



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

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.

Twelfth Night

Question 1

How do you respond to the dramatic presentation of Orsino?

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

Focus

Two episodes or whole play.

Key Words

You respond, dramatic presentation, Orsino.

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 Orsino 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 Orsino</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic presentation of Orsino</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 presentation of Orsino</u> in play 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 Orsino</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way the writer has constructed the drama with close attention to language and <u>dramatic presentation of Orsino</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, coherent argument. Focus is on <u>you respond</u>. 	Band 4 16-20

Twelfth Night

Question 2

Look again at Act 1 Scene 5, from about line 210, when Olivia says, “Give us the place alone” to the end of the scene.

Explore the dramatic significance of this episode within the play.

Focus

Act 1, Scene 5 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 1-6
<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 the episode and its <u>dramatic significance</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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 the final scene, Act 5 Scene 2, from about line 279, when Cleopatra says:

“Give me my robe; put on my crown; I have
Immortal longings in me”

to the end of the play.

How far do you think this is an appropriate ending to the play? You should refer to subject matter and style.

Focus

Act 5, Scene 2 extract, whole play.

Key Words

How far, you think, appropriate ending, play, subject matter, style.

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 aspect of <u>appropriate ending</u> or <u>how far</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Some attempt to consider <u>how far</u> an <u>appropriate ending</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 to the text with general reference to text. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>how far appropriate ending</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>how far appropriate ending</u>. 	Band 3 11-15
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, coherent argument. Focus is on <u>how far appropriate ending</u>. 	Band 4 16-20

Antony and Cleopatra

Question 4

Explore Shakespeare's presentation of loyalty in the play.
Your answer should focus on **not more** than three episodes.

Focus

One, two or three chosen episodes.

Key Words

One, two or three episodes, explore, presentation, loyalty, 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 <u>episodes/play</u> and/or <u>description of loyalty</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>presentation of loyalty</u>. Arbitrary choice of episodes. 	Band 1 1-6
<ul style="list-style-type: none"> Some attempt to respond to <u>presentation of loyalty</u> in the <u>play/episodes</u> but in a general way at level of narration and description. Expression clear, if limited by vocabulary. 	<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 response to <u>presentation of loyalty</u> in <u>play/episodes</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 aptly chosen episodes. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way the writer <u>has presented loyalty</u> in the <u>play/episodes</u>. Close attention to language used. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. Focus is on <u>explore</u> supportively chosen episodes. 	Band 4 16-20

The Taming of the Shrew

Question 5

What do you find interesting about the dramatic importance and presentation of Bianca in the play?
You may confine yourself to **two** scenes **or** range more widely, if you prefer.

Focus

Chosen scenes, whole play.

Key Words

You find interesting, dramatic importance and presentation, Bianca.

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 play 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 aspect of <u>interest in dramatic presentation</u>. Arbitrary choice of scenes/support. 	Band 1 1-6
<ul style="list-style-type: none"> Some attempt to comment on <u>dramatic presentation/importance of Bianca</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 scenes/support. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to explore <u>interest in dramatic presentation/importance of Bianca</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>interest in presentation/importance of Bianca</u> with aptly chosen scenes/support. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of the way the writer has <u>dramatically presented Bianca as important</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>interesting</u> in supportively chosen scenes/support. 	Band 4 16-20

The Taming of the Shrew

Question 6

Look again at all of Act 4, Scene 5, beginning with the stage direction “*Enter Petruchio, Katherina, Hortensio and Servants*” and ending with Hortensio’s line

“And if she be froward,

Then hast thou taught Hortensio to be untoward”.

Consider the dramatic importance of this scene within the play.

Focus

Act 4, Scene 5, whole play.

Key Words

Consider, dramatic importance, 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</u> of scene/<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. 	<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 of scene</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Some attempt to comment on <u>dramatic importance 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. 	Band 2 7-10
<ul style="list-style-type: none"> • Begins to explore <u>dramatic importance 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 importance of scene</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Detailed analysis and exploration of the writer’s construction and <u>dramatisation</u> of the <u>importance of 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, coherent argument. • Focus on <u>dramatic importance of scene</u> and <u>consider</u>. 	Band 4 16-20