



General Certificate of Education

English Literature 5741 *Specification A*

LA2W Shakespeare

Mark Scheme

2009 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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January 2009**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

Consider the dramatic importance and presentation of Prospero's control over others 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: consider, dramatic, importance, presentation Prospero's control over others.

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>Prospero's control over others</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 importance and presentation</u> Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic importance and presentation of Prospero's control over others</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 importance and <u>presentation of Prospero's control over others</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 importance and presentation of Prospero's control over others</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 importance and presentation of Prospero's control over others</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, coherent argument. Focus is on <u>consider</u> in supportively chosen episodes. 	Band 4 16-20

The Tempest

Question 2

Remind yourself of Act 1 Scene 2 from the beginning where Miranda says, “If by your art, my dearest father” to about line 305 where Prospero says to Ariel, “Go! Hence with diligence!”

Consider the dramatic importance of this episode within the play as a whole.

Focus: Act 1 Scene 2 from the beginning to about line 305, whole play.

Key Words: Consider, dramatic importance of this 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 <u>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 aspects of <u>importance of episode</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>importance of episode</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 importance of episode</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>importance of episode</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the ways Shakespeare has constructed the episode with close attention to language and <u>importance of episode</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**Question 3**

Consider the ways Shakespeare presents Richard's cruelty and heartlessness 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: Consider, ways Shakespeare presents, Richard's cruelty and heartlessness.

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 events of play/scene description of character, 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 cruelty and heartlessness.</u> 	Band 1 0-6
<ul style="list-style-type: none"> Some attempt to comment on <u>Richard's cruelty and heartlessness</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 cruelty and heartlessness</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>Shakespeare's presentation of Richard's cruelty and heartlessness.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way Shakespeare has <u>constructed and dramatised Richard's cruelty and heartlessness</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>consider.</u> 	Band 4 16-20

Richard III**Question 4**

Remind yourself of the whole of Act 4 Scene 2, beginning with Richard saying, "Stand all apart. Cousin of Buckingham -" and ending with Buckingham saying:

"O let me think on Hastings, and be gone
To Brecknock while my fearful head is on!"

Consider the dramatic importance of this scene within the play as a whole.

Focus: Act 4 Scene 2, whole play.

Key Words: Consider, dramatic importance, this scene, 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 events of the <u>episodes/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 function importance</u>. • Arbitrary choice of episodes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic 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. • Appropriate choice of episodes. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to consider <u>dramatic importance</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 importance</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the <u>dramatic importance of this scene</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, coherent argument. • Focus is on <u>consider</u>. 	Band 4 16-20

Much Ado About Nothing**Question 5**

Consider Shakespeare's presentation of Hero.

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

Focus: **Two** episodes or whole play.

Key Words: Consider, Shakespeare's presentation, Hero.

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>character and events</u> of scene/play, 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>Shakespeare's presentation of Hero</u>. 	Band 1 0-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>Shakespeare's presentation of Hero</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 consider <u>Shakespeare's presentation of Hero</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>ways Shakespeare presents Hero</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of Shakespeare's construction and <u>dramatisation of Hero</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>consider</u>. 	Band 4 16-20

Much Ado About Nothing**Question 6**

Remind yourself of Act 2 Scene 3 from about line 91, just after the exit of Balthasar, where Don Pedro says, "Come hither Leonato" to about line 237 where Benedick says, "I do spy some marks of love in her".

Consider the dramatic presentation and importance of this episode within the play as a whole.

Focus: This episode, whole play.

Key Words: Consider, dramatic presentation, importance, this 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</u> 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 aspects of <u>dramatic presentation and importance 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 presentation and importance of this episode 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/support. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore the <u>dramatic presentation and importance of episode in 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 presentation and importance of episode in the play</u>. • Aptly chosen episodes/support 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of <u>dramatic presentation and importance of 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>consider dramatic presentation and importance</u>. 	Band 4 16-20