

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for June 2012

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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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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

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section A – Marlowe: <i>Dr Faustus</i> / Miller: <i>The Crucible</i>				
1	<p><i>Ambition</i> is clearly central and explicit in <i>Doctor Faustus</i>, rather less obvious but still significant in <i>The Crucible</i>. Passage A occurs very early on in the text, and candidates may argue that the rest of the play is taken up with the consequences of this early choice of what is <i>promised to the studious artisan</i>.</p> <p>Passage B is also concerned with what Elizabeth Proctor describes as <i>a promise made in any bed ...</i></p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; rhetoric and antithesis; syntax and verse-form; lexis and imagery; locutionary, illocutionary and perlocutionary acts; 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 the concrete nature of Miller's dialogue or the more abstract rhetoric which Marlowe gives to Faustus. 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 grammar and semantics of Faustus's argument, as he constructs himself as a <i>studious artisan</i>, referring to himself occasionally in the first person – <i>at my command</i> – but more often in the third the confidence constructed by present and future tense declaratives: <i>A sound magician is a mighty god</i> the structure of Elizabeth's final utterance as she works her way step-by-sensible-step to the conclusion which she and John both resist: <i>She thinks to take my place, John</i> <p>The interaction between the Proctors dramatises skilfully what binds them together as well as what has driven them apart: astute readers will locate the tensions in the dialogue and in Miller's stage directions.</p> <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider <i>ambition and its consequences</i> in the abstract, in relation to their perceptions of beliefs and attitudes pertaining in 1592 or 1692 or 1952 – Faustus 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>'over-reacher'; Abigail as a female with no status aspiring to make something of herself by using the only assets she has. This is fine if the discussion is rooted in textual reference.</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 every line of the Good Angel's utterance contains a heavy lexical weight of theology: <i>damned ... tempt ... wrath ... blasphemy ...</i></p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example that the Evil Angel avoids naming either God or the Devil by referring to <i>Jove</i> and <i>Nature</i>, and picking up Faustus's reference to the extent of <i>the mind of man</i>. They are likely to avoid falling into over-simplification about how 'everyone in Marlowe's time was a Protestant/believed in God.' Astute candidates will see that ambition has very clear and concrete consequences in Salem – <i>There be a thousand names</i> – and that the weak and the marginalised have always been more at risk than the respectable: <i>There be a certain danger in calling such a name – I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it.</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 will need to deploy language carefully when using religious terminology.</p>	

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section A – Shakespeare: Hamlet/Tom Stoppard: Rosencrantz and Guildenstern are Dead				
2	<p><i>Order and disorder</i> is a fairly obvious question-focus, and one which candidates will almost certainly have studied. Some more limited answers might focus solely on ordered or disordered aspects of plot in the two plays.</p> <p>Farce is never far away in Stoppard's play, and some candidates may want to argue that farce is disorder (or <i>vice versa</i>).</p> <p>Responses to the Shakespeare extract are more likely to fasten onto serious notions of the Natural Order of things.</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; rhetoric and antithetical balance; idiomatic expressions; dramatic and proleptic irony.</p>	30	<p>AO2 (10) Basic answers are likely to offer simple explanations of what has led to the situations in the passages, and to identify more obvious aspects of language and dramatic effect which relate to order and/or disorder. Paraphrase and summary may dominate the AO2 dimension of the answer, and can be rewarded where the understanding is accurate. Even the more limited answers are likely to comment on Ophelia's distress at Hamlet's disordered state, and on Claudius's practical attitude to restoring some kind of order to the situation. Candidates may notice the emphasis on words rather than actions at the start of Passage B, and the prevalence of lexical items from a field of order (<i>boundaries ... defined ... inhibitions ... restriction ... limits</i>) and how this gives way entirely to chaotic action at the end of the extract.</p> <p>Developed answers are likely to analyse more complex (or subtle) 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 balanced syntax and regular metre of (especially) the first five lines of Ophelia's speech the structure (and illocutionary force) of Claudius's utterance, consisting as it does of purposeful declaratives, hardly modified by any uncertainty – even the <i>Haply ...</i> and the (eventual!) invitation of an opinion from Polonius seem to be little more than a gesture towards politeness 	<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
			<ul style="list-style-type: none"> • the comedy-double-act effect of Rosencrantz's and Guildenstern's overlapping dialogue – which candidates may want to call <i>stichomythia</i> • the ways in which, in Passage B and elsewhere in the play, Stoppard exploits the comic and ironic potential of idiomatic language: <i>stabbing his elders</i> <p>AO3 (15) The passages move in opposite directions to each other: Passage A from distress-at-disorder to restoration-of-rule; Passage B from making-sense-through-verbalisation to total chaos. [Is it fanciful to hear echoes of the Ghost's (dis)appearance at the start of <i>Hamlet</i>? 'Tis here!/'Tis here!/'Tis gone!] Candidates may try to consider <i>order and disorder</i> in general philosophical terms, which is fine if the discussion is rooted in textual reference.</p> <p>Basic answers are likely to comment on ideals and expectations of the Prince Hamlet as <i>The glass of fashion and the mould of form</i>, though the lexical items <i>noble</i> and <i>fashion</i> may be interpreted very simply. They may assert that Claudius's language and actions are determined by his role as King, and begin to analyse textual details from the passage and elsewhere in the play to support such a view.</p> <p>Developed answers are likely to appreciate more complex contextual factors, noting for example how neatly Guildenstern's list of Hamlet's symptoms summarises the situation in such a (post-Modern) way as to rob it of all dramatic and emotional significance.</p>	

Question			Answer	Marks	Guidance	
					Content	Levels of response
					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 simplistic assertions of the Elizabethan World View.	

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section A – John Webster: The Duchess of Malfi/Caryl Churchill: Top Girls				
3	<p><i>Choices and their consequences</i> is a fairly obvious question-focus, and one which candidates are likely to have studied, perhaps in relation to the struggles of women to assert themselves. More limited answers may deal with the question simply in terms of plot by identifying choices which have been made or are about to be made, and tracing their consequences throughout the play.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: Power/status/role/dominance; turn-taking, adjacency pairs and agenda-setting; Face needs and politeness strategies; Implicature; Female v. Male speech; 'restricted code' (Bernstein); Lexical fields and imagery.</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about how the interactions in the passages dramatise choices and their consequences. They may comment on how, in Passage A, the Duchess seems entirely clear-eyed (if metaphorical!) about what she's choosing to do: <i>I am going into a wilderness,/Where I shall find nor path nor friendly clue/To be my guide</i>. They may comment on how the non-chronological structure of <i>Top Girls</i> means that we see the consequences before we learn about the choices. Even when paraphrase and summary dominate the AO2 dimension of the answer, these can be rewarded where the understanding is accurate. 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"> adjacency pairs and 'chaining' in the exchanges between Marlene and Jeanine, where typically the other's Face needs are ignored, and any modal verb suggesting a possible different choice and consequence (<i>I could have taken her with me ...</i>) is answered with scorn (<i>You didn't want to take her with you ...</i>) the contrast between the two different exchanges in Passage A, where there is complete absence of co-operation between Ferdinand and the Duchess (not to mention the possibly-shocking effect of Ferdinand's grim joke about the <i>lamprey</i>) whereas 	<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>between the Duchess and Cariola there is reassurance and trust</p> <p>AO3 (15) Each passage highlights what is probably the single most crucial choice in the respective plays. Candidates may extrapolate from these choices to consider <i>choice and consequence</i> in more general terms, perhaps within a framework of religion/state politics in <i>The Duchess of Malfi</i> and a framework of women’s rights in <i>Top Girls</i> – which is fine if discussion is firmly rooted in textual reference.</p> <p>Basic answers are likely to identify Ferdinand’s behaviour as extreme even in a time when male family members might see themselves as having the right or duty to control adult females. They may summarise some of the arguments put forward in Passage B by Marlene and Joyce, and try to set these in a broad 1980s-working-women context. Developed answers are likely to appreciate more complex contextual factors, noting for example the frequency in the Duchess’s utterance of lexis/imagery from the field of danger-in-war, and linking this to linguistic features and dramatic effects from elsewhere in the play. They are likely to identify signs in Joyce’s speech of limited education – for example, her non-standard <i>you was</i> – but may also notice that Marlene’s speech is quite limited and child-like: ... <i>what are you saying, sunshine ... what are you going on about ... I might do ...</i></p>	

Question			Answer	Marks	Guidance	
					Content	Levels of response
					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, glass ceilings and Thatcherite policies.	

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section B – Marlowe: <i>Dr Faustus</i> Miller: <i>The Crucible</i>				
4	<p>Candidates who don't discern anything comic in either play are free to argue that line. Some more limited answers might struggle to make significant distinctions; but the characters and plot, and the language and action, of either play should provide 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: dramatic conventions and traditions – eg Miracle and Morality plays; plot and sub-plot; tragedy and the tragic hero; monologic and dialogic utterance; soliloquy.</p>	30	<p>AO2 (10) Basic answers are likely to make generalised assertions about how the presence of the comic enhances/emphasises the tragic (and <i>vice versa</i>) 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.</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, they are likely to explore Marlowe's use of elements from Miracle/Morality plays, and they may argue that elements in the comic scenes act as a parodic commentary on the main action. They are also likely to find some humour in the way Miller uses Proctor's utterances to undermine pretence and hypocrisy, for example his trenchant retort to Mary Warren's excuse for absence from her work: <i>Mary Warren: I only come to see the great doings in the world ...</i> <i>John Proctor: I'll show you a great doin' on your arse ...</i></p> <p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for re-interpretation and re-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 Mediaeval or the Renaissance, or of Protestantism or Roman 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 that some of the inhabitants of Salem take themselves much more seriously than others, and that such an attitude can be a step on the road to a tragic outcome: for example, Giles Corey inadvertently casts suspicion on his own wife by asking Rev Hale about her <i>reading of books</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 make good use of what they have learned of the theory of tragedy, but they will need to be accurate about what actually happens in their chosen play.</p>	

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section B – Shakespeare: Hamlet / Tom Stoppard: Rosencrantz and Guildenstern are Dead				
5	<p>Acting a part/playing a role are clearly important elements in both plays. There should be little difficulty for candidates in finding relevant material, and even limited answers should cope with structuring an argument about the <i>presentation of the 'play-within-the-play'</i>, though some might be diverted into simple narrative re-telling. <i>Significance</i> needs a more complex level of discussion. Clear focus on the task may be blurred if candidates bring a prepared agenda to do with Hamlet replacing <i>action</i> with <i>acting</i>.</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: Meta-drama; Theatricality and 'anti-theatre'; Alienation/estrangement; 'Framing' devices; Role-playing and identity; Realist v. non-Realist drama; Drama as illusion; Revenge Tragedy;</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about multiple layers of 'performing within performing', though the complexity of these ideas may lead to some inconsistency of expression. Candidates may simply explain how the structure of their chosen play enables, or even necessitates, the 'play-within-the-play'. They may interpret the question-focus broadly to include different kinds of 'acting' – such as dissimulation or acting-a-public-role, as Claudius does – but they should not be re-hashing a different/prepared essay on (for example) deception. 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>Hamlet</i>, they are likely to explore scenes in which acting is fore-grounded through discussion or through imagery. In Stoppard's play, the layers of metadrama are more complex still: for instance, we watch Ros and Guil watching the rehearsal for the play the tragedians are to perform for Hamlet; and for a time Ros and Guil are watching themselves as characters in the rehearsal (the two spies) acted by two Tragedians ...</p> <p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for re-interpretation and re-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</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	
			Tragi-comic farce; Dramatic/stage conventions and traditions;			<p>social/cultural/historical context, though their comments may be based on over-simplified or half-understood views of Mediaeval/Renaissance and Catholic/Protestant dialectic, or of Meta-Theatre, or of Existentialism or Absurdism .</p> <p>Developed answers are likely to show appreciation of more complex contextual factors, integrating their knowledge of the theatre of Shakespeare's and Stoppard's times more coherently into their main argument.</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 went to the theatre.'</p>	

Question	Answer	Marks	Guidance	
			Content	Levels of response
Section B –John Webster: The Duchess of Malfi/Caryl Churchill: Top Girls				
6	<p>The question-focus – how the dramatists present the <i>abuse of power</i> – takes us back to the Specification and the Unit Content and the explicit connection between linguistic analysis and developed appreciation of power dynamics.</p> <p>Although candidates are likely to have prepared material which concentrates on men exerting power over women, good answers will show an understanding that it's not so clear-cut as that.</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; exits, entrances and offstage business; dramatic conventions – eg Revenge Tragedy, and social/political satire; theatrical traditions, especially those</p>	30	<p>AO2 (10) Basic answers are likely to make assertions about the oppression of women in patriarchal societies; but this will not get them very far unless the comments are closely tied to specific features of form/structure/language and/or dramatic effect – of which there are countless examples in each play. Some of the examples chosen may be only indirectly relevant to the precise focus of the question – the <i>abuse of power</i> – or the chosen line of argument; and some over-simplified generalisations may be reached. 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>Top Girls</i>, they are likely to comment on how Churchill's dinner-party setting in Act One allows a range of characters to tell their stories, and permits other characters to comment directly and immediately on them. In <i>The Duchess of Malfi</i>, they may want to argue that Bosola is as much a victim of the abuse of power as the Duchess. Astute readers will explore the almost-casual instances of language which reveal attitudes to power, for example Antonio's <i>Yes, you see what power/Lightens in great men's breath</i></p> <p>AO3 (10) Contextual factors for exploration will include consideration of audience reception, and the possibilities for re-interpretation and re-evaluation through performance over time.</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
			connected with the Blackfriars (Webster) and Royal Court (Churchill) Theatres.		<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 Jacobean/1980s attitudes to issues of power and status.</p> <p>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 the politics of the early 1600s or the later 20th century; and in any case, 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, going beyond simple assertions that ‘the court of James I was rife with the abuse of power.’</p> <p>Very strong answers may explore the complexities and contradictions of power dynamics in either play, and may come to some depressing conclusions about how everyone exploits everyone else in the world <i>Top Girls</i>.</p>	

APPENDIX 1

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)

	AO1	AO2	AO3		
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 6 to 19**, provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

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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