

GCE

English Language and Literature

Unit **F673**: Dramatic Voices

Advanced GCE

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.
















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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

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

Subject-specific marking instructions

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

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

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

PAPER-SPECIFIC INSTRUCTIONS: F673 DRAMATIC VOICES

Candidates answer one question from Section A and one question from Section B. Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. AO3 is dominant in Section A. (AO4 coursework only)

Assessment Objectives Grid for F673 (includes 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

Awarding Marks

(i) Each question is worth 30 marks.

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

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

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

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

Section A

Q. 1 Notes on Task

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

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Crime and its consequences</i> are 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, Volpone and Mosca in <i>Volpone</i> and Roma and Levene in <i>GGR</i>.</p> <p>A and B are Both taken from the endings of the plays where the <i>dramatic presentation of crime and its consequences</i> reaches its climax. In both cases, the theme of <i>crime</i> drives the main plot through criminal acts that underscore many of the characters' relationships in both plays. The <i>dramatic presentation of crime and its consequences</i> also contributes to the structures and sources of the tragedy, comedy and satire that have unfolded.</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</p>	<p>A02 (10) Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on the use of utterance types such as declaratives in <i>Volpone</i>, interrogatives in <i>GGR</i>, and imperatives in both.</p> <p>Developed answers will locate specific examples of the tendencies noted above, and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse:</p> <ul style="list-style-type: none"> • the use of imperatives (including soft and implied) across both passages to present the <i>consequences of crime</i>: • Jonson's use of direct address and repetition issuing from the personal pronoun "thou"; dynamic verbs such as "deliver", "remove", "confiscate", "banish" • Mamet's use of repetition, points of suspension, questioning and tonal emphasis/stress; the overlapping/discordant utterances of Roma and Baylen as Levene is almost silenced; the unequal turn-taking and unfulfilled face needs of all three. • the use of lexis: <ul style="list-style-type: none"> - Jonson's references to illness and public humiliation to convey semantic fields of suffering and shame as <i>consequences for crime</i> - Mamet's occupational and informal lexis to convey the semantic fields of sales-work counterbalanced by the doom-laden, inevitable reckoning of Levene through Baylen's utterance/tone shift from "Mr Levene?" to "Get in the goddamn room". <p>A03 (15) The passages dramatise issues central to both plays. Candidates may want to consider:</p> <ul style="list-style-type: none"> • <i>crime and its consequences</i> in relation to possible contemporary financial/social and personal goals – of the characters Volpone, Mosca, Voltore, Corvino, Corbaccio, Levene and Roma – in their respective cultures, sub-cultures and societies • how they might have chosen/fallen into <i>crime</i> as a lifestyle/way of operating/relating to people without noting <i>its consequences</i>. • the cultural norms and attitudes displayed in each play/extract towards <i>crime and its consequences</i> and how those involved in crime might be viewed in the world of the plays, their contemporary societies and now. • the motives for <i>crime</i>: the contemporary desires for financial advancement/security, the mutual mocking or callous disregard for the gulls in <i>Volpone</i>. <p>They may wish to explore the dramatists' commentaries on these cultural norms/attitudes and desires.</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>agenda-setting; implicature; face-needs and politeness strategies; gender and language issues including male c.f. female speech; lexis and imagery, including 'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p>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, including satire.</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 political/social/historical/literary/genre/material with little reference to the keywords of the question.</p>	

Q. 2 Notes on Task

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

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p><i>Improper behaviour</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 Jaques, Duke Senior, Rosalind, Celia, Valentine, Bernard and Hannah.</p> <p>Both A and B are taken from the beginnings of the plays where <i>improper behaviour</i> is introduced, both explicitly by the characters and implicitly in the themes.</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 c.f. female speech; lexis and imagery, including</p>	<p>AO2 (10) Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on the prose and monologue in <i>As You Like It</i> and Septimus/Thomasina's question and answer in <i>Arcadia</i>.</p> <p>Developed answers will locate key specific examples of these features above and give fuller explanations of how features of form, structure and language construct meaning and dramatic effect. They may, for example, analyse, as part of <i>the dramatic presentation of improper behaviour</i>:</p> <ul style="list-style-type: none"> • tone – melancholic and bitter in A, scholarly and humorous in B • Shakespeare's use of lengthy monologic utterances/compound clauses and the density of detail conveyed partly through the use of punctuation (frequency of commas and limited full-stops); the use of terse dialogic structures of repetition and rhetorical questions in adjacency pairs to convey the <i>improper behaviour</i> that will dominate the play. • (by contrast) Stoppard's use of sympathetic circularity in the adjacency pairs of Septimus and Thomasina, creating naturalistic voices within the structure and narrative of the extract; • the short questioning/declarative clarifications and repetitions to introduce/secure information for dual recipients – characters and audience – and to establish the nature of <i>improper behaviour</i> vis-a-vis ideas/events/relationships in the play. • the use of imagery and lexis: <ul style="list-style-type: none"> - Shakespeare's use of the extended metaphor/chain/semantic field of husbandry/animals to convey <i>disorder</i>; the use of financial, educational and biblical lexis/imagery to convey the nature of the <i>improper behaviour</i> of things - Stoppard's use of nomenclature and reportage, fact offset by theorem and the semantic fields of biology, maths knowledge and talking to introduce ideas about <i>improper behaviour</i>. <p>AO3 (15) The passages dramatise issues central to both plays. Candidates may want to:</p> <ul style="list-style-type: none"> • consider the nature of <i>improper behaviour</i> in relation to cultural/social/legal structures of hierarchy, social status, manners and marriage; <ul style="list-style-type: none"> - in <i>AYLI</i> the significance of patriarchy, property and sibling rivalry for potential nature of <i>improper behaviour</i>; - in <i>Arcadia</i> the use of 'carnal embrace', gazebos, the garden and a spyglass to set the plot and themes of <i>improper behaviour</i> in motion. • explore the dramatists' commentaries on cultural norms/attitudes and desires, for example the use of setting (garden and orchard) and discordant or unexpected relationships in both plays/extracts to introduce ideas/events of <i>improper behaviour</i>. • comment on the context of reception: whether sympathy for or ridicule/condemnation of the 	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p>characters' behaviour and attitudes is encouraged in the audience at the time of writing and for the candidates now.</p> <ul style="list-style-type: none"> • consider the use of stock characters in both plays; for example the gardeners/butlers/servants as well as the gentry and lovers. • consider genre: Shakespearian romantic comedy, melancholic A but the lover is now introduced; Stoppard's use of principally comic but also tragic features in B, already foregrounded re Thomasina's end and her mathematical discoveries. <p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and comments on 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 political/social/historical/literary/genre material with little reference/relevance to the question.</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>Bad news and its impact</i> are 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.</p> <p>Both passages are early on in the plays where <i>bad news and its impact</i> is introduced as a significant theme, a way of developing important relationships between the characters. <i>Bad news</i> has become embedded in both of the plots and in the foreshadowing of their 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 c.f. female speech; lexis and imagery, including</p>	<p>A02 (10) Basic answers are likely to make general assertions about choices of language and their effects in the passage and elsewhere in the plays, commenting for instance on the punctuation/exclamations in <i>The Revenger's Tragedy</i> and questioning in <i>Lol</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"> • in <i>RT</i>, the use of shared lines/utterances to develop the plot-lines of <i>bad news and its impact</i>; • the use of asides/spies to convey the deceit involved; the use of exclamatory utterances and constructions to convey the impending <i>bad news and its impact</i> for the characters and the plot; • the disjunctions (signalled by dashes) as part of the dramatic tension • McDonagh's use of questioning to convey the rising tension vis-a-vis <i>bad news and its impact</i> in the extract; • the use of stage directions to convey the irony of misdirected sympathy and violence in the extract; • the use of irony in James's idiomatic reassurances <p>In terms of the use of lexis:</p> <ul style="list-style-type: none"> • In <i>RT</i>, the use of emotive language and the semantic field/imagery of poison to convey the <i>bad news and its impact</i>. • McDonagh's use of the semantic fields of patients and recovery to convey the severity of the <i>bad news and its impact</i>; <p>A03 (15) The passages dramatise issues central to both plays. Candidates may want to:</p> <ul style="list-style-type: none"> • consider the motives for and method of communicating <i>bad news</i> in relation to the personal, social and political consequences for the characters in their respective cultures and sub-cultures. • consider the cultural norms and attitudes displayed in each play/extract, vis-à-vis delivering/receiving bad news. • explore the dramatists' commentaries on these cultural norms/attitudes, especially the relationship between deceit, violence and revenge in both plays/extracts. • 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. • consider genre: Jacobean revenge tragedy; McDonagh's use of tragi-comedy to convey the extract and the theme. 	<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>'chains' of imagery and recurrent/dominant lexical/semantic fields; idiomatic expressions; dramatic irony.</p>	<p>Basic answers are likely to do any of the above at an assertive level with occasional straightforward linguistic references and comments on 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 with little relevance/reference to the question.</p>	

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>Competition</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, although some may be diverted into narrative commentary and story-telling of <i>competition</i> between the characters.</p> <p>The keywords <i>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 only relate episodes of <i>competition</i> between the characters. Focus will be sharper if the dramatic devices and conventions used to present <i>competition</i> are evaluated 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:</p> <p>theatricality; role-playing and identity; 'framing' devices; soliloquy and asides; monologic and dialogic utterances;</p>	<p>AO2 (10) Basic answers are likely to make general assertions about <i>competition</i>. They may explain that the structure, or even the plot, shows how <i>competition</i> is important in their chosen play. They may demonstrate a limited interpretation of the question and focus on a literal analysis of episodes/examples of <i>competition</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 competition or competitive behaviour</i> is fore-grounded or practised through dialogic and monologic utterances, dramatic structure, setting or imagery.</p> <p>AO3 (10) Contextual factors for exploration may include consideration of audience reception and the possibilities of re-interpretation, re-evaluation and even obfuscation – for example, of tragic and/or comic conventions – over time. Candidates may want to:</p> <ul style="list-style-type: none"> consider the motives for <i>competition</i> in relation to personal, social and political contexts in the respective cultures and sub-cultures presented in the plays. consider the cultural norms and attitudes displayed towards <i>competition</i> in each play. explore the dramatists' commentaries on these cultural norms/attitudes within the play, especially the role of <i>competition</i> as part of fundamental human drives such as survival, pride and fear. comment specifically on the context of reception: whether sympathy for or ridicule and/or condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now. consider genre: Jonson's Jacobean satire and the influence of the morality play sub-genre in personifying 'man's' vices demonstrated through the Latinate character names; Mamet's use of tragi-comedy and conventions of 20th century American domestic tragedy, such as Miller's <i>Death of A Salesman</i>, to convey the ideas in the question. <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
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 th 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>Places and settings</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>places and settings</i> although some may be diverted into descriptions of these. The keywords <i>dramatic importance</i> need 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 that <i>settings or places</i> are simply locations <i>where the plot happens</i>. Focus will be sharper if the dramatic devices and conventions used to present the <i>importance of places and settings</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:</p> <p>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>A02 (10) Basic answers are likely to make general assertions the use of locations. They may explain that the plot, or even the structure, shows how <i>places and settings</i> are important in the play. They may narrow the dramatic focus by restricting the discussion to examples of <i>places and settings</i> in the plays.</p> <p>Developed answers are likely to demonstrate what the specification calls a <i>critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>AYLI</i> or <i>Arcadia</i>, they may explore scenes in which <i>places and settings</i> are fore-grounded or mirrored/contrasted through monologic and dialogic utterances, dramatic structure or imagery, and related to the text's 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:</p> <ul style="list-style-type: none"> • consider how and which <i>places and settings</i> are used in the plays: through social, occupational and family groups and subcultures presented; through the influence of relevant biographical, social and political contexts. • consider the cultural norms and attitudes displayed in each play, vis-à-vis how the <i>places and settings</i> are viewed in the world of the play. • explore the dramatists' commentaries on these cultural norms/attitudes, especially the use of <i>places and settings</i> to reveal human motivation and social attitudes to human relationships, for example. • 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. • consider genre: Shakespeare's use of <i>places and settings</i> as part of his parody of the pastoral sub-genre and within Elizabethan romantic comedy; Stoppard's use of dual/simultaneous/shifting <i>places and settings</i> within the tragi-comedy and his Absurdism/4th wall experiments to convey the ideas in the question. <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</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 th 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.	chosen play, and to integrate discussion of their significance in response to the relevant keywords in the question.	

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>Distorted moral values</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 presentation of <i>distorted moral values</i> although some may be diverted into narrative commentary and story-telling.</p> <p>The focus signalled by the keywords <i>ways in which</i> needs a more complex level of discussion and should differentiate between basic and developed answers.</p> <p>Focus on the task may be blurred if candidates speculate on the morality or motives of <i>distorted moral values</i> instead of focusing on the dramatic devices and sub-genres used to present <i>distorted moral values</i> within the chosen play.</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:</p> <p>theatricality; role-playing and identity; 'framing' devices; soliloquy and asides; monologic and dialogic utterances; dramatic structure and utterance structure; rhetoric, antithesis and juxtaposition;</p>	<p>A02 (10) Basic answers are likely to make general assertions about <i>distorted moral values</i> in the plays. They may explain that the structure, or even the plot, shows how <i>distorted moral values</i> are important in the chosen play. They may limit the interpretation of the question-focus to material or murderous ambition, or they may be diverted into general discussion of revenge.</p> <p>Developed answers are likely to demonstrate what the specification calls a <i>critical understanding of drama as a dynamic literary form</i>. Specifically, in <i>RT</i> or <i>LoI</i>, they may explore scenes in which <i>distorted moral values</i> are enacted or fore-grounded/anticipated through dialogic and monologic utterances, dramatic 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 of tragic and/or comic conventions over time. Candidates may want to:</p> <ul style="list-style-type: none"> • consider the significance of <i>distorted moral values</i> in relation to the relevant biographical, social and political contexts, and in the respective cultures and sub-cultures presented in the plays. • consider the cultural norms and attitudes displayed in each play, vis-à-vis concepts of what constitutes <i>distorted moral values</i>. • explore the dramatists' commentaries on these cultural norms/attitudes, especially the use of <i>distorted moral values</i> in the society within the play to conceal baser human drives such as power, the pleasure or routine in violence and anti-social or misanthropic tendencies. • comment specifically on the context of reception: whether sympathy for or ridicule and/or condemnation of the characters' behaviour and attitudes is encouraged in the audience at the time of writing and in the candidates now. • consider genre: <i>RT</i>'s Jacobean revenge tragedy conventions; McDonagh's use of tragi-comedy and gangster film contexts/influences to convey the ideas in the question. <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>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
<p>stage presence and absence; silence and interaction; exit, entrance and off-stage business;</p> <p>realism v. representational drama; the use or removal of the 4th wall; metadrama; genre, sub-genre and dramatic conventions;</p> <p>plot and sub-plot;</p> <p>stock characters;</p> <p>dramatic and linguistic irony;</p> <p>imagery and symbolism;</p> <p>gender and language issues including male and female speech.</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>	

APPENDIX 1

Band descriptors: both sections

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

Band 3 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

Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> • limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study • limited use of critical terminology appropriate to the subject matter • mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • limited attempt to use integrated approaches to explore relationships between texts • limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> • little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study • little or no use of critical terminology appropriate to the subject matter • mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • little or no attempt to use integrated approaches to explore relationships between texts • little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2016

