

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for January 2011

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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 conflicts between good and evil are presented 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 urgent interrogatives and adjurations; the dialectical enjoinment of Good and Evil Angels).

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: rhetorical/persuasive techniques (Tituba's: Oh, how many times ... and Good Angel's pre-modifying epithet/ 'Sweet... ') for example;
- 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 conveying tensions and conflicts 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; phonological and rhythmic/prosodic features, for example;

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- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; clashes/complexities of imposed/negotiated moralities; 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; verb constructions (eg use of modals and imperatives); conflicts suggested by disjunctives (eg 'Rather...' and 'No...'); register (Faustus' self-aggrandising exhortations versus Tituba's posturings of oppression and vulnerability, for example); cohesion (repetition of self-referencing proper nouns: 'Faustus' and 'Tituba' 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 pressures on Faustus and his choices and decisions? How far might both Hale's and Tituba'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: eg 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 detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the manipulation/subversion of the tradition of the conventional 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 following two passages, examine the presentation and significance of chance and fortune 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 of Hamlet's tones of measured resignation; Rosencrantz and Guildenstern's 'flip'ancy) ... (!)

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 layered dramatic effects created: eg Hamlet's contained anger/sincerity; Rosencrantz and Guildenstern's flippant cynicism/sublimated angst ;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: lexical choices; use of imagery and grammatical choices conveying underlying vacillations/uncertainties and the freedom/determinism dialectic for example.

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

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; tone, register, phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: eg illocutionary/perlocutionary effects; complexities of active/passive participation; creation of atmosphere and mood; direction of audience judgements and sympathies;

- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; reaffirming/flouting of politeness principles; shifts of register and metalinguistic awareness/self-consciousness, 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 far would an Elizabethan audience have understood the stoic tradition, for example? How far might these characters' behaviour have been understood in terms of social and cultural influences/structures?
- comment on the generic implications of both passages - on the kinds of 'theatre' involved: audience enjoyment of humour/appreciation of existential concerns; 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 Elizabethan astrology/cosmology; 1960s post-modern self-consciousness of the 'anti-hero'.

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

- select for detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the psychological complexities expressed in Hamlet's utterances, 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 sincerity/cynicism of Hamlet's discourse? 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; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard.

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

Q3 By referring closely to the following two passages, examine ways in which marriage is presented 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 of *The Duchess*' topic management and agenda setting).

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 distribution of power in *The Duchess*; Churchill's cynically dark humour.
- 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 sympathised with/judged the Duchess' marital choice, 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: 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 far might an Elizabethan audience have appreciated the destabilising sexual heterodoxy of the Duchess's attitudes? 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 1980's 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: eg consideration of *The Duchess* in relation to its literary/dramatic 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 and 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 In Act 1 of *The Crucible* Proctor says to Rebecca Nurse: "I do not like the smell of this 'authority'."

Examine ways in which rebellion against authority is 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 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;
- 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 obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg Faustus's values, beliefs, decision-making and changing circumstances; the 'subversive' roles and significance of, for example, Proctor, Giles Corey and Rebecca Nurse);
- 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 politicising and polarising of the Salem community; for example; Faustus' cavalier 'resolution' versus deepening humility (?) and 'tragic' self-knowledge;
- 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 dilemmas and decisions? What further issues of knowledge, morality and individual conscience 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 theological, cosmological, 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, for example? How far might both Proctor's and Abigail's behaviour have been understood in terms of prevailing world views, moralities and social mores?;
- examine the implications of theatrical contexts involved: eg the 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 In Act 1 of *Rosencrantz and Guildenstern are Dead* Rosencrantz says: "I can't remember ... What have we got to go on?"

Examine the presentation and significance of memory 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 repeated interventions of Hamlet (the elder) or the humorously understated/doubtful temporal references of Rosencrantz and Guildenstern);
- refer to some of the significant formal choices that contribute to shaping meanings (eg the memory/recall motifs and images of 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: the psychological complexity of Hamlet's temporal 'recuperations'; the deepening 'absurdity' of Rosencrantz and Guildenstern's sense of time and place;
- 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 time-referenced motifs for example;
- examine and analyse the implications of formal choices in shaping meanings: use of anaphoric references, discourse markers, adverbial time clauses and phrases, 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 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/temporal boundaries, for example.

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

- select for detailed exploration and discussion specific instances of context-related materials: how familiar would Stoppard's audience have been with the text of *Hamlet*?; How fully would representations of purgatory (time-serving?) have impacted on an Elizabethan audience?
- examine the complexities of theatrical experience involved: how might audiences have appreciated Hamlet's inner conflicts: Catholic/Protestant; medieval/renaissance? ? 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: 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, for example.

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

Q6 In Act 1 of *Top Girls* Joan says: "I never obeyed anyone. They all obeyed me".

Examine how obedience and disobedience 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 insubordination and the role/significance of Gret/Nijo);
- refer to some of the significant formal choices that contribute to shaping meanings (eg the Duchess's/Bosola's discourse).

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: evolving complexities in power distribution; the roles of the Duchess/Bosola; Julia/the Cardinal, for example, and how their experiences resonate with those of other characters;
- 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 elements/features of dramatic form: e.g evolving complexities in power distribution in *The Duchess*; the roles of Nijo/Gret; how their experiences resonate with those of other characters in the play;
- 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 social status, for example? How far would a predominantly English audience in 1982 have gauged the resonance of Churchill's characters' language, actions and attitudes in terms of their 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 detailed exploration and discussion specific instances of context-related materials: eg how far might an Elizabethan audience have appreciated the contextual significance of the social hierarchies of early modern England? How would Churchill's audience have interpreted her subversion of a range of hierarchical structures?;
- examine the complexities of theatrical experience involved: eg how might Webster's audiences have situated the play with respect to the medieval/renaissance traditions? 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: 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 and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

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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