

GCE

English Language and Literature

Unit **F673**: Dramatic Voices

Advanced GCE

Mark Scheme for June 2017

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







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 of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.
	Profoundly understood
	Only partly understood
	Unclear or undeveloped point
	Explanation OR textual support/quotation omitted
	Not understood/Factually incorrect
	Significant amount of material that does not answer the question
	Wider knowledge and understanding
	Clearly/succinctly expressed
	Repetition of points/examples already covered
	Relevant point
	Developed point
	Logical point but based on mis-reading
	Questionable/illogical line of argument
	Vague/imprecise/generalised

Subject-specific marking instructions

The question-specific Notes on the Task, which follow on pages 6 to 17, provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives. (AO4 is dealt with in the coursework units.)

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

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 Question QWC)	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

Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, award a single overall mark out of 30, following this procedure:

- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
- using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 15, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

MARK SCHEME Section A
Question 1: Notes on task.

Jonson: Volpone/Mamet: Glengarry Glen Ross

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>The idea of <i>selfishness</i>, and a lack of acceptance of a moral community, is central and explicit in <i>Volpone</i> and <i>GGR</i> in both of the passages, and in the wider plays, involving these and other characters.</p> <p>A is taken from the start of Act 1 Scene 3, where Mosca is escorting Voltore (one of the “harpies” hoping to be Volpone’s sole heir on his supposedly imminent death) into Volpone’s <i>sick room</i>. B is taken from Act Two of <i>GGR</i> when, as Roma tries to save his deal with Lingk, Williamson’s entry and his misunderstanding means that Roma’s plans to “scam” Lingk are ruined and he will probably face an official enquiry.</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</p>	<p>AO2 (10) Basic answers are likely to make general assertions about choices of language and their effects in the passages and elsewhere in the plays, commenting for instance on dialogic utterances and length of speeches in <i>Volpone</i> and <i>GGR</i>.</p> <p>Developed answers will locate specific examples of the tendencies noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse:</p> <ul style="list-style-type: none"> • the use of form, structure, or language features to dramatise how characters demonstrate <i>selfishness</i>: <ul style="list-style-type: none"> ○ Jonson’s use of asides, questioning, imperatives and rhetoric ○ Mamet’s use of repetition, interruptions, invective and questioning • the use of lexis: <ul style="list-style-type: none"> ○ Jonson’s constant telling lexical references to material things of value and <i>selfish</i> advantage - set alongside semantic fields of love, affection and the hope of eternal rest from worldly suffering ○ Mamet’s occupational lexis that looks to legitimise and sanction the <i>selfish</i> manipulation of Lingk (and others like him) plus the furiously abusive outburst of Roma at having his selfishness uncovered – set ironically alongside the moral lexis of the guiltless, duped client. <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider:</p> <ul style="list-style-type: none"> • the cultural norms and attitudes displayed in each play/extract towards <i>selfish</i> thoughts, actions and practices and how that might be viewed in the world of the plays, their contemporary societies and now – including the normalising of skewed moral values that allows a culture of <i>selfish</i> individualism • the varying motives of the characters that have led to the pursuit of an exclusively <i>selfish</i> agenda – including a consideration of how language contributes to an examination, evaluation and judgement of characters pursuing a life defined by selfishness. • genre: Jonson’s use of satire, or his broad moral characterisation linking medievalism and commedia dell’arte; Mamet’s use of tragic and comic features, as well as the selfish energy and brutality of post-Miller urban American self-examination. <p>They may wish to explore the dramatists’ commentaries on these cultural norms/attitudes and desires. They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters is encouraged in the audience at the time of writing</p>	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>including male v. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p>and for the candidates now.</p> <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and their dramatic effects placed in their cultural contexts.</p> <p>Developed answers are likely to appreciate more complex contextual factors; for example, how the relationship between specific text from the passages and the plays and their apposite contexts is received by contemporary audiences then and now.</p> <p>Limited answers are likely to off-load contemporary political/social/historical/literary/genre/material.</p>	

Q. 2 Notes on Task

Shakespeare: *As You Like It* / Stoppard: *Arcadia*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>The idea of <i>characters arguing or having a row</i> is central and explicit in <i>As You Like It</i> and <i>Arcadia</i> in both of the passages and in the wider plays, involving these and other characters. Candidates may (but don't have to) distinguish between the idea of a more formal disputation or argument and the more passionate notion of having a row. A is taken from the first scene of the play where Orlando has his servant Adam hide and listen while Orlando confronts his older brother Oliver over broken promises for his education as a gentleman. Oliver dismisses his younger brother and the old man brusquely. B is taken from Act Two Scene 5 of <i>Arcadia</i> where Bernard is attempting to outline his theory over the death of Ezra Chater and the consequent rapid journeying abroad of Lord Byron; but is constantly interrupted and argued with by both Valentine and Hannah.</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;</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 on the way in which the dialogue presents the sense of fractured sibling relationship between Orlando and Oliver in <i>As You Like It</i>; and the relentless, almost coordinated baiting of Bernard by Hannah and Valentine as they seek to puncture his increasingly unsustainable theories. Developed answers will locate specific examples of the 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"> ○ Shakespeare's structured use of argument and oppositional stances (with the striking poetic/theatrical device of brooding (and later actual) physicality to illustrate issues related to a broad range of issues from justice to education to social class to loyalty – here the argument between the pair symbolises opposing views on all of the above, with Oliver using the telling culturally significant insult “villain” to his younger brother; with Orlando showing loyalty and a sense of worth distinct from social class with his arguing with Oliver's dismissal of Adam as an “old dog”; and with Orlando looking to argue almost syllogistically with his brother over his just deserts over education and inheritance. Also, the use of plain speaking prose here in relation to the argumentative plain speaking context. As Orlando leaves, there is also Oliver's speaking aloud his resolve with regard to his future actions, feeding audience expectations. ○ the heavily directive stage directions to further the sense of growing tension/opposition/argument; and the constant drawing in of references to and evidence from the past as a weapon to argue and belittle with – and a specific oppositional juxtaposition of Byron and a lap-top to enhance the dual-time setting structure as well as furthering the sense of argument. ● the use of imagery and lexis: <ul style="list-style-type: none"> ○ the use of insults, rhetorical questions, imperatives, assertion, physical threat, repetition – all to further the force of the developing argument. In addition, a semantic field of violence/threat in the language of Oliver and Orlando set against a forced polite formality in the context of a public occasion. ○ Stoppard's use of comic quick-fire exchanges mirroring the Science versus Personalities argument that lies at the heart of the scene; the irony of Bernard's shouting “I have yet to hear a proper argument”; Bernard's taunting mock-heroic/romantic parodying of Hannah's prose style in her “novelette”. 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>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>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to</p> <ul style="list-style-type: none"> • Consider <i>arguments</i> raised within the plays about education, virtue, social class, love, family, government - in a metaphorical relationship with relevant cultural and social attitudes. • consider settings: in <i>AYLI</i> the significance of the opposing worlds of court and country/rich and poor, and the way in which that establishes oppositional values to be argued out dramatically; in <i>Arcadia</i> the use of the stately home and its sense of cultural embattlement and values interrogated by all that lies outside of it. • explore the dramatists' commentaries on cultural norms/attitudes and desires, especially the use of the background of the characters. • 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. • consider genre: in both plays, the essentially comic method and structure placing the seemingly crucial issues, strong passions and loud voices in a context that renders them harmless; Shakespearian romantic pastoral comedy with the worlds of court and country/rich and poor set against each other for purposes of moral and political <i>argument/exposition</i> as well as humour; Stoppard's use of principally comic features to convey the argument. <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references, and with dramatic effects placed in their cultural contexts.</p> <p>Developed answers are likely to appreciate more complex contextual factors; for example how the relationship between specific text from the passages and the plays and their apposite contexts is received by contemporary audiences then and now.</p> <p>Limited answers are likely to off-load contemporary political/social/historical/literary/genre/material.</p>	

Q. 3 Notes on Task

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

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>The idea of <i>characters confessing to something</i> is central and explicit in <i>The Revengers' Tragedy</i> and <i>The Lieutenant</i> in both of the passages and on occasion in the wider plays, involving these and other characters. A comprises the last 40 lines of the play, and involves Vindice and Hippolito admitting to their crimes. B is taken from Scene 8 where Padraic arrives to wake the late-sleeping Donny and Davey and interrogate them on the subject of his cat, Wee Thomas.</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</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 on the syntax and utterance types – imperatives in both plays and questioning in <i>LoI</i>. In doing so they will demonstrate a limited interpretation of the question and focus on a literal description and explanation of these passages.</p> <p>Developed answers will locate specific examples of the above, give fuller explanations of how features of form, structure and language construct meaning and dramatic effect, and may analyse:</p> <ul style="list-style-type: none"> • In <i>TRT</i>, the use of a confession to give an assuring sense of moral certainty at the same time as acknowledging the revenger's relish in his work even at his moment of discovery and confession: the frequent interrogatives to convey the bewilderment of the virtuous in the face of evil and the equally bewildered plaint of the revenger that all was "done for the best"; Vindice's lengthy self-justification that gives a sense of circularity to the confession that covers all of the events that started with the revenger's accusation "Duke, royal lecher!" and ends here with his execution following "after a nest of dukes"; Antonio's increasingly assertive use of the imperative as he takes charge and restores order with the hoped for belief that the blood may have a cathartic effect;. • In <i>TLoI</i>, McDonagh's use of questioning, initial denial, comically abrupt allegations, and truthfulness to convey a parodic and grotesquely violent mirroring of the police/official interview; the use of stage directions to indicate the dynamics of the relationship that lead towards the confessions, and to signal the hyperbolic levels of violence in the language and the actions prompting the confession. • the use of lexis: <ul style="list-style-type: none"> ○ In <i>TLoI</i>, the use of simple confessional statements/exchanges involving Davey and Donny (laden with irony in the context of the Catholic agenda); set against this, the aggressively direct questioning alongside his unremitting imperatives in his demand that Davey and Donny admit to the truth over Wee Thomas; the ironically inappropriate semantic field of care and affection in Davey's initial duplicitous <i>confessing</i> what happened to Padraic's cat ("lonely road...as quick as my legs could carry me...the victim...professional help"). ○ In <i>TRT</i> use of the semantic field of self-justification in the admission ("all done for the best...your Grace's good...well managed") in a context where reward rather than punishment is the expectation; Vindice's use of emotive language to create a 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>including male v. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p>sense of triumph in defeat ("to bleed so cowardly....And if we list...we have enough I'faith").</p> <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider:</p> <ul style="list-style-type: none"> • motives for the particular <i>confessions</i> of the different characters and the plot; • the cultural norms and attitudes displayed in each play/extract, vis-à-vis confessing to something – and they may explore the dramatists' commentaries on these, especially in <i>TRT</i> the moral inevitability of the confession owing to both the unshakable confidence and sense of mission in the revenger's perception of himself as well as the sense of inevitability in the restoration of moral order; in <i>TLoI</i>, the confession is set in the context of numerous terrorist claims and admission of responsibility for outrages (involving people rather than cats). • genre: Jacobean revenge tragedy with its expectation of the biter (<i>Vindice</i>) bitten, and seeking in <i>TRT</i> a final opportunity to make a claim in his confession for his strangely perverse sense of justice and morality; McDonagh's use of political tragi-comedy mixed with farce, mixed with ironic parodying of the forced confession in police/action thrillers to convey meaning. • the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now. <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references, and with 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 material with little relevance/reference to the question.</p>	

MARK SCHEME: Section B

Q. 4 Notes on Task

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

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Negative aspects of human nature</i> are clearly important in both plays. Candidates should be able to find relevant material; even limited answers should structure an argument around either characterisation or the narrative frame of the plays - although some may be diverted into mere re-telling of incidents or speeches where negative aspects of human nature are shown. A wide range of possible negative aspects can be anticipated (avarice, lechery, cruelty, vanity, self-centredness) and so a comprehensive coverage is not to be expected and sensitive and informed choice and critical selection is to be respected.</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</p>	<p>A02 (10) Basic answers are likely to make general assertions about characters who present negative aspects of human behaviour, or incidents where they are demonstrated, or speeches where they are displayed. They may demonstrate a limited interpretation of the question and focus on a literal description or explanation/analysis of those characters/episodes/speeches in the plays.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>Volpone</i> they may explore the sub-plot of the play and the way in which the “would be” scenes of Sir Politic and Lady Politic parallel the major plot and enhance the audience understanding of negative aspects of human nature (lust for power and riches, meanness, concern for public reputation); and in <i>GGR</i>, they may comment on the use of language throughout as a weapon of duplicity and manipulation with the brisk and brutal language structures suggesting the air of unremitting competition that defines the culture of the play; the lack of any personal/family concerns or contexts that complements and enhances the lack of any properly sensitive and non-competitive relationships; and the circularity of the play's structure that suggests something about the presentation of <i>negative aspects of human nature</i>. More generally, in <i>Volpone</i> and <i>GGR</i>, they may explore scenes in which negative aspects of human nature are realised or foregrounded through role playing and identity, dialogic and monologic utterances, antithesis and juxtaposition, dramatic structure, setting or imagery.</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 <i>negative aspects of human nature</i> – over time. Candidates may want to consider:</p> <ul style="list-style-type: none"> • the way in which negative aspects of human nature are used to explore personal, social and political contexts in the respective cultures and sub-cultures presented in the plays – the continuing debate over the sustainability and moral stature of <i>The American Dream</i> acted out in Mamet's self-dubbed “gang comedy” and the unflinchingly harsh presentation of the effect upon <i>human nature</i> and the scope given to <i>negative</i> aspects to dominate and take prominence; the specific Venetian setting in Jonson's critique of materialism and the pursuit of self-aggrandisement as examples of <i>negative aspects of human nature</i>. • the cultural norms and attitudes displayed in each play, vis-à-vis the <i>dramatic importance</i> 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

<p>concepts: theatricality; 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><i>of negative aspects of human nature</i> – and to explore the dramatists’ commentaries on these cultural norms/attitudes, especially the significance and purpose of <i>negative aspects of human nature</i> as a dramatic methodology for describing the world of the chosen play</p> <p>They may wish to comment specifically on the context of reception: whether sympathy for or ridicule/condemnation of the characters’ behaviour and attitudes through specifically through the presentation of negative aspects of human nature is encouraged – in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider the manipulation of genre to convey the ideas in the question::</p> <ul style="list-style-type: none"> • Jonson’s Jacobean satire and his use of drama as a reforming impulse when it comes to humans and as a way of holding up to public ridicule <i>negative aspects of human nature</i> (“humours”); resonances of beast fable and/or more general use of symbolism (fox, vulture) to represent negative aspects of human nature and the extent to which that determines and structures the piece; how elements of the farcical masked tradition of the <i>commedia dell’arte</i> and self-referential theatricalism in general would affect audience response to negative aspects of human nature. • Mamet’s use of tragi-comedy and conventions of 20th century American domestic tragedy (Miller, Albee, Williams), including a notion of a role that could be variously interpreted as role-player/trickster/con artist but in the world of this play has a much more necessarily unpleasant presentation and response that brings ideas and language around lying, manipulation, fraud, cruelty; including the mythology of the dream, but a dream that has become nightmarish in its insistence on the brutal pursuit of material success at the expense of all else. <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play.</p> <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question.</p> <p>Developed answers are likely to appreciate the influence of contextual factors on their chosen play, and to integrate discussion of their significance in response to the relevant keywords in the question.</p>	
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Q. 5 Notes on Task

Shakespeare: *As You Like It*/ Stoppard: *Arcadia*

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Education and learning</i> are clearly important in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about those concepts, although some candidates may be diverted into descriptions of events and passages where those concepts are seen on stage. The keywords <i>dramatic presentation</i> need a more complex level of discussion and should differentiate between basic and developed answers, the latter being sharper if dramatic devices and conventions 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; role-playing and identity; 'framing' devices; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure;</p>	<p>AO2 (10) Basic answers are likely to make general assertions about <i>education and learning</i> and when these concepts occur in the plays. They may explain that the plot, or even the structure, shows how those concepts are important in their chosen play. They may narrow the dramatic focus by restricting the discussion to examples of <i>education and learning</i>, or referring to them – and there are many such examples to choose from that may lead to a simple listing (Rosalind's ensuring that the courtiers returning from Arden are better <i>educated</i> and gentler than when they fled to the forest; Orlando's deprivation of a gentleman's <i>education and learning</i> as a result of the tyranny of his brother; Duke Frederick's Saul-like education during his journey of vengeance on the road to the Forest; Corin's frustrated attempts to <i>educate</i> his friend Sylvius in the ways of love; Hannah's declaration that the desire for knowledge and <i>education</i> is more important than being sure you are right; Septimus's tutoring and <i>education</i> of Thomasina; the constant mentions in <i>Arcadia</i> of branches of <i>education</i> as diverse as thermodynamics, Classics, and dance.</p> <p>Developed answers are likely to demonstrate what the specification calls <i>a critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>AYLI</i> they may explore the significance of the matched critics and educators, Rosalind and Touchstone, but with their very unmatched teaching styles in order to illustrate and remedy folly and ignorance; in <i>Arcadia</i>, they may explore how Septimus's Primer as the symbol of education and learning in an academic sense – with the passage of the Primer through different hands signifying different aspects of education and learning; or they may explore how the extended figurative device of the law of thermodynamics operates dramatically to dictate the events on stage that end with the embracing of fate in the waltz.</p> <p>More generally, candidates may consider scenes in which <i>education and learning</i> is dramatically important or fore-grounded – for example through monologic and dialogic utterances, dramatic structure or imagery, song, the use of verse and/or prose; and how these are related to the text's 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 over time – for example, of comic conventions. Candidates may want to consider:</p> <ul style="list-style-type: none"> • The ways in which the use of the forest in <i>AYLI</i> comes to represent the need for moral <i>education and learning</i> to return to the court as it is free from the perceived moral ignorance of life in the contemporary court – “exempt from public haunt”, Arden is the perfect place for the life of true <i>learning</i> and contemplation (with the banished Duke finding “Sermons in stones, and good in everything”); and the return to the court in the 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

<p>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>play's denouement, Orlando's entry with the aged and half-starved Adam is set against the negative pronouncement of Jacques on how "All the world's a stage", to give the audience a fuller appreciation of the power of <i>education and learning</i> as a transforming factor returning to the court.</p> <ul style="list-style-type: none"> • The ways in which Stoppard uses the cultural resonances of the notion of <i>Arcadia</i> to contextualise his characters and narrative. In addition, the constant questioning of what constitutes "good" <i>education or learning</i>, in terms of that which is provable or demonstrable set against that which is felt or experienced – as well as the questioning of notions of genius set against application. • the cultural norms and attitudes displayed in each play, vis-à-vis how the specific instances of <i>education and/or learning</i> are viewed in the world of the plays. <p>They may explore the dramatists' commentaries on cultural norms/attitudes – for example, the use of examples of <i>learning and/or education</i> to reveal human motivation and prevailing attitudes.</p> <p>They may wish to comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider genre:</p> <ul style="list-style-type: none"> • Shakespeare's use of <i>education and learning</i> as part of his affectionate parody of the pastoral genre, and through use of the genre of Elizabethan romantic comedy, explore the notion of the uneducated and false political education and learning of the city regime within the safety net of comedy and the knowledge and expectation that natural <i>education</i> and proper moral <i>learning</i> will triumph and all will be well. • Stoppard's treatment and portrayal of <i>education and/or learning</i> within the tragi-comedy, and his Absurdism/dual setting/4th wall experiments to convey these ideas; the parallel/twinning across time experiment of Thomasina and Valentine as an illustration (articulated by Septimus) of how humanity drops education and learning as it picks up new learning, only to discover it again later. <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play.</p> <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question.</p> <p>Developed answers are likely to appreciate the influence of contextual factors on their chosen play, and to integrate discussion of their significance in response to the relevant keywords in the question.</p>	
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Q. 6 Notes on Task

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

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
<p><i>The use and abuse of power</i> are clearly important in both plays. Candidates should be able to find relevant material; even limited answers should structure an argument on the different contexts and different ways in which power is used and/or abused; although some may be diverted into mere description. With the wealth of material available, it is not to be expected that candidates' coverage will be comprehensive; and high quality answers may well be limited to a consideration of simply the abuse (or use) of power. The key words <i>dramatic presentation</i> signal the need for a more complex level of discussion and should allow differentiation between basic and developed answers. Focus on the task may be more limited if candidates only consider the <i>use and abuse of power</i> as a device for driving forward the narrative force of the drama. Focus will be sharper and allow for a more developed answer if the dramatic devices and conventions used to present <i>the use and abuse of power</i> as a multi-layered contextualised concept (involving political and ethical considerations, as well as human emotions) are explored and analysed – with reference to dramatic and genre-driven devices within the play itself.</p>	<p>AO2 (10) Basic answers are likely to make general assertions about <i>power</i> and when, how and why it is <i>used or abused</i>. They may explain how individual uses and abuses of power reflect upon the character/s and characterisation involved in the play they have chosen; and possibly upon the audience reception and response to those characters. They may demonstrate a limited interpretation of the question and focus on a literal description of some key points in the plays when they see power being used or abused. These answers may also stray into what is an answer on “revenge” rather than power.</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 TRT and LoI they may explore scenes in which the <i>use and/or abuse of power</i> is fore-grounded, or where dialogic and monologic utterances echo or contrast ironically with how power is being used or abused at that point in the play.</p> <p>AO3 (10) Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, and re-evaluation of dramatic conventions and the understanding of notions of what constitutes the <i>use and abuse of power</i> over time. Candidates may want to consider the importance of how the <i>use and abuse of power</i> is <i>presented</i> in relation to:</p> <ul style="list-style-type: none"> • the relevant biographical, social and political contexts; in the cultures and sub-cultures presented in the plays; and the social, moral and political status of power and the effects of its use and/or abuse. • the cultural norms and attitudes displayed in each play, vis-à-vis concepts of what constitutes use of power or abuse of power – for example, the constant use of banal and grotesquely inappropriate humour in TLol to signal the ordinariness of how power is being routinely abused through random and senseless violence – and how the abuse of power (in particular) in this play reveals a tragic loss of moral perspective; the traditional setting of TRT revenge in Italy with its culturally inevitable link with notions of vice and corruption when it comes to the exercise of power– this set alongside the broad near-abstract Italianate moral naming of the characters who possess political/personal/moral power, and the impact upon audience of this when it comes to expectation and reception. <p>They may wish to</p> <ul style="list-style-type: none"> • explore the dramatists' commentaries on these cultural norms/attitudes, especially 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</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; role-playing and identity; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure; rhetoric, antithesis and juxtaposition; stage presence and absence; silence and interaction; exit, entrance and off-stage business; realism v. representational drama; the use or removal of the 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>how the presentation of power and its use/abuse reveals and critiques values of the society within the chosen play – for example, the vibrant frenzied intensity of the language of TRT capturing the post-Elizabethan social decadence and morally reprehensible abuse of power that would lead eventually to a self-destructive imploding of revenge and retribution; or how in TLol there is an air of strained credulity in terms of both characters and audience, with a deliberately striking distance between the language and the actual viewed events – creating the timelessly disturbing image of a fatally stupid exercise of power.</p> <ul style="list-style-type: none"> • comment on the context of reception: whether sympathy for or ridicule/condemnation of the characters' behaviour and attitudes in the context of how they <i>use and/or abuse power</i> is encouraged in the audience at the time of writing and in the candidates now. • consider genre: RT's Jacobean revenge tragedy – how, for example, the presentation and evaluation of power and its use/abuse is inter-twined with the thematic presentation of revenge – the denouement, for example, that signals and ultimately recognises and validates characters who show faithfulness to one's morals as a legitimate source of power (Castiza and Antonio); McDonagh's use of farcical theatricality such as the industrial warehouse torture scene or the execution of the cat to convey his critique of how specifically political power is abused; how in TLol, <i>gangster film contexts/influences/settings</i> (contrasting with the rural romantic landscape) convey the ideas in the question, alongside McDonagh's contribution to the Irish political dramatic inheritance of Boucicault, Shaw, Friel and others where the dramatic presentation and exemplification of power being used and/or abused has been constant. <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and their dramatic effects placed in the cultural contexts of the play.</p> <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with little reference/relevance to the question.</p> <p>Developed answers are likely to appreciate the influence of contextual factors on their chosen play, and to integrate discussion of their significance in response to the relevant keywords in the question.</p>	
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APPENDIX 1

Band descriptors: both sections

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
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 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 3	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

11-15 marks	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 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 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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