

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for June 2011

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE AND LITERATURE**Assessment Objectives Grid (includes QWC)**

Question	AO1	AO2	AO3	AO4	Total
1	5	10	15	0	30
2	5	10	15	0	30
3	5	10	15	0	30
4	10	10	10	0	30
5	10	10	10	0	30
6	10	10	10	0	30
Totals	15	20	25	0	60

These are the Assessment Objectives for the English Language and Literature specification as a whole.

AO1	Knowledge, Application and Communication Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2	Understanding and Meaning Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.
AO3	Contexts, Analysis and Evaluation Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
AO4	Expertise and Creativity Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

PAPER-SPECIFIC INSTRUCTIONS: F673 DRAMATIC VOICES

Candidates answer one question from Section A and one question from Section B.

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections.
AO3 is dominant in Section A.

The **question-specific Notes on the Task**, which follow on **pages 4 to 15**, provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

Awarding Marks

- (i) Each question is worth **30 marks**.
- (ii) For each answer, award a **single overall mark out of 30**, following this procedure:
- refer to the **question-specific Notes on the Task** for descriptions of levels of discussion and likely content;
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
 - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script;
 - check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

- writing inadequate for purpose, and for expressing ideas and arguments;
- little or no ability to organise material;
- poor management of register and little or no use of critical terminology;
- technical errors in spelling, punctuation and grammar inhibit communication.

Band 2

- writing insecure in relation to purpose and expression of ideas and arguments;
- limited ability to organise material;
- insecure management of register and limited use of critical terminology;
- regular technical errors in spelling, punctuation and grammar.

Band 3

- writing that is usually appropriate to purpose and generally capable of expressing basic ideas and arguments;
- basic ability to organise relevant material;
- basically appropriate register and use of critical terminology;
- basically clear writing, reasonable level of accuracy in spelling, punctuation and grammar.

Band 4

- writing that is generally appropriate to purpose and capable of expressing straightforward ideas and arguments;
- ability to organise relevant material competently;
- usually appropriate register and use of critical terminology;
- accurate and generally clear writing, demonstrating a competent level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear.

Band 5

- writing appropriate to purpose and capable of expressing complex ideas and arguments;
- ability to organise relevant material clearly;
- appropriate register and use of critical terminology;
- accurate writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

Band 6

- sustained use of writing entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material clearly and coherently;
- consistently appropriate register and confident, accurate use of critical terminology;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

SECTION A: NOTES ON THE TASK

EITHER**Marlowe: *Dr Faustus*****Miller: *The Crucible***

Q1 By referring closely to the following two passages, examine ways in which the relationship between knowledge and power is presented and explored in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- identify obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (eg stage directions and turn-taking);
- notice some of the implications of formal choices in shaping meanings (eg Hale's use of esoteric lexis; the antithetical lexemes/parallel syntax of the Angels: 'famous art' versus 'damned book').

Competent (Bands 3 – 4) answers are likely to:

- comment on linguistic/literary features of the voices: dialogic/monologic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: eg rhetorical/persuasive techniques (Giles's premodifying adjective 'strange' ... and Faustus's asyndetic 'Lines, circles, schemes ...');
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: use of terms of address, verb structures, mood in linking knowledge with power within both passages, for example.

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; imagery; phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: eg illocutionary/perlocutionary effects; complexities of negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; eg verb constructions (eg use of crisply finite inversions: 'caught, defined and calculated...'); dangerous connotations: 'brute disguises'; 'a sound magician is a mighty god'; register (Faustus's presumptuousness versus Hale's, steely resoluteness, for example); cohesion (lexical and syntactic repetition – 'books'/'devil'/'God' for example).

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**. *NB This is the dominant AO in this section.*

Limited (Bands 1 – 2) answers are likely to:

- concentrate on obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: eg how far might an Elizabethan audience sympathise with/judge Faustus's choices and decisions? How far might both Hale's and Giles's behaviour have been understood in terms of 'social' (patriarchal) influences/structures?;
- comment on the generic implications of both passages – on the kinds of 'theatre' involved: levels of audience intimacy/engagement; 'distancing' devices (the stylised antitheses of both Angels in *Dr Faustus*; Miller's own exposition/commentaries in *The Crucible*) for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood.

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the agitations of the tradition of the medieval morality figures, for example?
- examine the complexities of theatrical experience involved: eg how might audiences have weighed the intensity of the inner conflicts presented versus the allegorical dimensions of the passages/texts?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of Marlow's Faustus in relation to the legacy of medieval religious drama, for example.

OR

Shakespeare: *Hamlet*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Q2 By referring closely to the two passages, examine ways in which the dramatists present thinking and reasoning in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- identify obvious linguistic/literary features of the voices in these passages, noticing the range of utterance types and dialogic structures
- notice the obvious (structural) contrast between Passage A's rapid turn-taking and Passage B's much more diffuse utterance;
- notice some of the overall dramatic effects, for example the signs of discomfort in Rosencrantz and Guildenstern

Competent (Bands 3 – 4) answers are likely to:

- comment on and begin to analyse how features of structure, form and language create meaning, for example Hamlet's purposeful (imperative-masquerading-as-interrogative) 'closing signal' (*Shall we to th' court?*) which reminds audience and characters of relative status
- comment on how some of the dramatic effects are created, beginning to analyse (for example) the ways in which Stoppard infuses both utterance and movement with tension
- comment on and begin to analyse the syntax and lexis of logic and reasoning

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse characteristics of the voices, for example Hamlet's tendency to linguistic elaboration, evident here in the development of a lexical field of confinement: *prison ... confines, wards and dungeons ... bounded ...*

- examine and analyse how particular dramatic effects are created, for example by the shift of register at the end of Guildenstern's long utterance
- examine and analyse how meaning is shaped by grammatical, syntactical and discursal features, for example the robust (and ultimately misplaced) optimism constructed by Guildenstern's and Rosencrantz's confident declarative sequences

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). NB This is the dominant AO in this section.**

Limited (Bands 1 – 2) answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding the passages and their reception by contemporary audiences – for example, the extent to which an Elizabethan/Jacobean audience would have understood and enjoyed the student banter between Hamlet, Guildenstern and Rosencrantz
- comment on implications of genre/tradition in both passages, for example how the use of formal logic and dialectic in a dramatic context reflects expectations of the kind of 'theatre' involved in both passages/plays
- begin to explore relevant aspects of the social/historical/literary circumstances in which the texts might have been produced and understood, for example the possible Renaissance fashion for scholastic debate or 1960s post-modern self-consciousness

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific expressions of what might be contemporary-contextual attitudes, for example Guildenstern's assertion that *The scientific approach to the examination of phenomena is a defence against the pure emotion of fear*
- examine the complexities of theatrical experience involved, for example the audience's awareness that there are layers of much greater seriousness in some of Hamlet's utterances – his aphorism about how *there is nothing either good or bad, but thinking makes it so*, or the hint (*O God ...*) that his *bad dreams* are not just a subject for further sallies of wit
- explore complex issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood, for example considering *Hamlet* in relation to Mediaeval/Renaissance and Catholic/Protestant dialectics

Candidates who genuinely engage with the more complex philosophical and logical ramifications of thinking and reasoning in either or both passages/plays are likely to gain very high marks. While it is not necessary to know the terms of formal logic (premisses and syllogisms) or to be aware of the scholastic tradition of disputation, candidates who do tackle these aspects by close reference and careful textual analysis should be highly rewarded. Any answers which deal sensibly with Platonic concepts and Socratic dialogue should be treasured!

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

Q3 By referring closely to the following two passages, examine ways in which disloyalty in relationships is presented and explored in the two plays.

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that **candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- identify obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (eg taboo references and dialogic structures);
- notice some of the implications of formal choices in shaping meanings (eg of The Cardinal's topic management and agenda setting/Marlene's dismissive assertiveness).

Competent (Bands 3 – 4) answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: eg 'uneven' distribution of power in *The Duchess*; Churchill's cynical reductivism;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: terms of address; use of imagery and irony in determining the emotional dynamics and power relations within both passages, for example.

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; utterance types, tone, register, phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: eg illocutionary/perlocutionary effects; complexities of interpretation and negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;

- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; shifts of register and rhetorical effects, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). NB This is the dominant AO in this section.**

Limited (Bands 1 – 2) answers are likely to:

- concentrate on obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how might an Elizabethan audience have judged both characters' sexual mores, for example? How far would a predominantly English audience in 1982 have understood Churchill's characters' behaviour and attitudes in terms of their respective social, cultural and historical contexts?;
- comment on the generic implications of both passages – on the kinds of 'theatre' involved: eg the confrontational dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood.

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: eg how might an Elizabethan audience have appreciated these bleakly attritional attitudes as a foil to the Duchess' integrity/honour? How familiar would Churchill's audience have been aware of the significance of the Royal Court Theatre's radical traditions?;
- examine the complexities of theatrical experience involved: eg how might Webster's audiences have appreciated the significance of his writing for the King's Men? How might an early 1980s audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *The Duchess* in relation to its literary hinterland: eg Tourneur's *The Revenger's Tragedy* and Webster's sources; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity; the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

Section A Total 30

SECTION B: NOTES ON THE TASK

EITHER

Marlowe: *Dr Faustus*Miller: *The Crucible*

Q4 Examine ways in which sinfulness is presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to focus on significant aspects of language, dramatic action and context;
- use some technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of significant details of language use, dramatic action and context;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- show a good understanding of significant details of language use, dramatic action and context;
- be expressed in such a way as to convey a sophisticated appreciation of significant details of language, dramatic action and context.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- engage with obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg Faustus's self-recriminations and the 'confessional' discourse of for example, Proctor and Tituba);
- refer to some of the significant formal choices that contribute to shaping meanings (eg Miller's commentaries and Faustus's monologues).

Competent (Bands 3 – 4) answers are likely to:

- explore the linguistic/literary dimensions of the question in depth;
- make detailed comment on relevant elements of dramatic action: the deepening of antagonisms within the Salem community; growing pressures on both Proctor's ethics/conscience, for example; the role and dramatic significance of interlocutors and 'commentators' in *Dr Faustus*;
- comment in depth on some of the implications of formal choices in shaping meanings: use of emotive and rhetorical language; abstract versus concrete forms in constructing frameworks for judgement, for example.

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of dramatic form: dramatic effects created: creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: clashes of register, emotive and rhetorical language use; abstract versus concrete forms in constructing frameworks for judgement, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

Limited (Bands 1 – 2) answers are likely to:

- concentrate on obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: eg how far might audiences have sympathised with/judged Faustus'/Proctor's/Abigail's/Tituba's moral/ethical dilemmas/non-dilemmas? What further issues of wrong-doing and expiation might be considered?;
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: relevant judicial and legislative frameworks, for example.

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: to what extent might theological/political heterodoxies have been tolerated/valued? How far might, for example, Proctor's/Abigail's/Faustus's behaviour have been understood in terms of prevailing world views, moralities and spiritual climates?;
- examine the implications of theatrical contexts involved: relationship between text and performance spaces in the Rose (Bankside, split-level staging)/Martin Beck (Broadway, privately owned, opulent, proscenium arch) theatres;
- explore complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: Corpus Christi divinity student versus secret agent in 1600s Cambridge, (England); the creative/liberal conscience in McCarthy's 1950s America; how McCarthy's congressional hearings might have impacted on ideas/ideals of justice, for example.

OR

Shakespeare: *Hamlet*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Q5 Examine how freedom and constraint are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a sophisticated appreciation of significant details of language, dramatic action and context.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- engage with obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg the proxemics of spying in *Hamlet* and Polonius or the absurd ‘passivities’ of *Rosencrantz and Guildenstern*);
- refer to some of the significant formal choices that contribute to shaping meanings (eg the use of imagery and use of stage properties in both plays).

Competent (Bands 3 – 4) answers are likely to:

- explore the linguistic/literary dimensions of the question in depth;
- make detailed comment on relevant elements of dramatic action: eg the psychological complexities of *Hamlet*’s perspectives; the deepening paralysis of *Rosencrantz and Guildenstern*’s;
- comment in depth on some of the implications of formal choices in shaping meanings: use of double-edged or ironic linguistic choices, for example.

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of atmosphere and mood created: use of black humour/satirical attack versus brooding reflection, for example;

- examine and analyse the implications of formal choices in shaping meanings: use of codification and euphemism/dysphemism; clashes of register, parodic and subversive forms.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

Limited (Bands 1 – 2) answers are likely to:

- concentrate on obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: eg how far might audiences have appreciated the England/Denmark parallel? How familiar would Stoppard's audiences have been with inter-textual links and their implications?;
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: Hamlet's richly contemporary allusiveness; Stoppard's comic destabilising of social and cultural boundaries, for example.

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the psychological complexities postulated in Burton's *Anatomy of Melancholy*, for example? How familiar would Stoppard's audience have been with the text of *Hamlet*?
- examine the complexities of theatrical experience involved: eg how might audiences have weighed the paranoia of Hamlet's discourse against the disturbingly realised instruments of state persecution? How might a 1960s audience have reacted to Stoppard's use of parody/pastiche and challenges to elitist assumptions about 'high culture'?
- explore complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: eg consideration of *Hamlet* in relation to medieval/renaissance and catholic/protestant dialectics; intertextual links with Ovid, Saxo and Belleforest; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard.

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

Q6 Examine ways in which attitudes to social status are presented and explored in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

Competent (Bands 3 – 4) answers are likely to:

- integrate concepts from linguistic/literary study confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed fluently, using technical terminology with assurance.

Developed (Bands 5 – 6) answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a sophisticated appreciation of significant details of language, dramatic action and context.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

Limited (Bands 1 – 2) answers are likely to:

- engage with obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg the Duchess's language and actions or the role/significance of Joyce and Angie);
- refer to some of the significant formal choices that contribute to shaping meanings (eg Marlene's disingenuous undermining/The Cardinal's poisonous hypocrisy).

Competent (Bands 3 – 4) answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth: monologic/dialogic structures; utterance types; lexical sets and tone, for example;
- make detailed comment on relevant elements of dramatic action: eg evolving complexities in power distribution in *The Duchess*; the roles of Joyce/Angie and how their experiences resonate with those of other female characters in the play;
- comment in depth on some of the implications of formal choices in shaping meanings: terms of address and use of imagery in determining the text's emotional dynamics and power relations, for example.

Developed (Bands 5 – 6) answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context: monologic/dialogic structures; utterance types; lexical sets and tone, for example;

- examine and analyse significant features of dramatic form;
- examine and analyse the implications of formal choices in shaping meanings: terms of address; use of imagery, irony, symbolism and stage properties in determining the text's emotional dynamics and power relations, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

Limited (Bands 1 – 2) answers are likely to:

- concentrate on obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how might an Elizabethan audience have understood and interpreted Bosola's/Julia's/Antonio's social status, for example? How far would a predominantly English audience in 1982 have gauged the resonance of Churchill's female characters' behaviour and attitudes to class with respect to their respective social, cultural and historical contexts?;
- examine the implications of theatrical contexts involved: the confrontational dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: eg the papal authority invested in Rome versus social mobility in early modern England; implications of Margaret Thatcher's rise to power.

Developed (Bands 5 – 6) answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: eg how far might an Elizabethan audience have appreciated the contextual significance of the 'malcontent' figure/*contemptus mundi* tradition? How would Churchill's audience have interpreted her use/manipulation of quasi-historical materials?;
- examine the complexities of theatrical experience involved: eg how might Webster's audiences have situated the play with respect to contemporary social mobilities? How might an early 1980's audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: eg consideration of *The Duchess* in relation to its literary hinterland: Tourneur's *The Revenger's Tragedy* and Webster's sources; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer.

Section B Total	30
Paper Total	60

Band descriptors: both sections

Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study little or no use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> little or no attempt to use integrated approaches to explore relationships between texts little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study limited use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> limited attempt to use integrated approaches to explore relationships between texts limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 3 11-15 marks	AO1	<ul style="list-style-type: none"> some structured application of relevant concepts and approaches from integrated linguistic and literary study some competent use of critical terminology appropriate to the subject matter some clear written expression but there are inconsistencies that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> some attempt to use integrated approaches to explore relationships between texts some attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> straightforward application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used competently generally accurate written expression, with some errors which occasionally inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> competent use of integrated approaches to explore relationships between texts some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> well structured application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used accurately good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> developed use of integrated approaches to explore relationships between texts developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, accurately and consistently used consistently accurate written expression, meaning is consistently clear
	AO2	<ul style="list-style-type: none"> excellent, well developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> detailed and consistently effective use of integrated approaches to explore relationships between texts excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

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