

Mark scheme January 2004

GCE

English Literature A

Unit LA2W

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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%

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

What do you find interesting about Shakespeare's presentation of Prospero 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, Prospero.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of <u>events of play</u> or/and descriptions of Prospero with increasing accuracy. - Asserts. - Sometimes irrelevant. - Lapses in technical accuracy. - Little or no discussion of how language features shape meaning.	- 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 Prospero</u>.	Band 1 1-6
- Some attempt to comment on <u>Shakespeare's presentation of Prospero</u>, but in a general way at level of narration and description. - Expression clear, if limited by vocabulary. - Some inaccuracy.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- Begins to explore <u>Shakespeare's presentation of Prospero</u> in play in detail, and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of <u>dramatic presentation of Prospero</u>.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has constructed the drama with close attention to language and <u>presentation of Prospero</u>. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>you find interesting</u>.	Band 4 16-20

The Tempest

Question 2

Look again at Act 1, Scene 2, from about line 410, when Miranda says, “What is’t? A spirit?” to the end of the scene at the stage direction, “*Exeunt*”, after Prospero says “Come, follow! (*to Miranda*) Speak not for him.”

Explore the dramatic significance of this episode within the play.

Focus

Act 1, Scene 2 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
- 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.	- 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 1-6
- 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.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- 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.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of the episode and its <u>dramatic significance</u>.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has constructed the episode with close attention to language and <u>dramatic significance</u>. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>explore</u>.	Band 4 16-20

Antony and Cleopatra

Question 3

Look again at Act 1, Scene 3 from line 1 when Cleopatra says “Where is he?” to the end of the scene when Antony says

“And I hence fleeing here remain with thee.
Away!”

Consider the dramatic function of this episode, paying particular attention to subject matter and style.

Focus

Act 1, Scene 3, whole play.

Key Words

Consider, dramatic function, episode, subject matter, style.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- 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.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>dramatic function</u> or <u>consider</u>.	Band 1 1-6
- Some attempt to consider <u>dramatic function</u> of <u>extract</u> but in a general way at level of narration and description. - Expression clear, if limited by vocabulary. - Some inaccuracy.	- Some evidence of individual response to the text with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- Begins to <u>consider dramatic function</u> of <u>extract</u> in detail, and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of <u>dramatic function of extract</u>.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has <u>constructed and dramatised the episode</u> with close attention to language. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>consider dramatic function of extract</u>.	Band 4 16-20

Antony and Cleopatra

Question 4

How do you respond to Shakespeare's presentation of Caesar 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 respond, Shakespeare's presentation, Caesar, play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of events of <u>episodes/play</u> and/or <u>description of Caesar</u>, with increasing accuracy. - Asserts. - Sometimes irrelevant. - Lapses in technical accuracy. - Little or no discussion of how language features shape meaning.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>presentation</u> of <u>Caesar</u>. - Arbitrary choice of episodes/evidence.	Band 1 1-6
- Some attempt to respond to <u>presentation of Caesar</u> but in a general way at level of narration and description. - Expression clear, if limited by vocabulary.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent. - Appropriate choice of episodes/evidence.	Band 2 7-10
- Begins to explore response to <u>presentation of Caesar</u> in detail and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of aptly chosen episodes/evidence.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has <u>presented Caesar</u>. - Close attention to language used. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>how you respond</u> in supportively chosen episodes/evidence.	Band 4 16-20

The Taming of the Shrew

Question 5

Remind yourself of Act 5, Scene 1, beginning with the stage direction “*Enter Biondello, Lucentio as himself, and Bianca. Gremio is out before.*” to about line 101 with Vincentio’s words “Lives my sweet son?”

Explore the dramatic importance of this episode within the play.

Focus

Act 5, Scene 1, whole play.

Key Words

Explore, dramatic importance, episode, within play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of <u>events</u> of episode/<u>play</u> with increasing accuracy. - Asserts. - Sometimes irrelevant. - Lapses in technical accuracy. - Little or no discussion of how language choices and structure shape meaning.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>dramatic importance of episode</u>.	Band 1 1-6
- Some attempt to comment on <u>dramatic importance 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.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- Begins to explore <u>dramatic importance of 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.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of <u>dramatic importance of episode</u>.	Band 3 11-15
- Detailed analysis and exploration of the writer’s construction and <u>dramatisation</u> of the <u>importance of the episode within the play</u> with close attention to language. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>dramatic importance</u> of episode and <u>explore</u>.	Band 4 16-20

The Taming of the Shrew

Question 6

What do you find interesting about the ways Shakespeare presents power 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, ways, Shakespeare presents, power, play.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of <u>events</u> of the play and/or <u>description of theme</u>, with increasing accuracy. - Asserts. - Sometimes irrelevant. - Lapses in technical accuracy. - Little or no discussion of how language features shape meaning.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>interest</u> in <u>ways Shakespeare presents power</u>. - Arbitrary choice of episodes/support.	Band 1 1-6
- Some attempt to comment on <u>Shakespeare's presentation of power</u> but in a general way at level of narration and description. - Expression clear, if limited by vocabulary. - Some inaccuracy.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent. - Appropriate choice of episodes/support.	Band 2 7-10
- Begins to explore <u>interest</u> in <u>Shakespeare's presentation of power</u> in the play and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of <u>interest</u> in <u>Shakespeare's presentation of power</u> in the play with aptly chosen episodes/support.	Band 3 11-15
- Detailed analysis and exploration of the <u>ways Shakespeare presents power</u> in the play with close attention to language. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>interesting presentation of power</u> in supportively chosen episodes.	Band 4 16-20

Twelfth Night

Question 7

Remind yourself of Act 1, Scene 1 **and** Act 1, Scene 2, from the stage direction at the opening of the play, “*Music. Enter Orsino Duke of Illyria, Curio, and other lords*”, to Viola’s line, “I thank thee. Lead me on”.

How appropriate do you find these **two** scenes as an introduction to the play?

Focus

Act 1, Scene 1 and Act 1, Scene 2, whole play.

Key Words

How appropriate, **two** scenes, introduction, play

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of <u>events</u> of <u>scenes/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.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>how appropriate</u>.	Band 1 1-6
- Some attempt to comment on <u>how appropriate</u>, but in a general way at level of narration and description. - Expression clear, if limited by vocabulary. - Some inaccuracy.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- Begins to explore <u>how appropriate</u> in detail, and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of the scenes and <u>how appropriate</u> they are as an <u>introduction to the play</u>.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has constructed the episode with close attention to language. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>how appropriate an introduction to the play</u>.	Band 4 16-20

Twelfth Night

Question 8

Explore the dramatic importance and presentation of Feste.

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, presentation, Feste.

AOs 1-3 Knowledge and understanding. Communicate clearly. Form, structure and language.	AO4 Informed independent judgements.	Marks and Bands
- Simple narration of <u>events</u> of <u>play</u> or/and description of Feste with increasing accuracy. - Asserts. - Sometimes irrelevant. - Lapses in technical accuracy. - Little or no discussion of how language features shape meaning.	- Dependent on unassimilated notes. - Unclear line of argument/poor deployment of knowledge. - Little or no attention to key aspect of <u>dramatic importance</u> and the <u>presentation of Feste</u>.	Band 1 1-6
- Some attempt to comment on dramatic <u>importance and presentation of Feste</u>, but in a general way at level of narration and description. - Expression clear, if limited by vocabulary. - Some inaccuracy.	- Some evidence of individual response with general reference to text. - Not always balanced or consistent.	Band 2 7-10
- Begins to explore <u>dramatic importance and presentation of Feste</u> in play in detail, and how language choices and structure inform meaning. - Supporting evidence increasingly based on close reading. - Expression controlled. - Vocabulary widening.	- Coherent, informed individual response to the text, based on command of appropriate detail. - Exploration and analysis of <u>dramatic importance and presentation of Feste</u>.	Band 3 11-15
- Detailed analysis and exploration of the way the writer has constructed the drama with close attention to language and <u>dramatic importance and presentation of Feste</u>. - Critical vocabulary tellingly used.	- Mature and confident judgement. - Clear, coherent argument. - Focus is on <u>explore</u>.	Band 4 16-20