3 Scene 3, Act 3 Scene 4.

### Key Words

You find interesting, **two** scenes, subject matter, style.

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 of play/scenes/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>you find interesting</u> or <u>two scenes</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to consider <u>two scenes</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>interesting</u> in <u>two scenes</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>what you find interesting</u> in <u>two scenes</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the way the writer has <u>constructed and dramatised the scenes</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>what you find interesting</u> in these <u>two scenes</u>.</li> </ul>	Band 4 16-20

## Antony and Cleopatra

### Question 4

With reference to **two** or **three** episodes, explore Shakespeare's dramatic use of deception in the play.

#### Focus

Two or three episodes.

#### Key Words

Two or three episodes, explore, dramatic use, deception, 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"> <li>Simple narration of events of <u>episodes/play</u> and/or <u>description of deception</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 use of deception</u>.</li> <li>Arbitrary choice of episodes.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to respond to dramatic <u>use of deception</u> in <u>2-3 episodes</u> but in a general way at level of narration and description.</li> <li>Expression clear, if limited by vocabulary.</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>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to explore response to <u>dramatic use of deception</u> in <u>2 or 3 episodes</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>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of Shakespeare's <u>dramatic use of deception</u> in <u>2 or 3 episodes</u>.</li> <li>Close attention to language 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>explore</u> supportively chosen episodes.</li> </ul>	Band 4 16-20

## The Taming of the Shrew

### Question 5

Look again at Act 2 Scene 1, from the stage direction at the beginning “*Enter Katherina and Bianca with her hands tied*” to about line 105 when Baptista says to Tranio

“By report

I know him well. You are very welcome, sir.”

Consider the dramatic function of this episode within the play.

### Focus

Act 2, Scene 1, whole play.

### Key Words

Consider, dramatic function, episode, 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"> <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 episode</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on <u>dramatic function of episode 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 consider <u>dramatic function of episode 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 episode</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 of the function of episode 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>dramatic function of episode</u> and <u>consider</u>.</li> </ul>	Band 4 16-20



## The Taming of the Shrew

### Question 6

How do you respond to the ways Shakespeare presents ideas about property and ownership in the play?

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

### Focus

Chosen episodes, whole play.

### Key Words

How do you respond to, Shakespeare presents, property, ownership, 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"> <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 ways Shakespeare's presents</u>.</li> <li>Arbitrary choice of episodes.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on ways <u>Shakespeare presents ideas about property and ownership</u> but in a general way at a level of narration or description.</li> <li>Expression clear, if limited by vocabulary.</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>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to respond to ways <u>Shakespeare presents ideas about property and ownership</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 how <u>you respond to ways Shakespeare presents ideas about property and ownership in the play</u>.</li> <li><u>Aptly chosen episodes/ support</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the <u>ways Shakespeare presents ideas about property and ownership</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</u> to supportively chosen episodes/evidence.</li> </ul>	Band 4 16-20