

**GCE**

**English Language and Literature**

Unit **F673**: Dramatic Voices

Advanced GCE

**Mark Scheme for June 2014**

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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 <b>must</b> 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

The purpose of annotation is to enable examiners to indicate clearly how marks have been earned. Annotation can, therefore, help examiners, checkers, and those re-marking scripts to understand how the script has been marked.

Examiners should bear in mind that scripts may be returned to Centres, who will not have the advantage of having seen a range of responses to the questions. For this reason, evaluative comments by examiners should be brief and specifically related to the award of marks.

References to specific Assessment Objectives may be helpful in this respect, but will not be sufficient on their own: there needs to be evidence of qualitative judgements. SCORIS annotations and (especially) summative comments (at the end of an answer) should as far as possible be couched in the language of statements in the mark scheme.

### 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.

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

**MARK SCHEME: Section A**  
**Q. 1 Notes on Task**

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

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Deception</i> 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 – e.g. <i>Volpone</i> and <i>Mosca</i> in <i>Volpone</i> and <i>Roma</i> and <i>Levene</i> in <i>GGR</i>. <b>A</b> is taken from the middle of the play where the use of planned and impromptu <i>deception</i> has become embedded in the text. <b>B</b> is also taken from the middle of the play. In both cases, <i>deception</i> is not only a theme that drives the majority of the characters' relationships in both plays but also a dramatic technique and the source of tragedy, comedy and satire.</p> <p><b>AO1 (5)</b>            Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; length, structure and type of utterance; soliloquy and asides; rhetoric and antithesis; turn-taking, adjacency pairs and agenda-setting; implicature; face-needs and politeness strategies; gender and language issues including male v. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p><b>AO2 (10)</b> 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 ad-libbing and asides 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"> <li>• the use of shared lines/utterances, interruptions and back-channelling across both passages to <i>deceive</i>:               <ul style="list-style-type: none"> <li>○ Jonson's use of question/answer structures and anticipatory responses/inferences</li> <li>○ Mamet's use of repetition, points of suspension, questioning and tonal emphasis/stress</li> </ul> </li> <li>• the use of lexis:               <ul style="list-style-type: none"> <li>○ Jonson's references to wills and tricks to convey semantic fields of death and deception</li> <li>○ Mamet's occupational and domestic lexis to convey the semantic fields of executive lifestyles.</li> </ul> </li> </ul> <p><b>AO3 (15)</b> The passages dramatise issues central to both plays. Candidates may want to consider:</p> <ul style="list-style-type: none"> <li>• <i>deception</i> in relation to possible contemporary social and personal goals – of the characters <i>Mosca</i>, <i>Voltore</i>, <i>Corbaccio</i>, <i>Roma</i> and <i>Levene</i> – in their respective cultures, sub-cultures and societies, and how they might have come to depend on <i>deception</i> as a lifestyle/way of operating/relating to people.</li> <li>• the cultural norms and attitudes displayed in each play/extract towards <i>deceiving</i> people and how those deceived might be viewed in the world of the plays, their contemporary societies and now.</li> <li>• the motives for deception and the contemporary desires for social and financial advancement / mobility / security.</li> <li>• genre: Jonson's use of satire; Mamet's use of tragic and comic features.</li> </ul> <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>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>	<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>

## Q. 2 Notes on Task

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

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Ideas about time</i> are central and explicit in both of the passages and elsewhere in <i>As You Like It</i> and <i>Arcadia</i>. involving these and other characters, for example Jaques, Duke Senior, Orlando, Rosalind, Thomasina and Septimus, Valentine, Bernard and Hannah.</p> <p>Passage A is taken from the mid- point in the play where <i>ideas about time</i> are being debated, explicitly by the characters and implicitly in the themes of <i>AYLI</i>. Passage B is taken from towards the end of <i>Arcadia</i>, where <i>ideas about time</i> are part of the dramatic denouement.</p> <p><b>AO1 (5)</b> 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;</p>	<p><b>A02 (10)</b> 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 monologue in <i>As You Like It</i> and Valentine's explanations/exegesis in <i>Arcadia</i>. 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"> <li>• as part of both the melancholic and the scholarly tone of the extracts in the debate on <i>time</i>: <ul style="list-style-type: none"> <li>○ Shakespeare's use of argument and debate: structures/prose to discuss matters of the head through the use and build-up of questioning and connectives.</li> <li>○ Stoppard's use of the dual time setting seamlessly in the structure of the extract; the continuation of dialogue with characters across the time periods to collapse time; the use of declamatory constructions/utterances to convey the fact-based yet contemplative thrust of the passage.</li> </ul> </li> <li>• the use of imagery and lexis: <ul style="list-style-type: none"> <li>○ Shakespeare's use of the extended metaphor/chain/semantic field of Time as a moving horse with changing paces; the contrasts of young maids and priests/rich men to mark <i>the stages of time</i> as well; the lexis of a body to personify Time</li> <li>○ Stoppard's use of facts, reportage and the semantic fields of science to convey the nature of <i>time</i>.</li> </ul> </li> </ul> <p><b>A03 (15)</b> The passages dramatise issues central to both plays. Candidates may want to</p> <ul style="list-style-type: none"> <li>• consider <i>ideas about time</i> in relation to cultural and social discoveries of/attitudes towards science, mapping and travel during the Renaissance and the end of the nineteenth and twentieth centuries.</li> <li>• consider in <i>AYLI</i> the significance of the forest and France; in <i>Arcadia</i> the use of the garden, botany monkeys and Martinique.</li> <li>• 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.</li> <li>• 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.</li> <li>• consider the use of stock characters in both plays; for example the malcontent and the lover.</li> <li>• consider genre: Shakespearian romantic comedy but the melancholic tone and characterisations embedded in the extract and the play; Stoppard's use of principally comic but also tragic features to convey the extract and the theme.</li> </ul> <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>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>gender and language issues including male v. female speech;</p> <p>lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields;</p> <p>idiomatic expressions; dramatic irony.</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><i>Attitudes to violence</i> are clearly central and explicit in both of the passages and elsewhere in <i>The Revenger's Tragedy</i> and in <i>TLoI</i>, involving these and other characters, human and feline. Both passages are located where the <i>attitudes to violence</i> are pivotal: developed or concluded as significant themes and ways of developing/presenting relationships between the characters. <i>Attitudes to violence</i> are worked through in both of the plots and the foreshadowing of their resolutions.</p> <p><b>AO1 (5)</b> Appropriate approaches may involve the use of some or all of the following terminology and concepts: monologic and dialogic utterance; length, structure and type of utterance; soliloquy and asides; rhetoric and antithesis; turn-taking, adjacency pairs and agenda-setting; implicature; face-needs and politeness strategies; gender and language issues, including male v. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p><b>AO2 (10)</b> 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 – exclamations in both plays and questioning in <i>LoI</i>.</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"> <li>• In <i>RT</i>, the use of adjacency pairs to develop the plot-lines of violent death and the themes of <i>attitudes to violence</i>; the use of rhetorical interrogative and exclamatory utterances/constructions to convey casual and graphic <i>attitudes to violence</i> in both the characters and the plot.</li> <li>• In <i>TLoI</i>, McDonagh's use of questioning to convey <i>attitudes to violence building from apparent indifference to catharsis and then bathos</i> in the extract; the use of stage directions to convey the range of <i>attitudes to violence</i> across the characters and the plot, in the extract and play.</li> <li>• the use of lexis: <ul style="list-style-type: none"> <li>○ In <i>RT</i>, the use of emotive language and repetition of "villain" and "bastards"; the semantic field/imagery of <i>violent and graphic death and human decay</i> to convey <i>attitudes to violence</i> in both the characters and the plot</li> <li>○ McDonagh's use of the semantic fields of butchery, corpses and weaponry to convey <i>attitudes to violence</i> in both the characters and the plot; the use of song, expletive and stage directions to convey irony in character interactions and tasks.</li> </ul> </li> </ul> <p><b>AO3 (15)</b> The passages dramatise issues central to both plays. Candidates may want to consider:</p> <ul style="list-style-type: none"> <li>• motives for these <i>attitudes to violence</i> in the characters and plot;</li> <li>• the personal, social and political consequences for the characters of involvement in violence/violent death within their cultures/sub-cultures, in the world of the plays.</li> <li>• the cultural norms and attitudes displayed in each play/extract, vis-à-vis <i>attitudes to violence</i> – and they may explore the dramatists' commentaries on these, especially the relationship between death/violence and its casual, graphic and humorous/horrific presentations in both plays/extracts.</li> <li>• genre: Jacobean revenge tragedy; McDonagh's use of tragi-comedy to convey extract and theme.</li> <li>• 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.</li> </ul> <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>	<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>

## 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>Greed</i> is clearly important in both plays. Candidates should be able to find relevant material; even limited answers should structure an argument on <i>greed</i> although some may be diverted into mere re-telling of examples/episodes of <i>greed</i>.</p> <p>The key words <i>dramatic presentation and significance</i> need a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be more limited if candidates only consider <i>greed</i> as simply financial. Focus will be sharper if the dramatic devices and conventions used to present <i>greed as a human vice</i> are explored and analysed.</p> <p><b>AO1 (10)</b> 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;</p>	<p><b>A02 (10)</b> Basic answers are likely to make general assertions about <i>greed or/and greedy characters</i>. They may explain that the structure, or even the plot, shows how <i>greed</i> is important in the play. They may demonstrate a limited interpretation of the question and focus on a literal analysis of episodes of <i>greed</i> 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> and <i>GGR</i>, they may explore scenes in which the <i>theme of greed</i> is fore-grounded or practised through dialogic and monologic utterances, dramatic structure, setting or imagery.</p> <p><b>A03 (10)</b> 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:</p> <ul style="list-style-type: none"> <li>the motives for <i>greed</i> in relation to personal, social and political contexts in the respective cultures and sub-cultures presented in the plays</li> <li>the cultural norms and attitudes displayed in each play, vis-à-vis the <i>dramatic importance of greed</i> – and to explore the dramatists' commentaries on these cultural norms/attitudes, especially the role of <i>greed in human relationships and social status</i> within the society in the play.</li> </ul> <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 the manipulation of genre to convey the ideas in the question::</p> <ul style="list-style-type: none"> <li>Jonson's Jacobean satire and the influence of the morality play sub-genre in personifying 'man's' vices demonstrated through the Latinate character names;</li> <li>Mamet's use of tragi-comedy and conventions of 20<sup>th</sup> century American domestic tragedy, such as Miller's <i>Death of A Salesman</i>.</li> </ul> <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>	<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>

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
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 4 <sup>th</sup> 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.		

**Q. 5 Notes on Task**                      **Shakespeare: *As You Like It* / Stoppard: *Arcadia***

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
<p><i>The use of documents, poems and letters</i> is clearly important in both plays. Candidates should be able to find relevant material and even limited answers should attempt to structure an argument about <i>documents, poems and letters</i>, although some may be diverted into descriptions of the items.</p> <p>The keyword <i>ways</i> needs a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be limited if candidates pursue the line of <i>documents, poems and letters</i> as simply written communications that communicate aspects of the plot. Focus will be sharper if dramatic devices and conventions are explored and analysed.</p> <p><b>AO1 (10)</b> 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;            rhetoric, antithesis and juxtaposition;            stage presence and absence; silence and interaction; exit, entrance and off-stage</p>	<p><b>A02 (10)</b> Basic answers are likely to make general assertions about <i>documents, poems and letters</i> and their use. They may explain that the plot, or even the structure, shows how <i>poetry, letters and documents</i> are important in their chosen play. They may narrow the dramatic focus by restricting the discussion to examples of <i>documents, poems and letters</i>.</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> and <i>Arcadia</i>, they may explore scenes in which <i>documents, poems and letters</i> are dramatically important or fore-grounded – for example through monologic and dialogic utterances, dramatic structure or imagery, and related to the text's genre conventions.</p> <p><b>A03 (10)</b> 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 tragic and/or comic conventions. Candidates may want to consider:</p> <ul style="list-style-type: none"> <li>• which <i>documents, poems and letters</i> are used, and how: through the social, occupational and family groups and subcultures presented; through the influence of relevant biographical, social and political contexts</li> <li>• the cultural norms and attitudes displayed in each play, vis-à-vis how the specific <i>documents, poems and letters</i> are viewed in the world of the plays.</li> </ul> <p>They may explore the dramatists' commentaries on cultural norms/attitudes – for example, the use of <i>documents, poems and letters</i> to reveal human motivation and social attitudes to relationships.</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"> <li>• Shakespeare's use of documents, poems and letters as part of his parody of the pastoral sub-genre and within Elizabethan romantic comedy;</li> <li>• Stoppard's use of documents, poems and letters within the tragi-comedy and his Absurdism/dual setting/4<sup>th</sup> wall experiments to convey the ideas in the question.</li> </ul> <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references and comments on dramatic effects placed in the cultural contexts of the play. Developed answers may appreciate the influence of more complex contextual factors on their chosen play, and integrate this understanding in relation to the keywords in the question. Limited answers are likely to off-load material with little reference/relevance to the question.</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>

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
business; realism v. representational drama; the use or removal of the 4 <sup>th</sup> 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.		

## 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>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 the use of <i>comic elements</i>, although some may be diverted into narrative commentary and story-telling.</p> <p>The keywords <i>ways in which comic elements are used</i> need a more complex level of discussion and should differentiate between basic and developed answers. Focus on the task may be blurred if candidates assert or describe what is funny instead of focusing on the dramatic devices and sub-genres used to present <i>comic elements</i> within the play itself.</p> <p><b>AO1 (10)</b> 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</p>	<p><b>A02 (10)</b> Basic answers are likely to make general assertions about <i>comic elements</i> in the plays. They may explain that the structure, or even the plot, shows how <i>comedy</i> is important in the play. They may limit the interpretation of the question focus to what is funny and/or incredible and/or ridiculous/excessive.</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>RT</i> and <i>LoI</i>, they may explore scenes in which <i>comic elements</i> are either enacted or fore-grounded/anticipated through dialogic and monologic utterances, dramatic structure, plot echoes, setting or imagery.</p> <p><b>A03 (10)</b> Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation of tragic and/or comic conventions over time.</p> <p>Candidates may want to consider the importance of <i>comic elements</i> in relation to:</p> <ul style="list-style-type: none"> <li>• the relevant biographical, social and political contexts; in the cultures and sub-cultures presented in the plays</li> <li>• the cultural norms and attitudes displayed in each play, vis-à-vis concepts of what constitutes <i>comic elements</i> within plot, narrative, ideas and characters' personality and behaviour.</li> </ul> <p>They may wish to</p> <ul style="list-style-type: none"> <li>• explore the dramatists' commentaries on these cultural norms/attitudes, especially how <i>comic and/or tragic elements reveal values of the society within the play</i>.</li> <li>• 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.</li> <li>• consider genre: <i>RT's Jacobean revenge tragedy and burlesque conventions; McDonagh's use of tragi-comedy and gangster film contexts/influences</i> to convey the ideas in the question.</li> </ul> <p>Basic answers are likely to do any of the above at an assertive level with occasional, straightforward structural/linguistic references, together with comments on 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 will integrate discussion of the effects of contextual factors on their chosen play in response to the relevant keywords in the question.</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>

Question-focus and AO1	Assessment Objectives 2 and 3	Bands
business; realism v. representational drama; the use or removal of the 4 <sup>th</sup> 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.		

**APPENDIX 1****Band descriptors: both sections**

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



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

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