



General Certificate of Education

English Literature 5741 *Specification A*

LA2W Shakespeare

Mark Scheme

2008 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%

The Tempest – William Shakespeare**Question 1**

What do you find interesting about Shakespeare's presentation of evil 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

What you find interesting, Shakespeare's presentation, evil, two episodes or 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</u> or/and <u>evil in 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 of evil 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 evil 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. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic presentation of evil 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 presentation of evil in the play</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 evil in the play</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 – William Shakespeare**Question 2**

Remind yourself of Act 4 Scene 1 from the beginning where Prospero says, “If I have too austere punished you” to about line 164 where Ferdinand and Miranda say, “We wish your peace.”

Explore the dramatic significance of this episode within the play.

Focus

Act 4 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 explore <u>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 drama 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 – William Shakespeare**Question 3**

What do you find interesting about the ways Shakespeare presents Richard's victims 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, Richard's victims, **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 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>Shakespeare's presentation</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare's presentation of Richard's victims</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>Shakespeare's presentation of Richard's victims</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 Richard's victims</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 – William Shakespeare**Question 4**

Look again at the whole of Act 3 Scene 1, beginning with Buckingham's line, "Welcome, sweet Prince, to London, to your chamber" and ending with Richard's lines,

"Come, let us sup betimes, that afterwards
We may digest our complots in some form."

Consider the dramatic function of this scene within the play.

Focus

Act 3 Scene 1

Key Words

Consider, dramatic function, this 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 episodes/play</u>, and 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 within the play</u>. • Arbitrary choice of episodes. 	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. • Appropriate choice of episodes. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>the 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>aptly chosen episodes</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of <u>Shakespeare's construction and dramatisation of the scene within the play</u> with close attention to language. • Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> • Mature and confident judgement. • Clear, cogent argument. • Focus is on <u>consider</u>. 	Band 4 16-20

Much Ado About Nothing – William Shakespeare**Question 5**

Explore the dramatic presentation of Beatrice and Benedick's "merry war" within 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 presentation, Beatrice and Benedick's "merry war", 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, description of "merry war"</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>Beatrice and Benedick's "merry war"</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic presentation of Beatrice and Benedick's "merry war"</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 Beatrice and Benedick's "merry war"</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 Beatrice and Benedick's "merry war"</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare's <u>dramatic presentation of Beatrice and Benedick's "merry war"</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>explore</u>. 	Band 4 16-20

Much Ado About Nothing – William Shakespeare**Question 6**

Remind yourself of Act 2 Scene 1 from about line 76 where Don Pedro says, “Lady, will you walk a bout with your friend?” to about line 313 where Beatrice says, “I cry you mercy, uncle. By your grace’s pardon.”

Explore the dramatic function of this episode within the play.

Focus

Two episodes, or whole play

Key Words

Explore, dramatic function, this 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"> Simple narration of <u>events</u> of the <u>play</u> and/or <u>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 within the play</u>. Arbitrary choice of episodes. 	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. Appropriate choice of episodes/support. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to explore <u>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 the episode</u>. Aptly chosen episodes/support. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>the ways Shakespeare has constructed and dramatised the scene</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</u>. 	Band 4 16-20