

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for January 2013

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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

Annotation	Meaning
	Soundly understood
	Only partly understood
	Unclear or undeveloped point
	Explanation omitted
	Not understood/Factually incorrect
	Significant amount of material that does not answer the question
	Wider knowledge and understanding
	Clearly/succinctly expressed
	Repetition
	Relevant point
	Developed point
	Logical point but based on mis-reading
	Questionable/illogical line of argument
	Vague/imprecise

Subject-specific Marking Instructions

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

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. (AO4 coursework only) AO3 is dominant [15 marks] in Section A. All Assessment Objectives are equally weighted [10 marks] in Section 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 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 QUESTION-SPECIFIC NOTES ON THE TASK on pages 3 to 14 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.

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 16–17.

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section A – Marlowe: Doctor Faustus/Miller: The Crucible					
1		<p><i>Confession and forgiveness</i> is clearly central and explicit in both of the passages and the wider plays, involving these and other characters. For example, Faustus and The Old Man in <i>Doctor Faustus</i> and Proctor and Elizabeth in <i>The Crucible</i>. Both A and B are taken from the end of the plays where the culture of open and discreet <i>confession and forgiveness</i> reaches its climax in the denouements.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; length, structure and type of utterance; soliloquy and asides; rhetoric and antithesis; turn-taking, adjacency pairs and agenda-setting; implicature; face-needs and politeness strategies; gender and language issues including male V. female speech; lexis and imagery, including ‘chains’ of imagery and recurrent/dominant lexical/sematic fields; idiomatic expressions; dramatic irony.</p>	30	<p>AO2 (10) 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 Faustus’ repetitions, Hawthorne’s theocratic lexis. 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: eg rhetorical/persuasive techniques re build-up of dramatic tension</p> <ul style="list-style-type: none"> • Miller’s emotive repetitions of Elizabeth, • Marlowe’s use of Faustus’ exclamatory constructions • the use of irony in Proctor’s confessional dilemma • mood in linking confession with forgiveness in both passages eg terms of address and terms of reference/self-reference: • Miller’s use of Proctor’s third person naming • Marlowe’s use of the Scholar’s declamatory O’s. <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider <i>confession and forgiveness</i> in relation to social status – of the characters of Proctor and Faustus – in their respective cultures, sub-cultures and societies and how they might be in the social position of dependence on redemption.</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
					<p style="text-align: center;">Content</p> <p style="text-align: right;">Levels of response</p>
					<p>They may wish to consider the cultural norms and attitudes displayed in each play/extract vis-à-vis the granting of forgiveness; the willingness/ability to confess.</p> <p>They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires or motivations. 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>They may wish to consider genre: Marlowe's use of morality sub-genre; Miller's use of domestic tragedy, both their 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>

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section A – Shakespeare: Hamlet/Stoppard: Rosencrantz and Guildenstern are Dead					
2		<p><i>Questions and questioning</i> is clearly central and explicit in both of the passages and the wider plays, involving these and other characters, for example Polonius and Claudius with Ophelia and Hamlet with Gertrude, and Ros and Guil. Both passages are taken from the middle of the plays where the answers/consequences/outcomes of <i>questions and questioning</i> has become a significant strand/tension in the plot and its impending resolution. These extracts are both narratively and stylistically important episodes.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; length, structure and type of utterance; soliloquy and asides; rhetoric and antithesis; turn-taking, adjacency pairs and agenda-setting; implicature; face-needs and politeness strategies; 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>	30	<p>A02 (10) 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 abstract nouns in <i>Hamlet</i> and repetitive lexis in <i>RAGAD</i>. 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"> • how might audiences have signified the inner conflicts and fears in both passages against the external suggestions of foreboding in <i>Hamlet</i> and the banalities presented through Ros and Guil. <p>The use of rhetorical devices as part of the questioning/question process and structures:</p> <ul style="list-style-type: none"> • Shakespeare’s use of logic and paradox to build Hamlet’s argument followed by simple sentences about love • Stoppard’s use of repetition and hesitation, negation and backtracking; the use of short, philosophical and practical questioning • Hamlet’s directional use of questions, Ros’ questioning for clarification • the mood in linking questions and questioning to truth and communication. <p>The use of terms of address and terms of reference/self-reference :</p> <ul style="list-style-type: none"> • . Ophelia’s “My Lord” V Hamlet’s distance markers • the exclusive use of pronouns and Ros’ comic lack of grasp of expected terms of address. 	<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
					<p style="text-align: center;">Content</p> <p style="text-align: right;">Levels of response</p>
					<p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider <i>questions and questioning</i> in relation to social status – especially in <i>Hamlet</i> of the characters of Ophelia, Hamlet, Rosencrantz and Guildenstern but also of Ros and Guil – in their respective cultures, sub-cultures and societies and the social significance of authority in asking <i>questions and questioning</i>. They may wish to consider the cultural norms and attitudes displayed in each play/extract vis-à-vis politeness strategies in conversations. They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires, especially the use of power in these plays. 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. They may wish to consider genre: Shakespearian tragedy of the individual; Stoppard's use of principally comic but also tragic features to convey the extract and the theme. 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. 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. Limited answers are likely to off-load contemporary political/social/historical/literary/genre/material.</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section A – Webster: The Duchess of Malfi/Churchill: Top Girls					
3		<p><i>Pain and suffering</i> is clearly central and explicit in both of the passages and the wider plays, involving these and other characters.</p> <p>Both passages are taken from towards the end of the plays where <i>pain and suffering</i> has become embedded in the plots and its impending resolutions.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; length, structure and type of utterance; soliloquy and asides; rhetoric and antithesis; turn-taking, adjacency pairs and agenda-setting; implicature; face-needs and politeness strategies; 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>A02 (10) 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 in <i>DoM</i> on Bosola's declamatory expositions to accompany action and in <i>Top Girls</i>, Churchill's use of interruptions and topic loops.</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:</p> <ul style="list-style-type: none"> Joyce and Marlene's emotive threats and proclamations; Bosola, Ferdinand and the Cardinal's exclamatory constructions re build-up of dramatic tension and action the reliance on imperative structures to create a sense of urgency; eg the preponderance of antitheses in the Webster passage <p>the use of lexis:</p> <ul style="list-style-type: none"> the use of terms of endearment and expletives in <i>Top Girls</i> and the imagery of vengeance in Webster's passage register (the informal familial intimacy/hostility of <i>Top Girls</i>); cohesion (lexical and syntactic repetitions in both passages) <p>A03 (15) The passages dramatise issues central to both plays. Candidates may want to consider the motives for causing/experiences of <i>pain and suffering</i> and the personal, social and political consequences in their cultures.</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>They may wish to consider the cultural norms and attitudes displayed in each play/extract, vis-à-vis sympathy and compassion.</p> <p>They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires, especially the use of guilt and blame in both plays/extracts. 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 with the candidates now.</p> <p>They may wish to consider genre: Jacobean revenge tragedy; Churchill's radical traditions of the Royal Court Theatre.</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>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Marlowe: Doctor Faustus/Miller: The Crucible					
4		<p><i>Pride and reputation</i> are clearly important elements in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about <i>pride and reputation</i> although some may be diverted into narrative commentary and story-telling.</p> <p><i>Ways</i> needs a more complex level of discussion and should differentiate between basic and developed answers.</p> <p>Focus on the task may be blurred if candidates pursue descriptive or assertive approaches to addressing <i>pride and reputation</i> instead of the dramatic devices used to present the themes within the plays.</p> <p>AO1 (10) 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: theatricality; 'framing' devices;</p>	30	<p>AO2 (10) Basic answers are likely to make general assertions about <i>pride and reputation</i>. They may explain that the structure, or even the plot, shows how <i>pride and reputation</i> is important in the play.</p> <p>They may substitute the keywords for others such as sin or self-respect.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>: eg the physicality of Faustus' blood-written bill and Proctor's unsigned confession, in determining the role and centrality of <i>pride and reputation</i> in the messages of each play.</p> <p>Refer to relevant elements of dramatic action beyond the plot: eg the allegorical and symbolic figure of Pride/the Deadly Sin, Parris' golden candlesticks, Hales's books; the roles of the Good and Evil Angels re pride and the Scholars/international hosts re Faustus' reputation, the roles of Elizabeth and Rebecca in presenting domestic and communal <i>pride and reputation</i>.</p> <p>AO3 (10) Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation – for example, of tragic and/or comic conventions – over time. Candidates may want to consider the motives for <i>pride and reputation</i> in relation to personal, social and political consequences in the respective cultures presented in or contextualising the plays.</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>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 4th wall; metadrama; genre, sub-genre and dramatic conventions; plot and sub-plot; stock characters; dramatic and linguistic irony; imagery and symbolism; gender and language issues including male and female speech.</p>		<p>They may wish to consider the cultural norms and attitudes displayed in each play, vis-à-vis <i>pride and reputation</i>: the relevant religious doctrines and spiritual responsibilities of individuals within Salemite theocracy and Elizabethan study of divinity. They may wish to explore the dramatists' commentaries on these cultural norms/ attitudes, the importance of social standing, protecting one's name and divine grace. 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. They may wish to consider genre: authorial commentary embedded or overlaid in the structures/conventions of the Chorus and soliloquy, the directional significance/ placing of Miller's historical sections.</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. Developed answers are likely to appreciate some of the more complex contextual factors above. Limited answers are likely to off-load contemporary political/social/historical/literary/genre/material.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Shakespeare: Hamlet/Stoppard: Rosencrantz and Guildenstern are Dead					
5		<p><i>Pointlessness</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>pointlessness</i> although some may be diverted into narrative commentary and story-telling of ‘<i>pointless</i>’ episodes.</p> <p><i>Ways</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>pointlessness</i> as merely irrelevant or useless. Focus will be sharper if the dramatic devices and conventions used to present the <i>pointlessness</i> are explored and analysed.</p> <p>AO1 (10) 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: theatricality;</p>		<p>AO2 (10) Basic answers are likely to make general assertions about what <i>pointlessness</i> is. eg overt moments of pointless action in the plot – eg the syllogism and coin-tossing episodes, Hamlet’s repeated and varied excuses for delay.</p> <p>They may explain that the plot, or even the structure, shows how <i>pointlessness</i> is important in the play: eg Hamlet’s rhetorical/questioning monologues and dialogues, R and G’s repetitions and questioning sequences.</p> <p>They may interpret the question focus over-broadly (and paradoxically narrow the dramatic focus) by restricting the discussion to examples of <i>pointless episodes</i>.</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 these plays, they may explore scenes in which the concept and actions of <i>pointlessness</i> are fore-grounded through monologic and dialogic utterances, dramatic structure, setting or imagery and related to its genre conventions.</p> <p>AO3 (10) Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation – for example, of tragic and/or comic conventions – over time. Candidates may want to consider how <i>pointlessness</i> is demonstrated in the plays: through the respective cultures/ sub-cultures presented; through the influence of relevant biographical, social and political contexts.</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>role-playing and identity; ‘framing’ devices; 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 4th wall; metadrama; genre, sub-genre and dramatic conventions; plot and sub-plot; stock characters; dramatic and linguistic irony; imagery and symbolism; gender and language issues including male and female speech.</p>		<p>They may wish to consider the cultural norms and attitudes displayed in each play, vis-à-vis what is presented as <i>pointlessness</i>. 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. They may wish to consider genre: eg the absurd ‘passivities’ of Rosencrantz and Guildenstern, Hamlet’s melancholic debates on futility – eg the role of the player and tragedians in Stoppard’s play; the roles of R and G and Horatio in <i>Hamlet</i>. 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 are likely to appreciate some of the more complex contextual factors: eg consideration of <i>Hamlet</i> in relation to medieval/renaissance and catholic/protestant dialectics; contextual hinterland provided by Pinter, Osborne and Beckett for Stoppard. Limited answers are likely to off-load contemporary political/ social/historical/literary/genre/material.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Webster: The Duchess of Malfi/Churchill: Top Girls					
6		<p><i>Lies and concealment</i> are clearly important elements in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about the presentation of <i>lies and concealment</i>, although some may be diverted into narrative commentary and story-telling. The keyword <i>ways</i> needs a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be blurred if candidates speculate on the morality or motives for <i>lies and concealment</i> instead of focusing on the dramatic devices and sub-genres used to present <i>lies and concealment</i> within the play itself.</p> <p>AO1 (10) 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: theatricality; role-playing and identity;</p>		<p>AO2 (10) Basic answers are likely to make general assertions about <i>lies and concealment</i> in the plays. They may explain that the structure, or even the plot, shows how <i>lies and concealment</i> are important in the play. Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. Specifically, in these plays, they may explore scenes in which <i>lies and concealment</i> is either enacted or fore-grounded /anticipated through discussion, structure, plot echoes, setting or imagery. eg covert and symbolic/figurative acts of disguise/concealment – eg donning of particular vestments such as the Cardinal's and Joan's religious robes, the role of Bosola's mask/Jeanine's ring, Lady Nijo's and the Duchess' pregnancies.</p> <p>AO3 (10) Candidates may want to consider the significance of <i>lies and concealment</i> in relation to: the relevant 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 <i>lies and concealment</i>. They may wish to explore the dramatists' commentaries on these cultural norms/attitudes, especially the <i>use of lies and concealment</i> in the society within the play to conceal baser human drives such as power and ambition: eg <i>TG</i> Brechtian echoes of removing the 'fourth wall', walk-on performances and off-stage /historical settings;</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>'framing' devices; 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 4th wall; metadrama; genre, sub-genre and dramatic conventions; plot and sub-plot; stock characters; dramatic and linguistic irony; imagery and symbolism; gender and language issues including male and female speech.</p>		<p>Webster's emphasis on the ritualistic dumbshows and brutality of revenge tragedy as frames for disguise. 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. They may wish to consider genre: <i>Jacobean revenge tragedy conventions</i> such as the use of physical barriers/arras/screen/curtain etc. in <i>Duchess</i>; the demand of socialist theatre to judge not only the stage characters' actions and motives but also the society's and therefore oneself as an audience member of <i>Top Girls</i>.</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. Developed answers are likely to appreciate some of the more complex contextual factors. Limited answers are likely to off-load irrespective of relevance, contemporary political/social/historical/literary/genre/material. Developed answers will integrate the significance of contextual factors on their chosen play in response to the relevant keywords in the question.</p>	

APPENDIX 1

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

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

PAPER-SPECIFIC INSTRUCTIONS: F673 DRAMATIC VOICES

Candidates answer one question from Section A and one question from Section B. Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. AO3 is dominant in Section A. (AO4 coursework only)

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

The **question-specific Notes on the Task**, which precede on **pages 3 to 14**, provide an indication of what candidates are likely to cover in terms of AOs 1, 2 and 3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

Section A and Section B

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

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

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