

English Language and Literature

Advanced GCE

Unit **F673**: Dramatic Voices

Mark Scheme for June 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 4 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.

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 19–20.

Section A

Question	Answer	Marks	Guidance	
			Content	
1	<p>Jonson: <i>Volpone</i>/Mamet: <i>Glengarry Glen Ross</i> <i>Begging or pleading</i> is clearly central and explicit in <i>Volpone</i> and <i>Glengarry Glen Ross</i> in both of the passages and the wider plays, involving these and other characters. For example, Voltore and Corbaccio in <i>Volpone</i> and Roma in <i>GGR</i>.</p> <p>A is taken from the middle of the play where the culture of open and discreet <i>begging or pleading</i> has become embedded in the text. B is taken from the start of the play and sets up not only the theme of <i>begging or pleading</i> but also Levene's desperation about his current work, and with it personal, situation.</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	Content	Levels of response
			<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 punctuation in <i>Volpone</i> and <i>GGR</i>. Developed answers will locate specific examples of the issues noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse: the use of rhetorical devices to build a plea/argument</p> <ul style="list-style-type: none"> • Jonson's soft imperatives, rhetorical questions and direct address • Mamet's use of repetition, negation, points of suspension, question and answer and direct address. <p>the use of imagery:</p> <ul style="list-style-type: none"> • Jonson's religious and sexual references to convey semantic fields of purity and honour • Mamet's occupational varieties and expletives to convey the cut and thrust world of sales. <p>A03 (15) The passages dramatise issues central to both plays. Candidates may want to consider <i>begging or pleading</i> in relation to social status – of the characters of Celia, Corvino and Levene – in their respective cultures, sub-cultures and societies and how they might be in the social position of dependence or/and servitude.</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 the acquisition of money and wealth; the desires for social and financial advancement/mobility/security.</p> <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 and for the candidates now.</p> <p>They may wish to consider genre: Jonson's use of satire; Mamet's 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. 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 political/social/historical/literary/genre/material with limited relevance to the task.</p>	

Question	Answer	Marks	Guidance	
			Content	
2	<p>Shakespeare: <i>As You Like It</i>/Stoppard: <i>Arcadia</i> <i>Mistaken identity</i> is clearly central and explicit in <i>As You Like It</i> and <i>Arcadia</i> in both of the passages and the wider plays, involving these and other characters, for example Rosalind, Celia, Touchstone, the Lords, Ezra Chater and Septimus/the Sidley Hermit. Each passage is taken from towards the end of the play where the unravelling of <i>mistaken</i> and changed <i>identities</i> has become the main strand/tension in the plot and its impending resolution. These extracts are both dramatic denouements and catalytic 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	Levels of response	<p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p>
			<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 repetition in <i>As You Like It</i> and expletives in <i>Arcadia</i>. Developed answers will locate specific examples of the issues noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse: The use of rhetorical devices as part of the dramatic irony and the unravelling of identities:</p> <ul style="list-style-type: none"> • Shakespeare's use of the conjunction 'And' and the first person address; the repetition of vocabulary, rhythm and structure; • Stoppard's use of repetition and hesitation, negation and direct address; the use of questioning, rhetorical questions and declamatory/exclamatory constructions/utterances. <p>the use of lexis:</p> <ul style="list-style-type: none"> • Shakespeare's use of emotive language and names to convey semantic fields of love and betrothal • Stoppard's use of facts, reportage and expletives to convey the tension of the discoveries. 	

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider <i>mistaken identity</i> in relation to social status – especially in <i>AYLI</i> of the characters of Rosalind, Celia, Touchstone and the Lords but also of Byron, Chater and Septimus in <i>Arcadia</i> – in their respective cultures, sub-cultures and societies and the social significance of a changed or mistaken identity.</p> <p>They may wish to consider the cultural norms and attitudes displayed in each play/extract vis-à-vis identity, behaviour and dress/appearance. They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires, especially the use of setting in both plays/extracts and Shakespeare's parody of pastoral comedy. 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.</p> <p>They may wish to consider genre: Shakespearian romantic comedy; Stoppard's use of principally comic but also tragic features to convey the extract and the theme.</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>	

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<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 political/social/historical/literary/genre/material with limited relevance to the task.</p>	

Question	Answer	Marks	Guidance	
			Content	Levels of response
3	<p><i>The Revenger's Tragedy/McDonagh: The Lieutenant of Inishmore</i> <i>Disguise</i> is clearly central and explicit in <i>The Revenger's Tragedy</i> and <i>Lol</i> in both of the passages and the wider plays, involving these and other characters, human and feline. Both passages are taken from well into the plays where <i>disguise</i> has become embedded in the plots and their 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>	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 the semantic fields of <i>disguise</i> and plotting in <i>The Revenger's Tragedy</i> and animals and <i>disguise</i> in <i>Lol</i>.</p> <p>Developed answers will locate specific examples of the issues 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"> • In <i>RT</i>, the use of shared lines/utterance to develop the plot-lines of disguise; the use of conditionals/conjunctions 'And'/'if'/'but' to convey the development of the sub-plot to disguise the Duke as the disguised Vindice/Piato; the use of declamatory utterances/constructions to inform the audience of the backstory that Vindice is 'hired to kill' himself; the repeated use of naming "brother" to convey the close complicity of the disguises; the tone of certainty that the disguises will work • McDonagh's use of questioning and modals 'could' and 'that'd' to convey both the limitations of these vacant characters and their confused actions in the extract; the use of the present tense to convey the idiomatic and regional significance of the utterances • the use of lexis: 	<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"> In <i>RT</i>, the use of emotive language and and the semantic field of murder to convey the motives for the disguises McDonagh’s use of simple, repetitive noun-phrases of colour, cats and names to convey the hopeless and doomed attempt at <i>disguise</i>; the signals to the audience that the <i>disguise</i> will fail. <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to consider the motives for <i>disguise</i> in relation to the personal, social and political consequences – in their respective cultures, sub-cultures. They may wish to consider the cultural norms and attitudes displayed in each play/extract; vis-à-vis altering someone’s/something’s identity, behaviour and dress/appearance. They may wish to explore the dramatists’ commentaries on these cultural norms/attitudes and desires, especially the use of deceit and revenge in both plays/extracts, the parodying of violence in both these extracts/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 with the candidates now.</p> <p>They may wish to consider genre: Jacobean revenge tragedy; McDonagh’s use of tragi-comedy to convey the extract and the theme.</p>	

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<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. 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 political/social/historical/literary/genre/material with limited relevance to the task.</p>	

Section B

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Jonson: <i>Volpone</i>/Mamet: <i>Glengarry Glen Ross</i> <i>Characters that put on an act</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>putting on an act</i> although some may be diverted into narrative commentary and story-telling. <i>Ways in which</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 pursue the line of ‘action’ or/and ‘they are all actors’ instead of the dramatic devices used to present <i>ways in which characters put on an act</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; ‘framing’ devices; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure;</p>	30	<p>A02 (10) Basic answers are likely to make general assertions about multiple layers of ‘performing within performing’. They may explain that the structure, or even the plot, shows <i>ways in which characters put on an act</i> in the play. They may pay limited attention to the key words of the question to include different kinds of acting which may divert them into presentations of deception, spying, lying and disguise – all relevant themes but not the specific question here. 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> and <i>GGR</i>, they may explore scenes in which <i>acting</i> is fore-grounded through discussion, structure, setting or imagery.</p> <p>A03 (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>putting on an act</i> in relation to personal, social and political consequences in the respective cultures and sub-cultures presented in or contextualising the plays.</p> <p>They may wish to consider the cultural norms and attitudes displayed in each play, <i>vis-à-vis re-presenting one’s identity or/and behaviour</i>.</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>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 explore the dramatists' commentaries on these cultural norms/attitudes, especially the <i>use of role-play in the society within the play to conceal baser human drives such as greed</i>.</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 is encouraged in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider genre: <i>Jonson's Jacobean satire and the influence of commedia dell'arte; Mamet's use of tragi-comedy and conventions of 20th century American domestic tragedy, such as Miller's Death of A Salesman</i>, to convey the ideas in the question.</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 political/social/historical/literary/genre/material with limited relevance to the task. Developed answers will integrate the significance of contextual factors on their chosen play in response to the relevant keywords in the question.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
5		<p>Shakespeare: <i>As You Like It</i>/Stoppard: <i>Arcadia</i> <i>Comic elements</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 <i>comic elements</i> although some may be diverted into narrative commentary and story-telling of <i>comic episodes</i>. <i>Dramatic presentation and significance</i> needs a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be limited if candidates pursue the line of <i>comic</i> as merely funny humour. Focus will be sharper if the dramatic devices and conventions used to present the <i>comic elements</i> and a <i>comedy</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; role-playing and identity; 'framing' devices; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure;</p>	30	<p>A02 (10) Basic answers are likely to make general assertions about what is <i>comic or funny</i>. They may explain that the plot, or even the structure, shows how <i>comic elements</i> are important in the play. They may interpret the question focus over-broadly (and paradoxically narrow the dramatic focus) by restricting the discussion to examples of <i>humorous/funny episodes</i>. 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>AYLI</i> and <i>Arcadia</i>, they may explore scenes in which <i>comic elements</i> are fore-grounded through monologic and dialogic utterances, dramatic structure, setting or imagery and related to its genre conventions.</p> <p>A03 (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 and which <i>comic elements</i> are demonstrated in the plays: through the respective cultures and sub-cultures presented; through the influence of relevant biographical, social and political contexts.</p> <p>They may wish to consider the cultural norms and attitudes displayed in each play, vis-à-vis what is presented as a <i>comic element</i>.</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>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 explore the dramatists' commentaries on these cultural norms/attitudes, especially the use of <i>comic elements to reveal human motivation and social attitudes to love, sex or compassion, for example.</i></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 is encouraged in the audience at the time of writing and in the candidates now.</p> <p>They may wish to consider genre: <i>Shakespeare's parody of the pastoral sub-genre, the romantic comedy; Stoppard's use of tragi-comedy and absurdism/4th wall experiments</i> to convey the ideas in the question.</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.</p> <p>Developed answers are likely to appreciate some of the more complex contextual factors above.</p> <p>Limited answers are likely to off-load political/social/historical/literary/genre/material with limited relevance to the task.</p> <p>Developed answers will integrate the significance of contextual factors on their chosen play in response to the relevant keywords in the question.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
6		<p><i>The Revenger's Tragedy/McDonagh: The Lieutenant of Inishmore</i> <i>Murder</i> is clearly an important element 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>murder</i>, although some may be diverted into narrative commentary and story-telling. The keyword <i>dramatic</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>murder</i> instead of focusing on the dramatic devices and sub-genres used to present <i>murder</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;</p>	30	<p>A02 (10) Basic answers are likely to make general assertions about <i>murder</i> in the plays. They may explain that the structure, or even the plot, shows how <i>murder</i> is important in the play. They may interpret the question focus over-broadly to include different kinds of death which may divert them into presentations of broader and less relevant themes that are not useful for the specific question. 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>RT</i> and <i>LoI</i>, they may explore scenes in which <i>a murder</i> is either enacted or fore-grounded/anticipated through discussion, structure, plot echoes, setting or imagery.</p> <p>A03 (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 significance of <i>murder</i> in relation to: the relevant biographical, 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>murder</i>.</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>Content</p> <p>Levels of response</p>
			<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 explore the dramatists' commentaries on these cultural norms/attitudes, especially the <i>use of murder in the society within the play to conceal baser human drives such as power and ambition</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: <i>RT's Jacobean revenge tragedy conventions; McDonagh's use of tragi-comedy and gangster film contexts/influences</i> to convey the ideas in the question.</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 political/social/historical/literary/genre/material with limited relevance to task. 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 4 to 17**, 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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