

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for January 2012

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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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Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where marks have been earned, or why they have not been awarded. 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 kept brief and should always be specifically related to the award of marks.

Reference to specific AOs may be helpful in this respect, but will not be sufficient on their own. Marginal annotations and (especially) summative comments (at the end of an answer or on the front of a script) should as far as possible be couched in the language of statements in the mark scheme.

Subject-specific Marking Instructions**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

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.

The following 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 Marking 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)

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**, which follow on **pages 8 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.

Mark Scheme Level Descriptors

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

Section A – Marlowe: *Dr Faustus*/Miller: *The Crucible*

Question		Answer	Marks	Guidance	
				Content	Levels of response
1		<p>Deception is not always a deliberate act – or a deliberate omission.</p> <p>It may be argued that Faustus deceives himself, despite being told the truth by Mephistophilis. Similarly, Mary Warren’s utterance suggests entire sincerity on her part, emphasised (and at the same time undermined) by Miller’s stage directions: <i>[like one awakened to a marvelous secret insight]</i>.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: status/role/dominance; length and type of utterance; agenda-setting and topic management; turn-taking; conversational asymmetry; locutionary, illocutionary and perlocutionary acts; scholarly disputation; dramatic irony.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about power and relative status in dramatic dialogue. In the extracts, both Mary Warren and Mephistophilis ‘hold the floor’ for longer than their interlocutor, and Proctor is forced to the imperative – <i>You will not go to court again, Mary Warren</i> – when his appeal to her reason falls on deaf ears. The audience or reader of <i>Doctor Faustus</i> may see a headstrong child refusing to be put down by a wiser adult:</p> <p style="text-align: center;"><i>Come, I think hell's a fable.</i></p> <p><i>Ay, think so still, till experience change thy mind.</i></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"> the memorable rhetorical features of Mephistophilis’s description of Hell: chiasmus, lexical repetition and parallel syntax work in conjunction with ‘Marlowe’s Mighty Line’ to skewer the audience, while Faustus is colloquially dismissive the cumulative power of Mary Warren’s conjunctions strings – <i>and I feel a misty coldness climbin’ up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air</i> – imitating the breathlessness she (says she) feels <p>The interaction between the Proctors and their once-servant reveals typical/characteristic features of these speakers and their ‘voices’. Proctor is combative and</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>interrogatory – <i>Why? What did she do to you? ... But the proof, the proof!</i> – while Mary is entirely convinced (=deceived) by the power and validity of ‘legal’ argument: <i>they had her in a flat lie!</i></p> <p>AO3 (15) Both passages ostensibly involve interaction between ‘master’ and ‘servant’, but there are disjunctions between surface and implied meaning, between locutionary, illocutionary and perlocutionary acts.</p> <p>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 how Faustus’s apparent throwaway utterance – <i>Ay, take it, and the devil give thee good on’t!</i> – is more than just a form of words.</p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example that Proctor as well as Goody Osburn has trouble remembering the commandments, and exploring some of the implications of religion-as-superstition in the community of Salem. Astute candidates will see that deception is not always practised with malicious intent: John Proctor wants to be able to tell Elizabeth that the rabbit is well-seasoned, even if that means adding salt himself while she is out of the room.</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 the nuances of religious belief, which go beyond simple assertions that ‘everyone at that time believed in Hell as a real place’/‘everyone at that time believed that you had to know the Ten Commandments’.</p>	

Section A – Shakespeare: *Hamlet*/Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Question		Answer	Marks	Guidance	
				Content	Levels of response
2		<p>As with most things in the play, the difficulties of taking independent action are presented with some humour and some down-to-earth everyday realism by Stoppard. (<i>Nice bit of planking, that.</i>)</p> <p>Wit in Shakespeare's play is less likely to lighten the mood, but is still very evident in the way <i>Hamlet</i> explores his predicament.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: soliloquy; length, structure and type of utterance; 'chains' of imagery/recurrent and dominant lexical fields; syndetic listing – eg the effect of <i>cause and will and strength and means</i>; aphorisms; rhetoric and antithetical balance; idiomatic expressions; dramatic and proleptic irony.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the situations in which the protagonists find themselves in the passages, and may comment that they tend to <i>react</i> rather than <i>act</i>. Paraphrase and summary may dominate the AO2 dimension of the answer, and can be rewarded where the understanding is accurate. Even basic answers are likely to comment on Hamlet's soliloquising here and elsewhere, and on some of the humorous byplay between Rosencrantz and Guildenstern. 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 lexical and semantic contrasts in Hamlet's utterance between the <i>bestial</i> (<i>sleep and feed ... beast ... gross</i>) and the <i>divine</i> (<i>delicate ... tender ... spirit</i>) the connections between Hamlet's language here and the chain of imagery in the play which emphasises disgust: <i>things rank and gross in Nature</i> the ways in which, in Passage B and elsewhere in the play, Stoppard exploits the comic and ironic potential of idiomatic language: <i>stretch our legs</i> taken (partly) literally; <i>seize the moment brought round full circle ...</i> <p>AO3 (15) The passages dramatise what is a central difficulty in both plays. Candidates may try to consider <i>the difficulties of taking independent action</i> in philosophical/metaphysical as well as</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>practical/strategic terms: they may want to argue about belief(s) in Free Will as opposed to Determinism, and to discuss Fate or Destiny. Any or all of this is fine if it is rooted in textual reference. Basic answers are likely to identify Hamlet’s belief that Man was made by God as a reasoning creature, with a corresponding Duty to use that faculty; and, further, to understand that Hamlet is here considering other ‘duties’ connected with notions of <i>honour</i> and <i>shame</i>. They may try to trace Guildenstern’s argument about being <i>free</i>. <i>Relatively</i>.</p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example that Shakespeare very deliberately gives Hamlet neatly aphoristic summaries of his own dilemma: ... <i>thinking too precisely on the event ... Rightly to be great/Is not to stir without great argument,/But greatly to find quarrel in a straw/When honour's at the stake</i></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 the nuances of religious and philosophical belief, which go beyond simple assertions that ‘the play is a Revenge Tragedy, so it’s Hamlet’s duty to avenge his father’/‘Stoppard is writing in the tradition of the Theatre of the Absurd.’</p>	

Section A – John Webster: *The Duchess of Malfi/Caryl Churchill: Top Girls*

Question		Answer	Marks	Guidance	
				Content	Levels of response
3		<p><i>Ambition</i> is a broad question-target, somewhat qualified by the adjective <i>worldly</i>. Some candidates may actually struggle to focus precisely on the <i>worldly</i>; most will understand it in contrast to more general ideas of wanting to better oneself.</p> <p>The passages provide plenty of cues to notions of what in more modern terms might be called <i>upward mobility</i>.</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; turn-taking, adjacency pairs and agenda-setting; role/dominance; 'railing', and the Malcontent; dramatic irony; exaggeration.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about how the situations in the passages dramatise ideas of worldly ambition. They may comment on the layers of deception going on in Passage A, which occurs just after the Duchess has appeared to dismiss Antonio as her steward; and they may note that the scene from <i>Top Girls</i> is the very opening of Act Two. Paraphrase and summary may dominate the AO2 dimension of the answer, and can be rewarded where the understanding is accurate. Even basic answers are likely to comment on how the Duchess is trying to provoke Bosola into condemning Antonio – and how delighted she is when he appears not to – and on how Marlene cuts through conventional evasions and politeness strategies.</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"> the way the exchanges between Marlene and Jeanine work: adjacency pairs are fulfilled according to Marlene's ever-changing and purposefully-developing agenda how simple but crucial lexical items are interrogated/problematised by Marlene: <i>Secretary or typist? ... small ... friendly ... prospects ...</i> the elaborate imagery given by Webster, here and elsewhere, to Bosola, here combining classical references with the contrast between <i>God's name</i> and the <i>devil's errand</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 dramatise a concern central to both plays. Candidates may try to consider <i>worldly ambition</i> in philosophical/metaphysical terms as well as in terms of plot/character development. They may want to argue that the events as well as the rhetoric of both plays undermine and/or satirise ambition for worldly success; they may want to ignore the worldly and focus on other kinds of ambition – for personal happiness, for self-determination. Any or all of this is fine if it is rooted in textual reference.</p> <p>Basic answers are likely to identify Bosola’s tendency to ‘rail’ against the ills of the time and the society: his cynicism is genuine and typical, even if he is dissembling here. They may comment that friendly is not the point when it comes to a job – Jeanine wants prospects and more money.</p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example the frequency of lexical items which foreground social role and status: <i>courtier ... soldier ... pedigrees ... statesman ... prince ...</i> and appreciating the contemporary significance of terms such as <i>politician</i> and <i>intelligencer</i>.</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 the realities of work and the position of women in the early 1980s, which go beyond simple assertions about patriarchal societies and Thatcherite policies.</p>	

Section B – Marlowe: *Dr Faustus*/Miller: *The Crucible*

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p><i>The opposition between God and the Devil</i> is a fairly obvious question-focus, and one which candidates will certainly have studied. Some more limited answers might understand the notion of <i>opposition</i> literally, as a visible struggle; but the characters and plot, the language and action, of either play support such an approach as well as providing plenty of material for more complex exploration.</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: scholarly/scholastic debate; religious/theological orthodoxy and heresy; concepts of sin/forgiveness, redemption/salvation/damnation; dramatic conventions and traditions – eg <i>Miracle</i> and <i>Morality</i> plays.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the presentation of simple and more obvious 'oppositions' in the chosen play, such as the Good Angel and the Bad Angel, or the questioning of characters by Rev Hale. They may identify and begin to analyse simple features of form, structure and language, though 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. 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 explore Marlowe's use of elements from <i>Miracle/Morality</i> plays combined with dramatic language and action, or Miller's use of the adversarial nature of court proceedings. Astute readers will be aware of the relative 'normality' of the domestic settings, especially the Proctor household.</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. 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 Mediaeval or the Renaissance, or of Protestantism or Roman</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>Catholicism, or of the Salem witch-trials or the McCarthy era.</p> <p>Developed answers are likely to explore more complex contextual factors, showing an appreciation for example that some of the inhabitants of Salem are much more inclined than others to attribute events to the agency of the Devil. (<i>Is it the Devil's fault that a man cannot say you good morning without you clap him for defamation? You're old, Giles, and you're not hearin' so well as you did.</i>)</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 the nuances of religious belief and of theatrical tradition, which go beyond simple assertions that 'everyone at that time (ie 1592, or 1692) was a Puritan.'</p> <p>Very strong candidates may remember and explore what Arthur Miller writes when Reverend Hale of Beverly makes his first appearance – <i>"Like Reverend Hale and the others on this stage, we conceive the Devil as a necessary part of a respectable view of cosmology. Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer. It is as impossible for most men to conceive of a morality without sin as of an earth without 'sky.'</i>"</p>	

Section B – Shakespeare: *Hamlet*/Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Question	Answer	Marks	Guidance
			Content
5	<p>The opposition between appearance (that which ‘seems’) and reality (that which ‘is’) is a fairly obvious question-focus, and one which candidates will almost certainly have studied. Some candidates may immediately think of Hamlet’s rebuke to his mother: <i>Seems, madam, Nay, it is. I know not ‘seems.’</i></p> <p>It would be legitimate to interpret the contrast as an invitation to discuss the presentation of deliberate deceptions and/or accidental misunderstandings, and the whole vexed question of the ‘reality’ of the Ghost. More limited answers might be diverted into narrative re-telling.</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: Revenge Tragedy; Realist v. non-Realist drama; Tragi-comic farce; drama as illusion; dramatic/stage conventions and traditions; Christian belief and doubt; Humanism/Scepticism/Existentialism; the supernatural; lexical and semantic fields/imagery</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about aspects of plot/plotting which involve a disjunction between appearance and reality, referring to simple and more obvious aspects of their presentation in the chosen play, such as Hamlet’s feigning of an <i>antic disposition</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.</p> <p>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>Hamlet</i>, they are likely to explore instances of soliloquy, where traditionally and conventionally the audience is told the truth. Astute readers will explore the existence in both plays of a play-within-the-play, which greatly complicates, confuses and problematises the appearance/reality dichotomy. (In Stoppard’s play, there are frequent questions about what’s ‘really’ happening.)</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 Revenge Tragedy genre, or of Renaissance beliefs (or otherwise) in ghosts, or of Existentialism or Absurdism.</p>
			Levels of response
			<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>Developed answers are likely to show appreciation of more complex contextual factors, and an understanding that Relativism might be as much a feature of Shakespeare's play as of Stoppard's: <i>for there is nothing/Either good or bad, but thinking makes it so ...</i></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 the nuances of theatrical tradition and of contemporary belief, which go beyond simple assertions that 'everyone in Shakespeare's time believed in ghosts.'</p> <p>Very strong candidates may explore possible reasons for an audience's (or a dramatist's, or a society's) interest in the distinction between appearance and reality, but will ground their discussion firmly in one of the texts. Answers which become entirely philosophical or speculative will not score highly.</p>	

Section B – John Webster: *The Duchess of Malfi*/Caryl Churchill: *Top Girls*

Question		Answer	Marks	Guidance	
				Content	Levels of response
6		<p>It could be argued that both plays present <i>family relationships</i> in a largely negative light The ... <i>and explored</i> ... element of the question allows candidates the freedom to range more widely than just the Duchess and her brothers or Marlene and her sister. [Some candidates may want to argue that <i>family relationships</i> are not central to their chosen play – or either play – and that what the dramatists are presenting/exploring is the irrelevance or inadequacy of family feeling in the societies in which the plays are set.]</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: role/status/dominance; (a)symmetrical interaction; imagery/symbolism; dramatic and linguistic irony ; dramatic conventions – eg Revenge Tragedy, and social/political satire; theatrical traditions, especially those connected with the Blackfriars (Webster) and Royal Court (Churchill) Theatres.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about characters and their relationships in the chosen play, referring to simple and more obvious examples of how family members are presented. Some of the examples chosen may be only indirectly relevant to the line of argument; and some over-simplified generalisations may be reached – for example, assertions that a family is 'dys-functional'. There may also be over-reliance on examples taken from the passages set in Section A.</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>Top Girls</i>, they are likely to comment on how Churchill's subversion of chronological structure enhances the exploration of family relationships, In <i>The Duchess of Malfi</i>, they are likely to explore stage effects such as dumb-show/anti-masque and the Echo Scene. Astute readers will explore instances of language which reveal attitudes, for example the Duchess's declaration that <i>If all my royal kindred/Lay in my way unto this marriage,/I'd make them my low footsteps</i>.</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</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>comments may be based on over-simplified or half-understood views of the Revenge Tragedy genre, or of Jacobean/1980s attitudes to family and marriage. Developed answers are likely to show appreciation of more complex contextual factors, including an understanding that Webster was catering for a thriving market in grisly drama. There is no requirement for a detailed knowledge of contemporary laws relating to women's property, inheritance and re-marriage; but good answers will always begin with the evidence in the text.</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 the nuances of theatrical tradition and of contemporary attitudes, which go beyond simple assertions that 'everyone in Margaret Thatcher's time believed in Feminism and supported equal opportunities for women.'</p> <p>Very strong candidates may explore the obsessive nature of Ferdinand's relationship with, and behaviour towards, the Duchess.</p>	

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