

Specimen Paper

A2 GCE ENGLISH LANGUAGE AND LITERATURE

F673/01/QPI Dramatic Voices

QUESTION PAPER INSERT

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- This Insert is for your reference only.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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SECTION A

Answer **one** question from this section.

EITHER

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 1 By referring closely to the following two passages, examine the dramatic presentation of attitudes to wealth 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. [30]

Passage A

[Enter] Mosca, [pulling back the curtains to discover]
Volpone [in bed]

Volpone: Good morning to the day; and, next, my gold:
Open the shrine, that I may see my saint.

[Mosca uncovers the treasure]

5

Hail the world's soul, and mine. More glad than is
The teeming earth, to see the longed-for sun
Peep through the horns of the celestial Ram,
Am I, to view thy splendour, darkening his;
That, lying here, amongst my other hoards,
Show'st like a flame by night; or like the day
Struck out of chaos, when all darkness fled
Unto the centre. O thou son of Sol,
But brighter than thy father, let me kiss,
With adoration, thee, and every relic
Of sacred treasure in this blessed room.

10

15

Well did wise poets, by thy glorious name,
Title that age which they would have the best,
Thou being the best of things, and far transcending
All style of joy, in children, parents, friends,
Or any other waking dream on earth.

20

Thy looks when they to Venus did ascribe,
They should have giv'n her twenty thousand Cupids;
Such are thy beauties, and our loves! Dear saint,
Riches, the dumb god that giv'st all men tongues;
That canst do nought, and yet mak'st men do all things;
The price of souls; even hell, with thee to boot,
Is made worth heaven! Thou art virtue, fame,
Honour, and all things else! Who can get thee,
He shall be noble, valiant, honest, wise –

25

30

Mosca: And what he will, sir. Riches are in fortune
A greater good than wisdom is in nature.

Passage B

Roma: What is our life: (*Pause.*) it's looking forward or it's looking back. And that's our life. That's *it*. Where is the *moment*? (*Pause.*) And what is it that we're afraid of? Loss. What else? (*Pause.*) The *bank* closes. We get *sick*, my wife died on a plane, the stock market collapsed ... the house burnt down ... what of these happen ... ? None of 'em. We worry anyway. What does this mean? I'm not *secure*. How can I be secure? (*Pause.*) Through amassing wealth beyond all measure? No. And what's beyond all measure? That's a sickness. That's a trap. There is no measure. Only greed. How can we act? The right way, we would say, to deal with this: 'there is a one-in-a-million chance that so and so will happen ... *F**** it, it won't happen to *me*' ... No. We know that's not right, I think, we say the correct way to deal with this is 'There is a one in so-and-so chance this will happen ... God *protect* me. I am powerless, let it not happen to me...' But no to *that*. I say. There's something else. What is it? 'If it happens, AS IT MAY for that is not within our powers, I will *deal* with it, just as I do *today* with what draws my concern today.' I say *this* is how we must act. I do those things which seem correct to me *today*. I trust myself. And if security concerns me, I do that which *today* I think will make me secure. And every day I *do* that, when that day *arrives* that I need a reserve, a) odds are that I have it and, b) the *true* reserve that I have is the strength that I have of *acting each day* without fear. (*Pause.*) According to the dictates of my mind. (*Pause.*) Stocks, bonds, objects of art, real estate. Now: what are they? (*Pause.*) An opportunity. To what? To make money? Perhaps. To *lose* money? Perhaps. To 'indulge' and to 'learn' about ourselves? Perhaps. *So f***ing what?* What *isn't*? They're an *opportunity*. That's all. They're an *event*. A guy comes up to you, you make a call, you send in a brochure, it doesn't matter, 'There these *properties* I'd like for you to see.' What does it mean? What you *want* it to mean. (*Pause.*) Money? (*Pause.*) If that's what it signifies to you. Security? (*Pause.*) Comfort? 'Some schmuck wants to make a buck on me'; or 'I feel a vibration *fate* is calling' ... all it is is THINGS THAT HAPPEN TO YOU. (*Pause.*) That's all it is.

OR

William Shakespeare: *As You Like It*Tom Stoppard: *Arcadia*

2 By referring closely to the following two passages, examine how love and sexual attraction are 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. **[30]**

Passage A

Enter Rosalind [as Ganymede]

<i>Rosalind:</i>	[Reading from a paper] 'From the East to Western Inde No jewel is like Rosalind; Her worth, being mounted on the wind, Through all the world bears Rosalind; All the pictures fairest lined Are but black to Rosalind; Let no face be kept in mind But the fair of Rosalind.'	5
<i>Touchstone:</i>	I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted. It is the right butter-women's rank to market.	
<i>Rosalind:</i>	Out, fool!	
<i>Touchstone:</i>	For a taste: If a hart do lack a hind, Let him seek out Rosalind; If the cat will after kind, So be sure will Rosalind; Wintered garments must be lined, So must slender Rosalind; They that reap must sheaf and blind, Then to cart with Rosalind; Sweetest nut hath sourest rind, Such a nut is Rosalind; He that sweetest rose will find, Must find love's prick – and Rosalind. This is the very false gallop of verses: why do you infect yourself with them?	10 15 20 25
<i>Rosalind:</i>	Peace, you dull fool. I found them on a tree.	30
<i>Touchstone:</i>	Truly, the tree yields bad fruit.	
<i>Rosalind:</i>	I'll graft it with you, and then I shall graft it with a medlar; then it will be the earliest fruit i'th'country, for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar.	
<i>Touchstone:</i>	You have said – but whether wisely or no, let the forest judge.	35

Passage B

- Lady Croom:* Indeed, I never knew a woman worth the duel, or the other way about. Your letter to me goes very ill with your conduct to Mrs Chater, Mr Hodge. I have had experience of being betrayed before the ink is dry, but to be betrayed before the pen is even dipped, and with the village noticeboard, what am I to think of such a performance? 5
- Septimus:* My lady, I was alone with my thoughts in the gazebo, when Mrs Chater ran me to ground, and I being in such a passion, in an agony of unrelieved desire –
- Lady Croom:* Oh ... !
- Septimus:* – I thought in my madness that the Chater with her skirts over her head would give me the momentary illusion of the happiness to which I dared not put a face. 10
- Pause.*
- Lady Croom:* I do not know when I have received a more unusual compliment, Mr Hodge. I hope I am more than a match for Mrs Chater with her head in a bucket. Does she wear drawers? 15
- Septimus:* She does.
- Lady Croom:* Yes, I have heard that drawers are being worn now. It is unnatural for women to be got up like jockeys. I cannot approve. (*She turns with a whirl of skirts and moves to leave.*) I know nothing of Pericles or the Athenian philosophers. I can spare them an hour, in my sitting room when I have bathed. Seven o' clock. Bring a book. 20
- She goes out. Septimus picks up the two letters, the ones he wrote, and starts to burn them in the flame of the spirit lamp.*

OR

Thomas Middleton/Cyril Tourneur: *The Revenger's Tragedy*Martin McDonagh: *The Lieutenant of Inishmore*

3 By referring closely to the following two passages, examine the dramatic presentation of killing, and the consequences of killing, 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. [30]

Passage A

<i>Ambitioso:</i>	Oh death and vengeance!	
<i>Supervacuo:</i>	Hell and torments!	
<i>Ambitioso:</i>	Slave! Can'st thou to delude us?	
<i>Officer:</i>	Delude you my lords?	
<i>Supervacuo:</i>	Ay villain: where's this head now?	5
<i>Officer:</i>	Why here my lord;	
	Just after his delivery you both came With warrant from the duke to behead your brother.	
<i>Ambitioso:</i>	Ay, our brother, the duke's son.	
<i>Officer:</i>	The duke's son	10
	My lord, had his release before you came.	
<i>Ambitioso:</i>	Whose head's that, then?	
<i>Officer:</i>	His, whom you left command for – Your own brother's.	
<i>Ambitioso:</i>	Our brother's? Oh furies!	15
<i>Supervacuo:</i>	Plagues!	
<i>Ambitioso:</i>	Confusions!	
<i>Supervacuo:</i>	Darkness!	
<i>Ambitioso:</i>	Devils!	
<i>Supervacuo:</i>	Fell it out so accursedly?	20
<i>Ambitioso:</i>	So damnedly?	
<i>Supervacuo:</i>	Villain I'll brain thee with it!	
<i>Officer:</i>	Oh my good lord!	
<i>Supervacuo:</i>	The devil overtake thee!	
<i>Ambitioso:</i>	Oh fatal –	25
<i>Supervacuo:</i>	Oh prodigious to our bloods!	
<i>Ambitioso:</i>	Did we dissemble?	
<i>Supervacuo:</i>	Did we make our tears women for thee?	
<i>Ambitioso:</i>	Laugh and rejoice for thee?	
<i>Supervacuo:</i>	Bring warrant for thy death?	30
<i>Ambitioso:</i>	Mock off thy head?	
<i>Supervacuo:</i>	You had a trick, you had a wile forsooth.	
<i>Ambitioso:</i>	A murrain meet 'em! There's none of these wiles that ever come to good. I see now there is nothing sure in mortality but mortality.	35
	Well, no more words – shalt be revenged i' faith. Come throw off clouds now brother; think of vengeance And deeper settled hate. Sirrah sit fast: We'll pull down all, but thou shalt down at last.	

Passage B

Mairead appears blank-eyed in the doorway of the bathroom, clutching the body of the bloody and black Sir Roger to her chest. Davey has seen her, the other two haven't.

Donny: Have I congratulated you on your engagement yet, son?

Padraic: You haven't.

5

Donny: (*getting up*) Congratulations on your engagement, son.

Padraic: Thanks, Dad.

Donny shakes Padraic's hand. Mairead enters the room and Padraic notices her for the first time.

Padraic: Look at you. We have a matching pair. One fecked cat each. Who says we have nothing in common but shooting fellas? No, I shouldn't be joking like that. Not about poor Wee Thomas, now.

10

Mairead: Not about Sir Roger neither, no.

Padraic: Sir Roger who? Sir Roger Casement?

Mairead: Aye.

15

Padraic: What has that oul poof got to do with dead cats, Mairead?

Mairead gently hands her cat down to Davey, smiles slightly at him and brushes a bloody hand through his short hair. She turns back to Padraic, whose back is to the table, the two handguns behind him. He caresses her cheek gently, as she quietly begins singing 'The Dying Rebel'.

20

Mairead: (*singing*) 'The night was dark and the fight was ended...'

Padraic joins in.

Both: 'The moon shone down O' Connell Street ...'

Mairead: Kiss me, Padraic.

Padraic kisses her at length and, as he does so, Mairead reaches down behind him, picks one gun up in each hand, slowly raises them and points them one on each side of Padraic's head. Padraic is unaware of this. Donny looks on in horror. The kiss is finished.

25

Padraic: What's the next line now, Mairead? (*Singing.*)

'The moon shone down O Connell Street...'

30

Mairead: There was nothing unhygienic about my fecking cat.

Padraic: (*pause*) No, it's something to do with brave men perishing, I think.

Mairead: Aye.

She shoots Padraic in the head with both guns. Padraic falls back on the table behind him, dead, his cat still clutched in his arms, his mouth wide open. Mairead looks at the guns in her hands a while, as she quietly continues with the song.

35

(*Singing.*) 'I stood alone where brave men perished. Those men have gone, their God to meet.'

She places the barrels of both guns in Padraic's mouth, leaves them there and gently takes her cat back off Davey.

40

Be chopping up that feck too, now, the two of ye.

Donny: Sure, you can't be asking me to go chopping up me own son, now!

SECTION B

Answer **one** question from this section.

EITHER

Ben Jonson: *Volpone*

David Mamet: *Glengarry Glen Ross*

- 4 Examine the dramatic presentation of justice and punishment 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. [30]

OR

William Shakespeare: *As You Like It*

Tom Stoppard: *Arcadia*

- 5 Examine the dramatic presentation of attitudes towards the natural world 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. [30]

OR

Thomas Middleton/Cyril Tourneur: *The Revenger's Tragedy*

Martin McDonagh: *The Lieutenant of Inishmore*

- 6 Examine the dramatic presentation of deceitfulness 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. [30]

END OF QUESTION PAPER

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Specimen Mark Scheme

GCE ADVANCED LEVEL A2 ENGLISH LANGUAGE AND LITERATURE

F673/01 Dramatic Voices

MAXIMUM MARK 60

Duration: 2 hours

SPECIMEN

Question	Answer	Marks	Guidance
Section A – Jonson: <i>Volpone</i>/Mamet: <i>Glengarry Glen Ross</i>			
			Content
1	<p><i>Wealth</i> is central to the two plays, and candidates should have no difficulty in examining the <i>dramatic presentation of attitudes to wealth</i> in the two passages.</p> <p>Using approaches from their combined literary and linguistic study should guide candidates to consider how the dramatists create intimacy/engagement with the audience, and how they employ ‘distancing’ devices.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: stage directions; monologue; direct address/panegyric; (rhetorical) questions; length and type of utterance; lexical/semantic fields; phonological and rhythmic/prosodic features; locutionary, illocutionary and perlocutionary acts; dramatic irony.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the importance of wealth in the two plays and the two passages, though they may not pay explicit attention to the foregrounding in the question-wording of <i>dramatic presentation of attitudes to wealth</i>. They may make simple inferences about Volpone’s and/or Roma’s attitudes, and begin to link these to textual details, for example lexical items from the semantic fields of light/sun/beauty in Passage A.</p> <p>Developed answers are likely to analyse more complex features of form, structure and language, and to evaluate how these construct meaning and dramatic effect, for example:</p> <ul style="list-style-type: none"> • Roma’s use of questions, pauses and conjunctions to build up dramatic tension in Passage B – candidates may analyse the speech in terms of Socratic reasoning (question and answer) structures • Volpone’s apostrophe to his treasure in Passage A, couched in the lexis of religious reverence (shrine ... saint ... relic ... sacred ...) • features of textual cohesion, in particular in Passage B the syntactic and lexical repetitions <p>The best answers will show a developed appreciation of ways in which the dramatists direct audience judgement and sympathies, establishing Roma as a credible character and Volpone as a farcical one.</p>
			Levels of response
			Level 6 (26–30 marks)
			Level 5 (21–25 marks)
			Level 4 (16–20 marks)
			Level 3 (11–15 marks)
			Level 2 (6–10 marks)
			Level 1 (0–5 marks)

Question	Answer	Marks	Guidance	
			Content	Levels of response
			<p>AO3 (15) Basic answers are likely to identify straightforward linguistic features and dramatic effects and to place them in their cultural context, showing an appreciation ,for example, of:</p> <ul style="list-style-type: none"> • how Volpone’s reverence for gold dismisses more ‘proper’ respect for both Christian and Classical deities as well as for abstract qualities seen as virtues in any age (<i>Thou art virtue, fame, / Honour, and all things else</i>) • how Mamet presents the salesman culture of venture-capitalism in late C20 USA <p>Answers that simply off-load quantities of contemporary social / historical / literary material are not likely to gain high marks.</p> <p>Developed answers are likely to appreciate more complex contextual factors, rooted in textual detail, for example:</p> <ul style="list-style-type: none"> • how Jonson constructs the relevant Christian orthodoxies/mercantile practices/ legacy-hunting culture of the landed classes in Passage A • how a Renaissance audience might have responded to the Aesopian morality and satire in Volpone • how a 1980s US/British audience might have responded to Mamet’s employment of tragic conventions to describe/analyse/judge his own contemporary society’s creation of the social substrata of sales offices <p>how the respective audiences might have received Mamet’s stifling office/restaurant settings and the influences of Absurdism in his mono/dialogues, or the hallowed physicality of gold as a stage object in Volpone’s Classical monologue, within the shifts/stasis in movement and action.</p>	

Question	Answer	Marks	Guidance	
Section A – Shakespeare: <i>As You Like It</i>/Stoppard: <i>Arcadia</i>				
			Content	Levels of response
2	<p>Candidates should have no difficulty in finding relevant instances of <i>love and sexual attraction</i> elsewhere in the plays, but they need to focus on the <i>presented and explored</i>.</p> <p>As with most things in the play, Stoppard treats sexual attraction with some humour and some down-to-earth everyday realism: <i>to be betrayed before the pen is even dipped, and with the village noticeboard</i>. In Shakespeare's play, matters are further complicated by the layers of cross-gender disguise.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: status/power dynamics; address terms; length, structure and type of utterance; dominant lexical fields; register: uneven in Passage B, parodied in Passage A; syntactic repetitions; locutionary, illocutionary and perlocutionary acts; rhyme and verse-form; dramatic irony.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about simple oppositions: 'true' love v. lust; love-at-first-sight v. lasting affection; 'romantic' love v. "<i>an hour, in my sitting room when I have bathed</i>". They may readily revert to brief reference to examples of love and/or sexual attraction from elsewhere in the two plays. Paraphrase and summary may dominate the AO2 dimension of the answer, and can be rewarded where the understanding is accurate. Even the simplest answers are likely to show some appreciation of how the linguistic choices made by the dramatists for Rosalind and Lady Croome may disguise rather than reveal feeling. Developed answers are likely to analyse more complex features of form, structure and language, and to evaluate how these construct meaning and dramatic effect, for example:</p> <ul style="list-style-type: none"> • how Touchstone uses the form but not the register/lexis of Orlando's verses to lampoon 'romantic' poetry • how Rosalind's verbal wit (the <i>graft it with a medlar</i> image) out-wits Touchstone's cruder comments (<i>He that sweetest rose will find, / Must find love's prick</i>) • the ways in which, in Passage B and elsewhere in the play, Stoppard exploits the comic potential of shifts in register, such as the contrast between Septimus's declaration of passion (<i>being in such a passion, in an agony of unrelieved desire</i>) and his contemptuous depiction of <i>the Chater with her skirts over her head</i>. 	<p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p>

Question	Answer	Marks	Guidance	
			Content	Levels of response
			<p>AO3 (15) The passages offer relatively light-hearted perspectives on love and sexual attraction, central concerns in both plays. Although candidates will make things difficult for themselves if they apply the <i>mores</i> of 2012 to the plays, simply off-loading quantities of contemporary social / historical views/ literary material are not likely to gain high marks. Useful discussion needs to begin in the text.</p> <p>Basic answers are likely to show some understanding of conventions of cross-dressing and pastoral settings in Shakespearean comedy, and of the effects of Stoppard's single/simultaneous set in demonstrations of sex and love. They may appreciate the 'distancing' effects of status-driven features such as Lady Croom's (presumed) insistence upon asymmetrical address terms (<i>Mr Hodge / My lady</i>) and her status-laden agenda-setting (<i>I have heard that drawers are being worn now ... I cannot approve</i>) and compare this with Rosalind's dismissal of Touchstone (<i>Peace, you dull fool</i>).</p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example the significance of (anonymous) love poetry and court wooing conventions in Elizabethan comedy or the post-modern interest in restoring/accessing historic/country houses and their literary connections. The best answers will be alert to complex theatrical nuances such as the implications of pastoral/forest settings and gender complexities of Shakespearian/Elizabethan theatre and acting conventions, and the ironies of historic research/staging given <i>the Attraction that Newton left out</i> in <i>Arcadia</i>.</p>	

Question	Answer	Marks	Guidance
Section A – <i>The Revenger’s Tragedy</i>/McDonagh: <i>The Lieutenant of Inishmore</i>			
			Content
3	<p><i>Killing</i> is a broad question-target; candidates should have no difficulty in finding plenty of material. The addition of <i>the consequences of killing</i> invites attention to dramatic and theatrical effects; and the question-wording underlines this with <i>dramatic presentation</i>.</p> <p>The strong sense of dramatic irony in each passage might encourage reference to some of the many other ironies in the two plays which arise as a consequence of killing.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: length, structure and type of utterance – especially exclamatives and interrogatives; turn-taking, adjacency pairs and agenda-setting; register; status/role/dominance; stage directions, stage conventions and stage ‘business’; dramatic irony.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about how the situations in the passages provide graphic illustration of both <i>killing</i> and <i>consequences</i>. They may comment on how characters are deceived and/or oblivious, and may explain some of the ironies. Paraphrase and summary may dominate the AO2 dimension of the answer, and can be rewarded where the understanding is accurate. Candidates should appreciate the dramatic impact of the sequence of exclamatives and interrogatives in Passage A, and comment on the mixture of informal familial comic intimacy with menace and hostility in Passage B. Developed answers are likely to analyse more complex features of form, structure and language, and to evaluate how these construct meaning and dramatic effect, for example:</p> <ul style="list-style-type: none"> • the extreme instance of dis-preferred response (unfulfilled adjacency pairs) when Padraic is completely oblivious of Mairead’s feelings and intentions: <i>Mairead: There was nothing unhygienic about my fecking cat.</i> <i>Padraic: (pause) No, it’s something to do with brave men perishing, I think.</i> • the hectic effect produced by the shared/paired/split lines in Passage A • the extreme banality of Ambitioso’s half-line <i>Whose head’s that, then?</i> • Ambitioso’s shift into a different register in the last lines of Passage A, with a renewed focus on <i>vengeance / And deeper settled hate</i>, and the conventional scene-ending rhyming couplet
			Levels of response
			Level 6 (26–30 marks)
			Level 5 (21–25 marks)
			Level 4 (16–20 marks)
			Level 3 (11–15 marks)
			Level 2 (6–10 marks)
			Level 1 (0–5 marks)

Question	Answer	Marks	Guidance	
			Content	Levels of response
			<p>AO3 (15) The <i>dramatic presentation of killing</i> in both passages teeters on the edge of farce, and candidates will need to appreciate how stage and theatrical conventions might shape audience response, considering for example how far a Jacobean audience, accustomed to conventions of Revenge Tragedy like severed heads, might sympathise with and/or challenge the brothers' roles and choices. Basic answers are likely to make assertions about the history of Britain's war in Ireland and Irish/IRA/INLA stereotypes in trying to account for Mairead's and Padraic's language and actions in the passage and elsewhere in the play.</p> <p>Developed answers are likely to appreciate more complex contextual factors, exploring for example Jacobean notions of mistaken identity/accident and deceit coming back to the deceiver in the Revenge Tragedy tradition. Answers that simply off-load quantities of contemporary social / historical / literary material are not likely to gain high marks. Candidates will need to appreciate how a contemporary audience might apply a revolutionary analysis of Irish armed struggle to the paranoia and presentation of killing in <i>The Lieutenant of Inishmore</i>.</p>	

Question	Answer	Marks	Guidance	
Section B – Jonson: <i>Volpone</i>/Mamet: <i>Glengarry Glen Ross</i>				
			Content	
4	<p>Candidates should have little difficulty in selecting suitable material from either play. They may attempt to treat <i>justice</i> and <i>punishment</i> separately, but need to remember the emphasis on <i>dramatic presentation</i>.</p> <p>AO1 (10) An appropriate method will require candidates to integrate concepts and approaches from combined linguistic and literary study, and to show some appreciation of the question's wider implications. Coherent and relevant argument may involve the use of some or all of the following terminology and concepts: moral/ethical dilemmas; embedded authorial commentary; use of stage properties/setting and symbolism/imagery; Jonson's 'New Comedy' / satiric drama; court scenes and the role of the officials; dramatic conventions and traditions – e.g. Miracle and Morality plays; <i>commedia dell' arte</i>.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the thematic importance of <i>justice</i> and/or <i>punishment</i> in the chosen play, though they may gloss over the issue of <i>dramatic presentation</i>. They may identify and begin to analyse simple features of form, structure, language and dramatic action which contribute to the presentation of justice and/or punishment, though some of the examples chosen may be only indirectly relevant to their line of argument. There may also be over-reliance on examples taken from the passages set in Section A; and these may be of doubtful relevance.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. They will appreciate the effects of some features of structure, such as the use of cycles/sub-plots in both of the plays for emphasis and mirroring, e.g. how Mamet's play sacrifices Levene but ends where it began in the sales-world of deals.</p> <p>Specifically, they are likely to explore instances of their chosen dramatist's skill in combining language and dramatic action, for example in the lines Jonson gives to Bonario when he rescues Celia from Volpone: <i>Forbear, foul ravisher, libidinous swine! / ... But that I'm loth to snatch thy punishment / Out of the hand of justice, thou shouldst, yet, / Be made the timely sacrifice of vengeance, / Before this altar, and this dross, thy idol.</i></p>	Levels of response Level 6 (26–30 marks) Level 5 (21–25 marks) Level 4 (16–20 marks) Level 3 (11–15 marks) Level 2 (6–10 marks) Level 1 (0–5 marks)

Question	Answer	Marks	Guidance	
			Content	Levels of response
			<p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for reinterpretation and evaluation through performance over time.</p> <p>Basic answers are likely to identify straightforward features of form/structure/language and/or dramatic effects, and to place them in their social / cultural / historical context, though their comments may be based on over-simplified or half-understood views of the relevant Christian orthodoxies/mercantile practices/ legacy-hunting culture of the Jacobean landed classes, or the salesman culture of venture-capitalism in late 20th century USA.</p> <p>Answers that simply off-load quantities of contemporary social / historical / literary material are not likely to gain high marks. Candidates will need to appreciate some of the nuances of contemporary attitudes and theatrical tradition, for example the influence of Venetian <i>commedia dell' arte</i> – travelling ‘quack’ shows and the constant door-knocking transit of gulls to and from Volpone’s/Mosca’s staged receptions/house.</p> <p>Developed answers on <i>Glengarry Glen Ross</i> are likely to explore more complex contextual factors, avoiding over-simplifications about the Reagan-Bush-Thatcher era and appreciating that the play might be seen as an updated and more caustic version of Arthur Miller’s <i>Death of a Salesman</i>: Mamet’s salesmen are not simply the agents of a callous capitalism, but its victims too.</p>	

Question	Answer	Marks	Guidance	
Section B – Shakespeare: <i>As You Like It</i>/Stoppard: <i>Arcadia</i>				
			Content	
5	<p><i>Attitudes towards the natural world</i> is a fairly obvious question-focus, and candidates will need to focus consciously on <i>dramatic presentation</i> if they are to avoid unhelpful generalisation. Candidates may immediately think of <i>tongues in trees, books in the running brooks, / Sermons in stones and good in every thing</i>.</p> <p>There is a huge range of possibilities in Stoppard's play, from Valentine Coverly's research into the population biology of the game birds in the grounds of the house to the discovery of a dwarf dahlia in Martinique in 1810 and death from a monkey bite.</p> <p>AO1 (10) An appropriate method will require candidates to integrate concepts and approaches from combined linguistic and literary study, and to show some appreciation of the question's wider implications. Coherent and relevant argument may involve the use of some or all of the following terminology and concepts: layers of irony; use of narration over enactment; symbolism/imagery of gardens, gardening, grafting/hybrids pastoral Elizabethan comedy and</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about aspects of plot and dialogue which involve the natural world, referring to simple and more obvious aspects of their chosen play, such as Lady Croom's impatient debates with the gardener Noakes or the role of the forest as a world apart in <i>AYLI</i>. Some of the examples chosen may be only indirectly relevant to the line of argument. There may also be over-reliance on examples taken from the passages set in Section A; and these may be of doubtful relevance.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>AYLI</i>, they are likely to explore the stage-roles of the shepherds and the melancholic Jacques, and in <i>Arcadia</i> the alternation and eventual combination of past and present. Astute readers will explore how details of form and language dramatise a range of attitudes, for example the layers of irony in Lady Croom's defence of her 'Classical' garden: <i>The trees are companionably grouped at intervals that show them to advantage. The rill is a serpentine ribbon unwound from the lake peaceably contained by meadows on which the right amount of sheep are tastefully arranged – in short, it is nature as God intended ...</i></p>	<p>Levels of response</p> <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p>

Question	Answer	Marks	Guidance	
			Content	Levels of response
	<p>Shakespearean counter-pastoral; dramatic / stage conventions and traditions, such as disguise; time-shifts in <i>Arcadia</i> and place-shifts in <i>AYLI</i>; lexical and semantic fields / imagery.</p>		<p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for reinterpretation and evaluation through performance over time.</p> <p>Basic answers are likely to identify straightforward features of form/structure/language and/or dramatic effects, and to place them in their social / cultural / historical context, though their comments may be based on over-simplified or half-understood views of the structures and conventions of pastoral Elizabethan comedy, for example, or of Classical v. Romantic fashions in landscaping.</p> <p>Answers that simply off-load quantities of contemporary social / historical / literary material are not likely to gain high marks. Candidates will need to appreciate some of the nuances of contemporary attitudes and theatrical tradition, for example</p> <p>Developed answers are likely to show appreciation of more complex contextual factors, such as in <i>AYLI</i> an understanding of how Shakespeare presents the forest as a setting for dispute resolution and romance/inversions of gender and class roles/relationships, and how Stoppard employs the role of the hermit in <i>Arcadia</i> in signifying the events at Sidley Park.</p> <p>Very strong candidates may explore the literary history and tradition of the 'Arcadian', seeing how Shakespeare's play allows debates about the relative merits of courtly and rustic life. They may explore how Stoppard invites characters and audience to consider constructions of the natural world in terms of mathematics.</p>	

Question	Answer	Marks	Guidance	
Section B – <i>The Revenger’s Tragedy</i>/McDonagh: <i>The Lieutenant of Inishmore</i>				
			Content	
6	<p>Looking for synonyms for the key-words in a question can often be a productive method of essay-planning: the plays are full of characters lying, dissembling, falsifying, fabricating, double-dealing, prevaricating ... So <i>deceitfulness</i> is a big target, but candidates need to keep in mind <i>the dramatic presentation</i>.</p> <p>AO1 (10) An appropriate method will require candidates to integrate concepts and approaches from combined linguistic and literary study, and to show some appreciation of the question’s wider implications. Coherent and relevant argument may involve the use of some or all of the following terminology and concepts:</p> <p>dramatic and linguistic irony; dramatic and social / political satire; colloquial and/or expletive and/or dialectal constructions; covert and symbolic/figurative acts of deceitfulness; other imagery / symbolism; quasi-realism of comic banal domesticity and staged/choreographed routine violence; conventions of Revenge Tragedy – in particular, ritualistic masques and dumbshows and brutality; stage props: skulls, severed heads, corpses, dressing-up, masks.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the incidence and significance of deceitfulness in their chosen play, referring to simple and more obvious examples of overt moments of deceitfulness in the plots – for example, Vindice’s and/or the Duke’s many deceptions, and Donny’s and Davey’s cover-ups about Padraic’s cat. Some of the examples chosen may be only indirectly relevant to the line of argument; and some over-simplified generalisations may be reached. There may also be over-reliance on examples taken from the passages set in Section A; and these may be of doubtful relevance.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. Specifically, they are likely to comment on characters adopting temporary roles, Vindice in the role of pandar as Piato and Brendan, Christy and Joey’s as Padraic’s brothers-in-arms. In <i>The Revenger’s Tragedy</i>, they are likely to explore stage effects arising from the use of irony, and the elaborate descriptive constructions for plots and schemes. In <i>The Lieutenant of Inishmore</i>, astute readers will explore for example how ‘knowledge triangles’ (Donny/Davey/Padraic, Davey/Padraic/Mairead) contribute to the creation of dramatic tension.</p>	<p>Levels of response</p> <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p>

Question	Answer	Marks	Guidance	
			Content	Levels of response
			<p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for reinterpretation and evaluation through performance over time.</p> <p>Basic answers are likely to identify straightforward features of form/structure/language and/or dramatic effects, and to place them in their social / cultural / historical context, though their comments may be based on over-simplified or half-understood views of the Revenge Tragedy genre, or of attitudes to family and honour in Jacobean times or in the 'Irish Troubles' context.</p> <p>Answers that simply off-load quantities of contemporary social / historical / literary material are not likely to gain high marks. Candidates will need to appreciate some of the nuances of theatrical tradition and of contemporary attitudes, going beyond assertions that 'everyone in Jacobean times believed in a culture of revenge/honour around female sexuality and the death of a family member.'</p> <p>Developed answers are likely to explore more complex contextual factors, considering for example how far later Jacobean (and subsequent) audiences might have seen a pandar like Patio as similar to Webster's Bosola in <i>The Duchess of Malfi</i> and Flamineo in <i>The White Devil</i>, or perceiving McDonagh's use of filmic episodes of comic/banal yet stylised violent action as similar to John Woo, Tarantino and <i>The Sopranos</i>.</p>	

APPENDIX 1

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. (AO4 coursework only)

Assessment Objectives Grid for F673 (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

The **question-specific Notes on the Task** provide an indication of what candidates are likely to cover in terms of AOs 1, 2 and 3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

Section A and Section B

Level 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.
Level 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.
Level 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.

Level 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.
Level 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.
Level 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.