

**GCE**

**English Language and Literature**

Unit **F673**: Dramatic Voices

Advanced GCE

**Mark Scheme for June 2015**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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**Annotations**

The purpose of annotation is to enable examiners to indicate clearly how marks have been earned. Annotation can, therefore, help examiners, checkers, and those re-marking scripts to understand how the script has been marked.

Examiners should bear in mind that scripts may be returned to Centres, who will not have the advantage of having seen a range of responses to the questions. For this reason, evaluative comments by examiners should be brief and specifically related to the award of marks.

References to specific Assessment Objectives may be helpful in this respect, but will not be sufficient on their own: there needs to be evidence of qualitative judgements. SCORIS annotations and (especially) summative comments (at the end of an answer) should as far as possible be couched in the language of statements in the mark scheme.

**Subject-specific marking instructions**

The question-specific Notes on the Task, which follow on pages 6 to 19, 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. (AO4 is dealt with in the coursework units.)

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

|            |  |
|------------|--|
| <b>AO1</b> | <b>Knowledge, Application and Communication</b><br>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. |
| <b>AO2</b> | <b>Understanding and Meaning</b><br>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.                           |
| <b>AO3</b> | <b>Contexts, Analysis and Evaluation</b><br>Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.             |
| <b>AO4</b> | <b>Expertise and Creativity</b><br>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)

| <b>Assessment Objectives Grid for F673 (includes QWC) Question</b> | <b>AO1</b> | <b>AO2</b> | <b>AO3</b> | <b>AO4</b> | <b>Total</b> |
|--|------------|------------|------------|------------|--------------|
| <b>1</b>   | 5          | 10         | 15         | 0          | <b>30</b>    |
| <b>2</b>   | 5          | 10         | 15         | 0          | <b>30</b>    |
| <b>3</b>   | 5          | 10         | 15         | 0          | <b>30</b>    |
| <b>4</b>   | 10         | 10         | 10         | 0          | <b>30</b>    |
| <b>5</b>   | 10         | 10         | 10         | 0          | <b>30</b>    |
| <b>6</b>   | 10         | 10         | 10         | 0          | <b>30</b>    |
| <b>Totals</b>  | <b>15</b>  | <b>20</b>  | <b>25</b>  | <b>0</b>   | <b>60</b>    |

**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 15, 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.

## MARK SCHEME: Section A

## Q. 1 Notes on Task

Jonson: *Volpone* / Mamet: *Glengarry Glen Ross*

| Passages and AO1   | Assessment Objectives 2 and 3   | Bands  |
|--|---|--|
| <p><b>Jonson: <i>Volpone</i>/Mamet: <i>Glengarry Glen Ross</i></b><br/> <i>Completing a deal</i> is clearly central and explicit in <i>Volpone</i> and <i>Glengarry Glen Ross</i> in both of the passages and the wider plays, involving these and other characters. For example, <i>Volpone</i> and <i>Mosca</i> in <i>Volpone</i> and <i>Roma</i> and <i>Levene</i> in <i>GGR</i>. Both extracts are taken from a part of the play where the <i>completing</i> of planned and impromptu <i>deals</i> has become embedded in the text. In both cases, <i>completing a deal</i> is not only a theme that drives the majority of the characters' relationships in the plays but also the source of tragedy, comedy and satire.</p> <p><b>AO1 (5)</b><br/>           Appropriate approaches may involve the use of some or all of the following terminology and concepts:<br/>           monologic and dialogic utterance;<br/>           length, structure and type of utterance;<br/>           soliloquy and asides;<br/>           rhetoric and antithesis;<br/>           turn-taking, adjacency pairs and agenda-setting; implicature;<br/>           face-needs and politeness strategies;<br/>           gender and language issues including male V. female speech;<br/>           lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields;<br/>           idiomatic expressions; dramatic irony.</p> | <p><b>A02 (10)</b> Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on persuading in <i>Volpone</i> and recounting in <i>GGR</i>.<br/>           Developed answers will locate specific examples of the tendencies noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse:<br/>           the use of shared lines/utterances in A and monologue and graphology in B:</p> <ul style="list-style-type: none"> <li>• Jonson's use of question/answer structures and suggestion or anticipatory responses/inferences</li> <li>• Mamet's use of repetition, points of suspension, expletives and tonal emphasis/stress</li> </ul> <p>the use of lexis:</p> <ul style="list-style-type: none"> <li>• Jonson's references to wills and plans/ventures to convey semantic fields of how <i>deals are completed</i></li> <li>• Mamet's occupational and domestic lexis to convey the semantic fields of how <i>deals are completed</i>.</li> </ul> <p><b>A03 (15)</b> The passages dramatise issues central to both plays. Candidates may want to consider how <i>deals are completed</i> in relation to possible contemporary social and personal goals – of the characters <i>Mosca</i>, <i>Corbaccio</i>, <i>Roma</i> and <i>Levene</i> – in their respective cultures, sub-cultures and societies and how they might have come to depend on <i>completing deals</i> as a lifestyle/way of operating/relating to people.<br/>           They may wish to consider the cultural norms and attitudes displayed in each play/extract towards <i>completing deals with people</i> and how those <i>completed deals</i> might be viewed in the world of the plays, their contemporary societies and now.<br/>           They may wish to consider the motives for <i>completing deals</i> and the contemporary desires for social and financial advancement/mobility/security.<br/>           They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires. They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters is encouraged in the audience at the time of writing and for the candidates now.</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

| Passages and AO1 | Assessment Objectives 2 and 3   | Bands |
|------------------|---|-------|
|                  | <p>They may wish to consider genre: Jonson's use of satire; Mamet's use of tragic and comic features.</p> <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and their dramatic effects placed in their cultural contexts.</p> <p>Developed answers are likely to appreciate more complex contextual factors; for example, how the relationship between specific text from the passages and the plays and their apposite contexts is received by contemporary audiences then and now.</p> <p>Limited answers are likely to off-load contemporary political/social/historical/literary/genre/material.</p> |       |

**Q. 2 Notes on Task**                      **Shakespeare: *As You Like It* / Stoppard: *Arcadia***

| Passages and AO1   | Assessment Objectives 2 and 3  | Bands  |
|--|--|--|
| <p><i>Relationships between women and men</i> are clearly central and explicit in <i>As You Like It</i> and <i>Arcadia</i> in both of the passages and the wider plays, involving these and other characters, for example Orlando, Rosalind, Silvius and Phoebe, Thomasina and Septimus and Lady Croom, Mr and Mrs Chater.</p> <p>Passage A is taken from the mid- point in the play where <i>relationships between women and men</i> are being debated, both explicitly by the characters and implicitly in the themes of <i>AYLI</i>.</p> <p>Passage B is taken from early on in the play, in the present day, where <i>relationships between women and men</i> have already been established, in 1809 from Scene one, as part of the dramatic action and ideas of <i>Arcadia</i>.</p> <p><b>AO1 (5)</b><br/>           Appropriate approaches may involve the use of some or all of the following terminology and concepts:<br/>           monologic and dialogic utterance;<br/>           length, structure and type of utterance;<br/>           soliloquy and asides;<br/>           rhetoric and antithesis;<br/>           turn-taking, adjacency pairs and agenda-setting; implicature;<br/>           face-needs and politeness strategies;<br/>           gender and language issues including male v. female speech;<br/>           lexis and imagery, including 'chains' of imagery and recurrent/dominant</p> | <p><b>A02 (10)</b> Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on the blunt approach to sex and lack of romance and wooing in both <i>As You Like It</i> and <i>Arcadia</i>.</p> <p>Developed answers will locate specific examples of the tendencies noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse:<br/>           As part of both the romantic and anti-romantic relationships, discourse and tone of the extracts in the debate on <i>relationships between women and men</i>:</p> <ul style="list-style-type: none"> <li>• Shakespeare's use of prose, puns and parody to mock both courtly and pastoral love as an echo of the previous wooing scene in 3.3.</li> <li>• Stoppard's use of informality and bathos through Chloe's flippant questioning and responses; Hannah's assertive declaratives to deflect the debate.</li> </ul> <p>the use of imagery and lexis:</p> <ul style="list-style-type: none"> <li>• Stoppard's use of the semantic field of sexual behaviour/ domesticity/gender-specific concerns, e.g Bernard's car;</li> <li>• Shakespeare's use of sexual metaphors and unromantic facts.</li> </ul> <p><b>A03 (15)</b> The passages dramatise issues central to both plays. Candidates may want to consider <i>relationships between women and men</i> in relation to cultural and social attitudes towards sexuality, marriage and fidelity across the Renaissance and the end of the nineteenth and twentieth centuries. In <i>AYLI</i> the significance of the pastoral and courtly traditions, female roles within a rigid patriarchy, social class roles within the hierarchy; in <i>Arcadia</i> the ideas about masculinity and social/sexual power in both time periods.</p> <p>They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires, especially the use of gender roles in both plays/extracts and Shakespeare's parody of pastoral comedy and Stoppard's mockery of Romanticism. They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and for the candidates now.</p> <p>They may wish to consider the use of stock characters in both plays; for example the clown/fool and the lover.</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

|  |   |  |
|--|---|--|
| <p>lexical/semantic fields;<br/>idiomatic expressions; dramatic irony.</p> | <p>They may wish to consider genre: Shakespearian romantic comedy but the melancholic tone and characterisations embedded in the extract and the play; Stoppard's use of principally comic features to convey the extract and the theme.</p> <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and their dramatic effects placed in their cultural contexts.</p> <p>Developed answers are likely to appreciate more complex contextual factors; for example<br/>how the relationship between specific text from the passages and the plays and their apposite contexts is received by contemporary audiences then and now.</p> <p>Limited answers are likely to off-load contemporary<br/>political/social/historical/literary/genre/material.</p> |  |
|--|---|--|



## Q. 3 Notes on Task

*The Revenger's Tragedy / McDonagh: The Lieutenant of Inishmore*

| Passages and AO1   | Assessment Objectives 2 and 3   | Bands  |
|--|---|--|
| <p><i>Family relationships</i> are clearly central and explicit in <i>The Revenger's Tragedy</i> and <i>Lol</i> in both of the passages and the wider plays, involving these and other characters. Both passages are located where the <i>family relationships</i> are pivotal: developed or concluded as significant themes and ways of developing/presenting relationships between the characters. <i>Family relationships</i> are worked through in both of the plots and the foreshadowing of their resolutions.</p> <p><b>AO1 (5)</b><br/>Appropriate approaches may involve the use of some or all of the following terminology and concepts:<br/>monologic and dialogic utterance;<br/>length, structure and type of utterance;<br/>soliloquy and asides;<br/>rhetoric and antithesis;<br/>turn-taking, adjacency pairs and agenda-setting; implicature;<br/>face-needs and politeness strategies;<br/>gender and language issues, including male v. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p> | <p><b>A02 (10)</b> Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on the punctuation/utterance types - exclamations and questioning in both plays.<br/>Developed answers will locate specific examples of the tendencies noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse:</p> <ul style="list-style-type: none"> <li>• In <i>RT</i>, the use of adjacency pairs and shared lines to develop the significance of <i>family relationships</i> within the plot and themes of the play; the use of rhetorical interrogative and exclamatory utterances/constructions to convey fear and betrayal within <i>family relationships</i>.</li> <li>• McDonagh's use of questioning and pronouncements to convey attitudes to <i>family relationships</i> beginning and ending in Absurdist moralities and bathos in the extract; the use of stage directions to convey the presentation of <i>family relationships</i> between the characters and in the plot, in the extract and play.</li> <li>• the use of lexis:</li> <li>• In <i>Lol</i>, the use of low register, informal language offset by repetition of "confession" and "tribunal"; the semantic field/imagery of trials and retribution even within <i>family relationships</i> to convey character relationships within the themes and the plot</li> <li>• In <i>RT</i>, use of the semantic fields of hell, corruption, maternal and filial relationships to convey <i>family relationships</i> and their significance for the characters and the plot; the use of stage directions to convey attitudes towards <i>family relationships</i>.</li> </ul> <p><b>A03 (15)</b> The passages dramatise issues central to both plays. Candidates may want to consider: motives for these approaches to <i>family relationships</i> in the characters and plot; the personal, social and political consequences for the characters, of involvement in violence/violent death within their cultures/sub-cultures, in the world of the plays.<br/>They may wish to consider the cultural norms and attitudes displayed in each play/extract, vis-à-vis <i>family relationships</i>.<br/>They may wish to explore the dramatists' commentaries on these cultural norms/attitudes, especially the relationship between child and parent in both plays/extracts.</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

| Passages and AO1 | Assessment Objectives 2 and 3  | Bands |
|------------------|--|-------|
|                  | <p>They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider genre: Jacobean revenge tragedy; McDonagh's use of tragi-comedy to convey the extract and the theme.</p> <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and their dramatic effects placed in their cultural contexts.</p> <p>Developed answers are likely to appreciate more complex contextual factors; for example, how the relationship between specific text from the passages and the plays and their apposite contexts is received by contemporary audiences then and now.</p> <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with little relevance/reference to the question.</p> |       |

## MARK SCHEME: Section B

## Q. 4 Notes on Task

Jonson: *Volpone* / Mamet: *Glengarry Glen Ross*

| Question-focus and AO1  | Assessment Objectives 2 and 3  | Bands  |
|---|--|--|
| <p><i>Winning and losing</i> is clearly important in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument on <i>winning and losing</i> although some may be diverted into narrative and descriptive commentary of episodes of <i>winning and losing</i>.</p> <p>The keywords <i>dramatic importance</i> needs a more complex level of discussion and should differentiate between basic and developed answers.</p> <p>Focus on the task may be more limited if candidates only consider <i>winning and losing</i> within the generalisations that all characters in plays perform these actions. Focus will be sharper if the dramatic devices and conventions used to present the ways in which <i>winning and losing</i> is specifically important in conveying the main ideas of these two plays.</p> <p><b>AO1 (10)</b> Appropriate methods will require candidates to integrate concepts and approaches from combined linguistic and literary study and to demonstrate a grasp of the question's wider implications. Coherent and relevant arguments may involve the use of some or all of the following terminology and concepts:<br/> theatricality;<br/> role-playing and identity;<br/> 'framing' devices;</p> | <p><b>AO2 (10)</b> Basic answers are likely to make general assertions about <i>winning and losing</i>.<br/> They may demonstrate a limited interpretation of the question and focus on a literal analysis of who is <i>winning and losing</i> at different points in the plays.<br/> They may fail to differentiate between the three discourse terms.<br/> Developed answers are likely to demonstrate what the specification calls a <i>critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>Volpone</i> and <i>GGR</i>, they may explore scenes in which the discourse acts of <i>winning and losing</i> are fore-grounded.</p> <p><b>AO3 (10)</b> Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation over time. Candidates may want to consider the motives for <i>Winning and losing</i> in relation to personal, social and political contexts in the respective cultures and sub-cultures presented in the plays. They may wish to consider the cultural norms and attitudes displayed in each play, vis-à-vis the <i>dramatic importance of winning and losing</i>.<br/> They may wish to explore the dramatists' commentaries on these cultural norms/attitudes, especially the role of <i>winning and losing</i> in human relationships and social hierarchies/status within the society in the play. They may wish to comment specifically on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now.<br/> They may wish to consider genre: <i>Jonson's Jacobean satire, asides and rhetorical/persuasive conventions; Mamet's use of speech acts, Pintereque pauses, naturalism and Absurdism</i> to convey the ideas in the question.<br/> Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play.<br/> Developed answers are likely to appreciate some of the more complex contextual factors above.<br/> Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question. Developed answers will integrate the significance of contextual factors on their chosen play in response to the relevant keywords in the question.</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

| Question-focus and AO1   | Assessment Objectives 2 and 3 | Bands |
|--|-------------------------------|-------|
| <p>soliloquy and asides; monologic and dialogic utterances;<br/> dramatic structure and utterance structure;<br/> rhetoric, antithesis and juxtaposition;<br/> stage presence and absence; silence and interaction; exit, entrance and off-stage business;<br/> realism v. representational drama; the use or removal of the 4<sup>th</sup> wall; metadrama;<br/> genre, sub-genre and dramatic conventions;<br/> plot and sub-plot;<br/> stock characters;<br/> dramatic and linguistic irony;<br/> imagery and symbolism;<br/> gender and language issues, including male and female speech.</p> |                               |       |

**Q. 5 Notes on Task**                      **Shakespeare: *As You Like It* / Stoppard: *Arcadia***

| Question-focus and AO1   | Assessment Objectives 2 and 3  | Bands  |
|--|--|--|
| <p><i>Order and disorder</i> is clearly important in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about <i>order and disorder</i> although some may be diverted into narrative examples.</p> <p>The keywords <i>dramatic importance</i> needs a more complex level of discussion and should differentiate between basic and developed answers.</p> <p>Focus on the task may be limited if candidates pursue the line of <i>order and disorder</i> as simply features of the plot. Focus will be sharper if the <i>ways in which</i> dramatic devices and conventions to convey how <i>order and disorder are presented and used</i> is explored and analysed.</p> <p><b>AO1 (10)</b> Appropriate methods will require candidates to integrate concepts and approaches from combined linguistic and literary study and to demonstrate a grasp of the question's wider implications. Coherent and relevant arguments may involve the use of some or all of the following terminology and concepts:<br/> theatricality;<br/> role-playing and identity;<br/> 'framing' devices;<br/> soliloquy and asides; monologic and dialogic utterances;<br/> dramatic structure and utterance structure;<br/> rhetoric, antithesis and juxtaposition;</p> | <p><b>A02 (10)</b> Basic answers are likely to make general assertions about <i>order and disorder</i> in the plays.</p> <p>They may explain that the plot, or even the structure, shows how <i>order and disorder</i> are important in the play.</p> <p>They may narrow the dramatic focus by restricting the discussion to examples and episodes of <i>order and disorder</i> in the plays.</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> and <i>Arcadia</i>, they may explore scenes in which <i>order and disorder</i> are dramatically important or fore-grounded through monologic and dialogic utterances, dramatic structure or imagery and related to its genre conventions.</p> <p><b>A03 (10)</b> Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation over time - for example, of tragic and/or comic conventions. Candidates may want to consider how <i>order and disorder</i> are used: through the social, occupational and family groups and subcultures presented; through the influence of relevant biographical, social and political contexts.</p> <p>They may wish to consider the cultural norms and attitudes displayed in each play, <i>vis-à-vis</i> how <i>order and disorder</i> are viewed in the world of the plays.</p> <p>They may wish to explore the dramatists' commentaries on cultural norms/attitudes; for example, the presentation and use of <i>order and disorder</i> to reveal human motivation and social attitudes to relationships. They may wish to comment on the context of reception: whether sympathy for or ridicule/ condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider genre: Shakespeare's presentation and use of <i>order and disorder</i> as part of his parody of the pastoral sub-genre and within Elizabethan romantic comedy; Stoppard's presentation and use of <i>order and disorder within the tragi-comedy and his Absurdism/dual setting/4<sup>th</sup> wall experiments</i> and exploration of chaos theory, free-will and determinism to convey the ideas in the question.</p> <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play.</p> <p>Developed answers may appreciate some of the more complex contextual factors above.</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

| Question-focus and AO1  | Assessment Objectives 2 and 3   | Bands |
|---|---|-------|
| <p>stage presence and absence; silence and interaction; exit, entrance and off-stage business;</p> <p>realism v. representational drama; the use or removal of the 4<sup>th</sup> wall; metadrama;</p> <p>genre, sub-genre and dramatic conventions;</p> <p>plot and sub-plot;</p> <p>stock characters;</p> <p>dramatic and linguistic irony;</p> <p>imagery and symbolism;</p> <p>gender and language issues including male and female speech.</p> | <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question. Developed answers will integrate the significance of contextual factors on their chosen play in response to the relevant keywords in the question.</p> |       |

## Q. 6 Notes on Task

*The Revenger's Tragedy / McDonagh: The Lieutenant of Inishmore*

| Question-focus and AO1   | Assessment Objectives 2 and 3   | Bands  |
|--|---|--|
| <p><i>Revenge</i> is clearly an important element in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about the <i>importance of revenge</i>, although some may be diverted into narrative commentary and story-telling. The keyword <i>ways</i> need a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be blurred if candidates assert or describe acts of <i>revenge</i> instead of focusing on the dramatic devices and sub-genres used to present the <i>importance of revenge</i> within the play itself.</p> <p><b>AO1 (10)</b> Appropriate methods will require candidates to integrate concepts and approaches from combined linguistic and literary study and to demonstrate a grasp of the question's wider implications. Coherent and relevant arguments may involve the use of some or all of the following terminology and concepts:<br/>           theatricality; 'framing' devices; role-playing and identity; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure; rhetoric, antithesis and juxtaposition; stage presence and absence; silence and interaction; exit, entrance and off-stage business; realism v. representational drama; the use or removal of the 4<sup>th</sup> wall; metadrama;</p> | <p><b>AO2 (10)</b> Basic answers are likely to make general assertions about the <i>importance of revenge</i> in the plays. They may explain that the structure, or even the plot, shows how <i>revenge</i> is important in the play. They may limit the interpretation of the question focus to what <i>revenge</i> is. Developed answers are likely to demonstrate what the specification calls a <i>critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>RT</i> and <i>Lol</i>, they may explore scenes in which the <i>importance of revenge</i> is either enacted or foregrounded/anticipated through dialogic and monologic utterances, dramatic structure, plot echoes, setting or imagery.</p> <p><b>AO3 (10)</b> Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation of tragic and/or comic conventions over time. Candidates may want to consider the <i>importance of revenge</i> in relation to: the relevant biographical, social and political contexts; in the cultures and sub-cultures presented in the plays. They may wish to consider the cultural norms and attitudes displayed in each play, vis-à-vis concepts of what constitutes <i>revenge</i> within the plot, narrative, ideas and characters' personality and behaviour. They may wish to explore the dramatists' commentaries on these cultural norms/attitudes, especially how the <i>importance of revenge</i> reveals values of the society within the play. They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now. They may wish to consider genre: <i>RT's Jacobean revenge tragedy and burlesque conventions; McDonagh's use of tragi-comedy and gangster film contexts/influences</i> to convey the ideas in the question. Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play. Developed answers may appreciate some of the more complex contextual factors above. Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question. Developed answers will integrate the</p> | <p>Band 6<br/>26 - 30 marks</p> <p>Band 5<br/>21 - 25 marks</p> <p>Band 4<br/>16 - 20 marks</p> <p>Band 3<br/>11 - 15 marks</p> <p>Band 2<br/>6 - 10 marks</p> <p>Band 1<br/>0 - 5 marks</p> |

| Question-focus and AO1  | Assessment Objectives 2 and 3   | Bands |
|---|---|-------|
| genre, sub-genre and dramatic conventions;<br>plot and sub-plot;<br>stock characters;<br>dramatic and linguistic irony;<br>imagery and symbolism;<br>gender and language issues including male and female speech. | significance of contextual factors on their chosen play in response to the relevant keywords in the question. |       |



## APPENDIX 1

## Band descriptors: both sections

|                       |     |  |
|-----------------------|-----|--|
| Band 6<br>26-30 marks | AO1 | <ul style="list-style-type: none"> <li>• excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, accurately and consistently used</li> <li>• consistently accurate written expression, meaning is consistently clear</li> </ul>   |
|                       | AO2 | <ul style="list-style-type: none"> <li>• 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</li> </ul>  |
|                       | AO3 | <ul style="list-style-type: none"> <li>• detailed and consistently effective use of integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>                        |
| Band 5<br>21-25 marks | AO1 | <ul style="list-style-type: none"> <li>• well structured application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, used accurately</li> <li>• good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning</li> </ul> |
|                       | AO2 | <ul style="list-style-type: none"> <li>• developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>   |
|                       | AO3 | <ul style="list-style-type: none"> <li>• developed use of integrated approaches to explore relationships between texts</li> <li>• developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>  |
| Band 4<br>16-20 marks | AO1 | <ul style="list-style-type: none"> <li>• straightforward application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, used competently</li> <li>• generally accurate written expression, with some errors which occasionally inhibit communication of meaning</li> </ul>  |
|                       | AO2 | <ul style="list-style-type: none"> <li>• 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</li> </ul>   |
|                       | AO3 | <ul style="list-style-type: none"> <li>• competent use of integrated approaches to explore relationships between texts</li> <li>• some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>  |
| Band 3<br>11-15 marks | AO1 | <ul style="list-style-type: none"> <li>• some structured application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• some competent use of critical terminology appropriate to the subject matter</li> <li>• some clear written expression but there are inconsistencies that inhibit communication of meaning</li> </ul>         |
|                       | AO2 | <ul style="list-style-type: none"> <li>• some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>  |

|                      |     |  |
|----------------------|-----|--|
|                      | AO3 | <ul style="list-style-type: none"> <li>• some attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>                                    |
| Band 2<br>6-10 marks | AO1 | <ul style="list-style-type: none"> <li>• limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study</li> <li>• limited use of critical terminology appropriate to the subject matter</li> <li>• mostly inconsistent written expression, errors that inhibit communication of meaning</li> </ul>           |
|                      | AO2 | <ul style="list-style-type: none"> <li>• limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>   |
|                      | AO3 | <ul style="list-style-type: none"> <li>• limited attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>                              |
| Band 1<br>0-5 marks  | AO1 | <ul style="list-style-type: none"> <li>• little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study</li> <li>• little or no use of critical terminology appropriate to the subject matter</li> <li>• mostly inconsistent written expression, errors that inhibit communication of meaning</li> </ul> |
|                      | AO2 | <ul style="list-style-type: none"> <li>• 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</li> </ul>  |
|                      | AO3 | <ul style="list-style-type: none"> <li>• little or no attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>                    |

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