

**English Language and Literature**

Advanced GCE **F673**

Dramatic Voices

**Mark Scheme for June 2010**

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**SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE AND LITERATURE****Assessment Objectives Grid (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
<b>Totals</b>	<b>15</b>	<b>20</b>	<b>25</b>	<b>0</b>	<b>60</b>

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.

**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.  
AO2 is dominant in Section A, AO3 in Section B.

AO1 is equally weighted [5 marks] in all questions, and should be assessed as follows:

It is a basic requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to

- show some evidence of ability to apply a linguistic/literary approach to task and texts
- attempt to address the overall question and to cover some of the demands of the bullet-prompts
- use a limited amount of technical terminology and express basic ideas clearly

**Competent (Bands 3 – 4)** answers are likely to

- integrate concepts from linguistic/literary study more fully into their approach
- show a greater appreciation of the implications of question and prompts
- be expressed more fluently, using technical terminology with greater assurance

**Developed (Bands 5 – 6)** answers are likely to

- make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and text(s)
- be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique

The **question-specific Notes on the Task**, which follow on **pages 7 to 18**, provide an indication of what candidates are likely to cover in terms of AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

### **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;
- check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

### **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.

### **Quality of Written Communication**

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

**Band 1**

- writing inadequate for purpose, and for expressing ideas and arguments;
- little or no ability to organise material;
- poor management of register and little or no use of critical terminology;
- technical errors in spelling, punctuation and grammar inhibit communication.

**Band 2**

- writing insecure in relation to purpose and expression of ideas and arguments;
- limited ability to organise material;
- insecure management of register and limited use of critical terminology;
- regular technical errors in spelling, punctuation and grammar.

**Band 3**

- writing that is usually appropriate to purpose and generally capable of expressing basic ideas and arguments;
- basic ability to organise relevant material;
- basically appropriate register and use of critical terminology;
- basically clear writing, reasonable level of accuracy in spelling, punctuation and grammar.

**Band 4**

- writing that is generally appropriate to purpose and capable of expressing straightforward ideas and arguments;
- ability to organise relevant material competently;
- usually appropriate register and use of critical terminology;
- accurate and generally clear writing, demonstrating a competent level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear.

**Band 5**

- writing appropriate to purpose and capable of expressing complex ideas and arguments;
- ability to organise relevant material clearly;
- appropriate register and use of critical terminology;
- accurate writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

**Band 6**

- sustained use of writing entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material clearly and coherently;
- consistently appropriate register and confident, accurate use of critical terminology;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**SECTION A: NOTES ON THE TASK****EITHER****Marlowe: *Dr Faustus*****Miller: *The Crucible*****Q. 1 By referring closely to the following two passages, examine ways in which self-knowledge is presented in the two plays.**

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (eg stage directions and creation of dramatic tension);
- notice some of the implications of formal choices in shaping meanings (eg of the cosmic references/images of dogs and stones).

**Competent (Bands 3 – 4)** answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: rhetorical/persuasive techniques ('How may I live without my name?'; '...Where is it now?') for example;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: use of terms of address, verb structures, mood in conveying the emotional dynamics and power relations within both passages, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes and values expressed; phonological and rhythmic/prosodic features, for example;

- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; complexities of negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; verb constructions (eg use of stative and dynamic verbs and imperatives – ‘give me/give them’); self-absorption/concern with otherness suggested by pronouns; use of third person terms of address: ‘Faustus’/John Proctor’; cohesion (repetition of rising/falling motifs and ‘tears/soul’), for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how far might an Elizabethan audience sympathise with/judge Faustus’ despair? How far might both Proctor’s and Faustus’s sense of self and behaviour have been understood in terms of specific religious/spiritual climates?;
- comment on the generic implications of both passages - on the kinds of ‘theatre’ involved: levels of audience intimacy/engagement; ‘distancing’ devices (the epilogue in *Dr Faustus*; Miller’s postscript ‘Echoes Down the Corridor’ in *The Crucible*) for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the internalised clash of medieval circumscription/renaissance aspiration? What is the nature of the social and cultural tensions that so particularise Proctor’s individual code of honour or ‘heroism’, for example?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the intensity of the ‘personal’ ambivalences and vacillations presented against the allegorical dimensions of the passages/texts?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of Marlow’s Faustus in relation to Gent’s source (the protagonist’s ‘damnable life’) or ‘The Crucible’ in relation to Florence Stevenson’s *Child’s Play*, for example.

OR

Shakespeare: *Hamlet*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

**Q. 2 By referring closely to the following two passages, examine ways in which attitudes to death and dying are presented in the two plays.**

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (eg soliloquy and stage directions);
- notice some of the implications of formal choices in shaping meanings (eg of Hamlet's meditative mode / Rosencrantz and Guildenstern's use of dialectic).

**Competent (Bands 3 – 4)** answers are likely to:

- comment on linguistic/literary features of the voices: dialogic/monologic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: expressions of existential angst, puzzlement; rational/critical reflection;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: utterance types; use of imagery (warfare, sickness, travel/ and movement/stasis/impotence), for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; tone, register, phonological and rhythmic/prosodic features, for example;
- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; complexities of interpretation and negotiation; creation of atmosphere and mood;
- examine and analyse the implications of formal choices in shaping meanings: grammatical and syntactic features; shifts of tone and register; use of infinitive phrases and abstract nouns; use/avoidance of personal pronouns, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how far would an Elizabethan audience have understood the verbal nuances of Hamlet's allusiveness/elusiveness, for example? how far would an Elizabethan audience have appreciated the influence of Wittenberg on Hamlet's reflections, for example? How far might Stoppard's characters' attitudes have been understood in terms of social and cultural tensions/instabilities?;
- comment on the generic implications of both passages - on the kinds of 'theatre' involved: tragedy ('the funniest of Shakespeare's tragedies' – S. Wells) the *ars moriendi* tradition /tragicomic farce;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: impact of post-reformation ideas on Catholic culture/consciousness; 1960's post-modern self-consciousness of the 'anti-hero'.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the emotional/spiritual complexities expressed in Hamlet's utterances, for example? How familiar would Stoppard's audience have been with the text of *Hamlet* or Beckett's *Waiting for Godot/Endgame*, for example?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the exteriority/interiority of Hamlet's discourse? How might a 1960's audience have reacted to absurdist problematising of life's 'meaningfulness'?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *Hamlet* in relation to medieval/renaissance and catholic/protestant dialectics and of intertextual links with Ovid, Saxo and Belleforest; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard.

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

**Q. 3 By referring closely to the following two passages, examine ways in which attitudes to pregnancy and childbirth are presented in the two plays.**

In your answer you should consider the linguistic features and dramatic effects of the voices created, using approaches from your combined literary and linguistic study.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- identify the more obvious linguistic/literary features of the voices in these passages;
- notice some of the dramatic effects (eg stage directions and turn-taking);
- notice some of the implications of formal choices in shaping meanings (eg hidden agendas / topic management).

**Competent (Bands 3 – 4)** answers are likely to:

- comment on linguistic/literary features of the voices: dialogic structures; utterance types; lexical sets and tone, for example;
- comment on the dramatic effects created: dramatic irony in *The Duchess*; Churchill's use of cynicism, dark humour and pathos/ interrogation of male and female attitudes;
- comment on and begin to analyse some of the implications of formal choices in shaping meanings: lexical choices/semantic implications; terms of address; use of imagery and irony in determining the emotional dynamics and power relations within both passages, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary characteristics of the voices: attitudes expressed; utterance types, tone, register, phonological and rhythmic/prosodic features, for example;

- examine and analyse the dramatic effects created: illocutionary/perlocutionary effects; complexities of interpretation and negotiation; creation of atmosphere and tension; direction of audience judgement and sympathies;
- examine and analyse the implications of formal choices in shaping meanings: shifts of register and rhetorical effects, terms and address and pronoun use; 'gendered' language choices; use of euphemism/dysphemism, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obvious differences between the passages in terms of purpose and contexts;
- notice basic differences in how each passage might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the texts might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding passages and audiences: how might an Elizabethan audience have sympathised with/judged the Duchess' predicament and Bosola's language, for example? How far would a predominantly English audience in 1982 have understood Churchill's characters' behaviour and attitudes in terms of their respective social, cultural and historical contexts?;
- comment on the generic implications of both plays - on the kinds of 'theatre' involved: the interrogative dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: attitudes to 'family, sex and marriage' (L. Stone); implications of Margaret Thatcher's rise to power.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated biographical factors (Webster's first child born two months after his marriage in 1602), for example)? How familiar would Churchill's audience have been aware of the significance of the Royal Court Theatre's radical traditions?;
- examine the complexities of theatrical experience involved: how might Webster's audiences have appreciated the Inns of Court to the Blackfriars theatre? How might an early 1980's audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *The Duchess* in relation to its literary hinterland: Marston's *The Malcontent* and Tournier's *The Revenger's Tragedy* and Webster's sources Belleforest and Painter; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

**Section A Total 30**

**SECTION B: NOTES ON THE TASK****EITHER****Marlowe: *Dr Faustus*****Miller: *The Crucible*****Q.4 Proctor says to Hale: ‘...a minister may pray to God without he have golden candlesticks upon the alter.’**

Examine ways in which conflicts between worldly values and spiritual values are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to focus on significant aspects of language, dramatic action and context;
- use some technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of significant details of language use, dramatic action and context;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- show a good understanding of significant details of language use, dramatic action and context;
- be expressed in such a way as to convey a more sophisticated appreciation of significant details of language, dramatic action and context.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg Faustus’s rejection of theology or the role and significance of Parris);
- refer to some of the significant formal choices that contribute to shaping meanings (eg Marlowe’s masque of the seven deadly sins or Miller’s *Overture*).

**Competent (Bands 3 – 4)** answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth;
- make more detailed comment on relevant elements of dramatic action: the land and livestock disputes within the Salem community; the dialectic of the Good and Evil angels in *Dr Faustus*, for example;
- comment in more depth on some of the implications of formal choices in shaping meanings: use of emotive and rhetorical language; abstract versus concrete forms in constructing frameworks for judgement, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of dramatic form: creation of atmosphere and tension through, for example, Thomas Putnam's vindictive recriminations; deepening of audience sympathies toward Giles Corey and Rebecca Nurse;
- examine and analyse the implications of formal choices in shaping meanings: Mary Warren's use of hedging; Parris replacement of Francis Nurse's pewter candlesticks with gold; Faustus' lavishly constructed fantasies of imperial wealth and power, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**.

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how far might audiences have understood/sympathised with the underlying causes of tensions between conflicting codes;
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: the profiteering of early settlers in Virginia, for example or the expansion of international 'trade' in early modern England.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might audiences have understood/ sympathised with the underlying causes of tensions between conflicting codes: decency/integrity/altruism versus violently destructive self-seeking/suppression/recrimination? How far would 'learning's golden gifts', beauty, freedom and knowledge have been perceived as spiritual and/or worldly by Marlowe's audiences?;
- examine the implications of theatrical contexts involved: relationship between text and performance spaces in the Rose (Bankside, split-level staging) /Martin Beck (Broadway, privately owned, opulent, proscenium arch) theatres;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: the creative/liberal conscience in McCarthy's 1950s America; the profiteering of early settlers in Virginia, and strengthening links between Puritanism and capitalism, for example; or the expansion of international 'trade' in early modern England and influence of medieval morality plays such as *Mankind* and *Everyman*, for example.

OR

Shakespeare: *Hamlet*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

**Q.5** The player in *Rosencrantz and Guildenstern are Dead* says: 'Everything has to be taken on trust; truth is only that which is taken to be true ...'

Examine ways in which states of uncertainty are presented in **one** of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg the staging of *The Murder of Gonzago* or the inertia/failures of will of Rosencrantz and Guildenstern);
- refer to some of the significant formal choices that contribute to shaping meanings (eg Hamlet's sustained interrogation/use of irony; Rosencrantz and Guildenstern's 'inconsequential' speculations).

**Competent (Bands 3 – 4)** answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth;
- make more detailed comment on relevant elements of dramatic action: the psychological complexity of Hamlet's state of uncertainty and problematising context of Elsinore; the deepening 'absurdity' of Rosencrantz and Guildenstern's situation;
- comment in more depth on some of the implications of formal choices in shaping meanings: use of double-edged or ironic linguistic choices, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context;
- examine and analyse significant elements/features of ‘action’: Hamlet’s, sustained introspection and dialogue with his father’s ghost, for example; Rozencrantz and Guildenstern’s movement toward pointless deaths;
- examine and analyse the implications of formal choices in shaping meanings: Hamlet’s dualistic discourse (eg ‘scourge or minister’) and expressions of mistrust, for example; Stoppard’s use of pastiche and parodic forms.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how far might an Elizabethan audience have appreciated the revenge tragedy tradition, for example? How familiar would Stoppard’s audience have been with the text of *Hamlet*?
- comment on the theatrical contexts involved: relationship between text and performance spaces, for example;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: possible parallels between Denmark and England; Stoppard’s contrapositions of high culture and popular art, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might audiences have understood the ghost’s ambiguous doctrinal status? How sensitised would Stoppard’s audiences have been to post-modern dramatic movements toward the destabilising of a centred (heroic?) consciousness?;
- examine the complexities of theatrical experience involved: how might audiences have weighed the tragic effects of Hamlet’s indecision? How might a 1960’s audience have reacted to Stoppard’s use of parody/pastiche and challenges to assumptions about the conventions of tragedy, or been aware of Gilbert’s burlesque/Wilde’s *De Profundis*?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *Hamlet* in relation to medieval/renaissance and catholic/protestant dialectics and of intertextual links with Ovid, Saxo and Belleforest; the contextual hinterland provided by Pirandello, Pinter, Osborne and Beckett for Stoppard, for example.

OR

John Webster: *The Duchess of Malfi*

Caryl Churchill: *Top Girls*

**Q.6 Angie concludes *Top Girls* with the word ‘frightening’.**

Examine ways in which victims and victimisation are presented in one of your chosen plays.

Support your answer by close reference to those features of language, dramatic action and context which you have found most significant in your study of this play.

It is a requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts;
- make some limited attempt to address the question in overall terms;
- use some limited technical terminology to express fairly basic ideas clearly.

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more confidently and convincingly;
- show a clear appreciation of the question in overall terms;
- be expressed more fluently, using technical terminology with greater assurance.

**Developed (Bands 5 – 6)** answers are likely to:

- make assured and appropriate choices with respect to concepts/approaches drawn from linguistic/literary study;
- be expressed in such a way as to convey a more sophisticated critical understanding and greater analytical depth.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of written and spoken texts (AO2).**

**Limited (Bands 1 – 2)** answers are likely to:

- engage with the more obvious linguistic/literary dimensions of the question in overall terms;
- make reference to relevant aspects of dramatic action (eg the theatre of cruelty: Ferdinand’s malevolence/Bosola as an instrument of torture; bullying in the employment agency/Marlene perceived as ‘ball-breaker’);
- refer to some of the significant formal choices that contribute to shaping meanings (eg Webster’s use of horror and grotesquery or the overlapping utterances of dominant /bullying egos in *Top Girls*).

**Competent (Bands 3 – 4)** answers are likely to:

- explore the linguistic/literary dimensions of the question in more depth: monologic/dialogic structures; utterance types; lexical sets and tone, for example;
- make more detailed comment on relevant elements of dramatic action: intensifying vindictiveness and cruelty versus the Duchess’s steadfast dignity and courage in *The Duchess*; Angie’s brutalising of Kit in *Top Girls*, for example;
- comment in more depth on some of the implications of formal choices in shaping meanings: terms of address and use of reductive/vernacular forms: (‘where are your cubs?’ or ‘tough birds like us’) in determining the text’s emotional dynamics and power relations, for example.

**Developed (Bands 5 – 6)** answers are likely to:

- examine and analyse salient linguistic/literary features of language, dramatic action and context: monologic/dialogic structures; utterance types; lexical sets and tone, for example;
- examine and analyse significant elements/features of dramatic form: the use of ritual and stage properties (eg the dead man's hand) in *The Duchess*; the experiences of Nijo and Griselda resonating with those of other female characters in the play, for example;
- examine and analyse the implications of linguistic choices in shaping meanings: terms of address; use of imagery, irony, insults, stylised vernacular and slang/ taboo forms in determining the text's emotional dynamics and power relations, for example.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

**Limited (Bands 1 – 2)** answers are likely to:

- concentrate on the more obviously significant aspects of purpose and context;
- notice basic differences in how each play might have been staged and received;
- make general assertions about issues regarding the social/historical/literary circumstances in which the plays might have been produced and understood.

**Competent (Bands 3 – 4)** answers are likely to:

- comment on possible implicit/explicit assumptions regarding text and audiences: how might an Elizabethan audience have understood the significance of the Duchess's social status, for example? How far would a predominantly English audience in 1982 have judged the behaviour and attitudes of some of Churchill's 'top girls' ('Shona: I never consider people's feelings')?;
- examine the implications of theatrical contexts involved: the confrontational dimensions of Churchill's dramaturgy; how might Webster have been exploiting the location/theatrical spaces of the Blackfriars theatre, for example?;
- begin to explore and comment on relevant issues regarding the social/historical/literary circumstances in which the texts might have been understood: the papal authority invested in Rome/traditional patriarchal power structures versus social/sexual mores in early modern England; implications of Margaret Thatcher's rise to power.

**Developed (Bands 5 – 6)** answers are likely to:

- select for more detailed exploration and discussion specific instances of context-related materials: how far might an Elizabethan audience have appreciated the contextual significance of the *Charivari* tradition? How would Churchill's audience have judged the importance/efficacy of Nijo's/Griselda's 'fighting back'?;
- examine the complexities of theatrical experience involved: how might Webster's audiences have situated the play with respect to the revenge tradition? How might an early 1980's audience in London have responded to Churchill's feminist/socialist agenda versus her invitationally 'constructivist' paradigms for interpretation?;
- explore more complex issues regarding the social/historical/literary circumstances in which the texts might have been understood: consideration of *The Duchess* in relation to its literary hinterland: Marston's *The Malcontent* and Tournier's *The Revenger's Tragedy* and Webster's sources Belleforest and Painter; *Top Girls* in relation to rapidly changing legal frameworks with respect to women's rights and equality of opportunity and the rise of 'Socialist Theatre'/feminist polemic: Bond, Hare and Greer, for example.

**Section B Total 30**  
**Paper Total 60**

**Band descriptors: both sections**

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>
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 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 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 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 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 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>

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