



General Certificate of Education

English Literature 5741 *Specification A*

LA2W Shakespeare

Mark Scheme

2008 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.

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June 2008**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%

The Tempest

Question 1

Consider the ways Shakespeare presents the development of the father and daughter relationship between Prospero and Miranda 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: consider, ways Shakespeare presents, Prospero and Miranda, father and daughter relationship.

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</u> or/and descriptions of <u>characters</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>ways Shakespeare presents father and daughter relationship</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 father and daughter 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 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 dramatic <u>presentation of father and daughter 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>dramatic presentation of father and daughter relationship</u>. • Aptly chosen episodes. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the <u>ways Shakespeare has constructed the drama</u> with close attention to <u>language of father and daughter relationship</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

The Tempest

Question 2

Look again at the whole of Act 3 Scene 3, beginning with the line, “By'r lakin, I can go no further, sir” and ending with Adrian’s line, “Follow, I pray you.”

Explore the dramatic significance of this scene within the play.

Focus: Act 3, Scene 3, whole play.

Key Words: explore, dramatic significance, this scene, 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 <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 aspects 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> 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 <u>dramatic significance</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare’s <u>construction and dramatisation</u> of the scene <u>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

Richard III**Question 3**

What do you find interesting about the ways Shakespeare presents Richard's downfall 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: what you find interesting, ways Shakespeare presents, Richard's downfall, 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/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>ways Shakespeare presents Richard's downfall</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>ways Shakespeare presents Richard's downfall</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>ways Shakespeare presents Richard's downfall</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>what you find interesting</u>. 	Band 4 16-20

Richard III**Question 4**

Remind yourself of Act 4 Scene 4 from about line 199, where Richard says, “Stay, madam; I must talk a word with you” to about line 430 where Richard says, “Bear her my true love’s kiss; and so farewell –”

Explore the dramatic function of this episode within the play.

Focus: Act 4, Scene 4.

Key Words: explore, dramatic function, this scene, within the 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 episodes/play and/or description of characters 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 function of this episode 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 this episode 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>dramatic function of this episode 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 dramatic significance. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the way Shakespeare’s construction and dramatisation of the scene within the play and how language has been used. • 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

Much Ado About Nothing**Question 5**

What do you find interesting about Shakespeare's presentation of Don John 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, presentation, Don John, 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 and/or description of Don John</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 presentation of Don John.</u> 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic presentation of Don John</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 Don John</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 Don John.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of <u>Shakespeare's dramatic presentation of Don John</u> within 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>what you find interesting.</u> 	Band 4 16-20

Much Ado About Nothing

Question 6

Remind yourself of Act 4 Scene 1 from about line 111 where Benedick says, “How doth the Lady?” to the end of the scene where Benedick says, “Go comfort your cousin; I must say she is dead; and so, farewell.”

Explore the dramatic significance of this episode within the play.

Focus: Act 4, 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 aspects 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 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 <u>consider 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 episode <u>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