

GCE 2005  
*January Series*



# Mark Scheme

## English Literature A

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.

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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*Dr Michael Cresswell Director General*

**January 2005****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 – William Shakespeare****Question 1**

What do you find interesting about Shakespeare’s presentation of magic 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, magic, 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 of play</u> or/and <u>descriptions of magic</u> with increasing accuracy.</li> <li>Asserts.</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.</li> <li>Sometimes irrelevant.</li> <li>Poor deployment of knowledge.</li> <li>Little or no attention to key aspect of <u>Shakespeare’s presentation of magic in the play</u>.</li> <li>Arbitrary choice of illustration.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on <u>Shakespeare’s presentation of magic</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 illustration.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to explore <u>Shakespeare’s presentation of magic</u> in play 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>Shakespeare’s presentation of magic in the play</u>.</li> <li>Apt choice of illustration.</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>presentation of magic in the play</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>you find interesting</u> in supportively chosen illustration.</li> </ul>	Band 4 16-20

## The Tempest - William Shakespeare

### Question 2

Look again at Act 5, Scene 1, from about line 216, where Gonzalo says “O look sir, look sir, here is more of us!” to the end of the play.

How appropriate do you find this extract as an ending to the play?

### Focus

Act 5, Scene 1 extract, whole play.

### Key Words

Appropriate, you find, this extract, ending to 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"> <li>Simple narration of <u>events of extract/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>appropriateness of ending</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on <u>appropriateness of ending</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 explore <u>how appropriate an ending is this extract</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 the extract and <u>how appropriate as an ending to play</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the way Shakespeare has constructed the extract as <u>an ending to the 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 is on <u>how appropriate do you find</u>.</li> </ul>	Band 4 16-20

**Richard III - William Shakespeare****Question 3**

Remind yourself of Act 1, Scene 1, from the beginning to about line 121, where Richard says “But who comes here? The new-delivered Hastings?”

How far do you think this opening prepares an audience for what is to come in the play?

**Focus**

Act 1, Scene 1 episode, whole play

**Key Words**

How far, you think, opening, prepares, audience, to come, play.

AOs 1-3 <b>Knowledge and understanding. Communicate clearly. Form, structure and language.</b>	AO4 <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple narration of events of play/scene/episode/description of character, 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>opening prepares audience</u> or <u>how far do you think</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Some attempt at <u>opening prepares audience for what is to come</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>how far opening prepares audience of what is to come</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>how far do you think</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of the way Shakespeare has <u>constructed and dramatised the opening</u> as a <u>preparation for the audience of what is to come</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>how far do you think</u>.</li> </ul>	Band 4 16-20

**Richard III - William Shakespeare****Question 4**

Explore the dramatic significance of the theme of acting 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**

Explore, dramatic significance, two episodes or more widely, acting, 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 examples of acting</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 of acting in the play</u>.</li> <li>Arbitrary choice of episodes/examples.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to respond to <u>dramatic significance of acting in the play</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/examples.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to explore response to <u>dramatic significance of acting in 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 aptly chosen episodes/examples.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the ways Shakespeare has <u>dramatised the significance of acting in the play</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, coherent argument.</li> <li>Focus is on <u>explore dramatic significance</u> in supportively chosen episodes/examples.</li> </ul>	Band 4 16-20

## The Taming of the Shrew - William Shakespeare

### Question 5

Remind yourself of Act 3, Scene 2, from the beginning to about line 126 where Baptista says “I’ll after him and see the event of this.”

Explore the dramatic significance of this extract within the play.

### Focus

Act 3, Scene 2 extract, whole play.

### Key Words

Explore, dramatic significance, extract, 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 extract/<u>play</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 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 importance</u> of extract.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on <u>dramatic importance of extract 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 explore <u>dramatic importance of extract 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 importance of extract</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of Shakespeare’s construction/<u>dramatisation</u> of the <u>importance of extract within the 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 importance</u> of extract and <u>explore</u>.</li> </ul>	Band 4 16-20

## The Taming of the Shrew - William Shakespeare

### Question 6

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

<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</b> <b>judgements.</b>	<b>Marks</b> <b>and</b> <b>Bands</b>
<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>interest</u> in <u>Shakespeare's presentation</u>.</li> <li>Arbitrary choice of episodes/support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Some attempt to comment on <u>Shakespeare's presentation of Lucentio</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/support.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to explore <u>interest</u> in <u>Shakespeare's presentation of Lucentio in the play</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 <u>interest in Shakespeare's presentation of Lucentio in the play</u> with aptly chosen episodes/support.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the <u>ways Shakespeare has presented Lucentio</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>what do you find interesting</u> in supportively chosen episodes.</li> </ul>	Band 4 16-20

**Antony and Cleopatra - William Shakespeare****Question 7**

What do you find interesting about Shakespeare’s presentation of leadership?

Refer closely to **two or three** episodes.

**Focus**

Two or three episodes.

**Key Words**

You find interesting, Shakespeare’s presentation, leadership.

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</u> or/and description of <u>leadership</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 presentation of leadership</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 <u>dramatic presentation of leadership</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>dramatic presentation of leadership</u> in play 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 presentation of leadership</u>.</li> <li>Apt choice of episodes.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the way Shakespeare has constructed the drama with close attention to language and <u>dramatic presentation of leadership</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>you find interesting</u> in supportively chosen episodes.</li> </ul>	Band 4 16-20

**Antony and Cleopatra - William Shakespeare****Question 8**

Explore the dramatic significance of the whole of Act 4, Scene 15, where Antony is brought to the monument.

**Focus**

Act 4, Scene 15, whole play

**Key Words**

Dramatic significance, 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"> <li>Simple narration of <u>events of scenes/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 explore <u>dramatic significance</u> of scene 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> of scene.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of the way Shakespeare has constructed/dramatised the scene 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>dramatic significance</u>.</li> </ul>	Band 4 16-20