

English Language and Literature

Advanced GCE 2717

Language in Literature: Drama

Mark Scheme for June 2010

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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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Mark Scheme Guidance

Introduction

- This guidance complements the unit-specific notes given in the **mark scheme** which follows. The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions**.
- Reference must also be made to the **band descriptions for Written Communication**.
- The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

All questions target AO1, AO2ii, AO3ii and AO4.

- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric
- 2 Assessment Objectives
- 3 Awarding Marks
- 4 Rubric Infringement
- 5 Question-specific mark schemes.

1 Rubric

Answer TWO questions.

Choose ONE question from Section A. Answer the question.

Choose ONE question from Section B. Answer the question.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
AO2ii	respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them
AO3ii	use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings
AO4	show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts

(i) For this Unit, the weighting of marks to assessment objectives is as follows:

AO1: 5 AO2ii: 5 AO3ii: 10 AO4: 10

Total: 15% of Advanced GCE.

(ii) Both Sections target all the above AOs.

3 Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:

- Refer to the question-specific mark schemes in (5), below, for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;
- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30.

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom of the 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;
- Cross-check this mark against the generic mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in the following ways:

- Answering only one question (ie no answer in one of the Sections)

If a candidate's script fits the above description no more than 30 marks (ie the maximum for a single answer) may be awarded for this Unit.

- Answering more than one question in Section B

If a candidate has written two answers in Section B, both should be marked, and the lower of the two marks should be discounted.

5 Question-specific mark schemes

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.

Band descriptions: Written Communication

Written communication is assessed according to the following descriptions of performance:

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate linguistic and literary critical terminology* and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate linguistic and literary critical terminology* and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate linguistic and literary critical terminology* and vocabulary; fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

* See Appendix C in the *Approved Specification: Use of Technical Terms in Question Papers and Candidates' Answers*.

Shakespeare: *Antony and Cleopatra*

Qn. no.	Max. marks	
1a	30	Examine the presentation and the importance of the past in <i>Antony and Cleopatra</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on specific details of language and action within particular dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches in responding to the question (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be fluently written, showing some sophistication in communicating insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in analysing examples of selected characters' language, attitudes, values and behaviour in presenting, interpreting and acting upon the past (AO2ii); Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating insight into the complexities of a range of perspectives and representations (AO3ii); Show with insight what might constitute possible frameworks for judgements: comparison of the views and perceptions of different characters, for example. (AO4)
	29	
	28	
	27	
	26	
	25	
	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail (AO1); • Make competent use of chosen passages in analysing examples of selected characters' language, attitudes, values and behaviour in presenting, interpreting and acting upon the past (AO2ii); • Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating secure understanding a range of perspectives and representations (AO3ii); • Show some secure understanding of what might constitute possible frameworks for judgements (AO4).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5; • Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some basic ability to use terminology accurately (AO1); • Make some basic use of selected passages in considering examples of chosen characters' presentation of the past (AO2ii); • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text in understanding different perspectives and representations of the past. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some basic understanding of what might constitute possible frameworks for judgements (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • Show occasional evidence of achievement against the criteria for Band 5i.

U	Answers which <i>do not reach the standard defined for Band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs; AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Shakespeare: *Antony and Cleopatra*

Qn. no. 1b	Max. marks 30	Examine the presentation of soldiership and military conquest in <i>Antony and Cleopatra</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
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NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on specific details of language and action within particular dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches in responding to the question (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be fluently written, showing some sophistication in communicating insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in analysing the language of soldiership and military conquest (AO2ii); Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating insight into the complexities of presentation: topic management and agenda setting; register; terms of address; use of imagery, symbol metaphor and simile; active/passive and dynamic/stative verbal constructions, for example (AO3ii); Explore with insight different levels of presentation: use of reportage and irony, for example. (AO4)
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	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20 19 18	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail (AO1); • Make competent use of chosen passages in examining the language of soldiership and military conquest (AO2ii); • Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating secure understanding of relevant aspects of presentation (AO3ii); • Show some secure understanding of different levels of presentation (AO4).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5;</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>

5i	Basic	
	14 13 12	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some basic ability to use terminology accurately (AO1); • Make some basic use of selected passages in considering the language of soldiership and military conquest (AO2ii); • Demonstrate some basic understanding of the usefulness of different literary and linguistic approaches to the text in understanding aspects of presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some basic understanding of different levels of presentation (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Shakespeare: *As You Like It*

Qn. no.	Max. marks	Orlando says to Jaques: 'I do desire we may be better strangers.' Examine the presentation of disagreement and argument in <i>As You Like It</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
2a	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the dramatic and linguistic means by which disagreement and argument are presented (AO4). Credit will be given for candidates' relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Use chosen passages judiciously, examining the dramatic and linguistic means through which disagreement and argument are presented. There may well be discriminating analysis of central conflicts (personal, familial and political) and their expression (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of presentation and thematic implications: agenda setting and topic management; terms of address; lexical choices/semantic implications; register; tone; use of stylised/ritualised conventions for debate and disputation, for example (AO3ii); Show insightful appreciation of implications of form and genre (Pastoral romance and Festive Comedy) (AO4).
	29	
	28	
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	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

Competent		
3	20	<ul style="list-style-type: none"> Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail (AO1);
	19	<ul style="list-style-type: none"> Make sensible use of chosen passages in examining the dramatic and linguistic means by which disagreement and argument are presented (AO2ii);
	18	<ul style="list-style-type: none"> Demonstrate secure ability to use and evaluate different literary and linguistic approaches to texts, and competent understanding of some of the thematic implications and aspects of presentation (AO3ii); Show a secure appreciation of implications of form and genre (Pastoral romance and Festive Comedy) (AO4).

Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5;
	16	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 3.
	15	

Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some basic ability to use terminology accurately (AO1);
	13	<ul style="list-style-type: none"> Make some basic use of selected passages in offering an approach to the question which demonstrates some basic understanding of the dramatic and linguistic means by which disagreement and argument are presented (AO2ii);
	12	<ul style="list-style-type: none"> Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts, and some basic appreciation of aspects of presentation. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some basic awareness of implications of form and genre (Pastoral Romance and Festive Comedy) in shaping overall meaning (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Shakespeare: As You Like It

Qn. no.	Max. marks	How far do you agree that 'Touchstone's language may give the appearance of wisdom and critical intelligence, but really he has little of significance to say'? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.
2b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to analyse Touchstone's use of language within specific dramatic contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	Marks	Descriptor
	30	<ul style="list-style-type: none"> Show sophistication in communicating insights gained from the study of both Language and Literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);
	29	<ul style="list-style-type: none"> Make judicious use of chosen passages in analysing Touchstone's language in terms of its content, implications and effects (AO2ii);
	28	<ul style="list-style-type: none"> Show insightful appreciation of specific linguistic details/speech characteristics: structure and development of ideas; topic management and agenda setting; rhetorical strategies; imagery, register; tone, lexical and grammatical choices, use of puns and conceits for example (AO3ii);
	27	
	26	<ul style="list-style-type: none"> Show a very good appreciation of ways in which the play directs our judgements about and sympathies toward Touchstone (AO4).
	25	
	24	

2	Proficient	
	Marks	Descriptor
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3;
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
	21	

Competent		
3	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature and be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);
	19	<ul style="list-style-type: none"> • Make sensible use of chosen passages in examining Touchstone's language in terms of its content, implications and effects(AO2ii);
	18	<ul style="list-style-type: none"> • Show a secure appreciation of specific linguistic details/speech characteristics: structure and development of ideas; topic management and agenda setting; rhetorical strategies; imagery, register; tone, lexical and grammatical choices, use of puns and conceits for example (AO3ii); • Show some competent understanding of ways in which the play directs our judgements about and sympathies toward Touchstone(AO4).

Generally sound		
4	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5;</i>
	16	<ul style="list-style-type: none"> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	15	

Basic		
5i	14	<ul style="list-style-type: none"> • Show some basic ability to use appropriate terminology accurately (AO1);
	13	<ul style="list-style-type: none"> • Make some use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some basic appreciation of Touchstone's language, both in terms of its content and effects(AO2ii);
	12	<ul style="list-style-type: none"> • Show some basic understanding of the usefulness of different literary and linguistic approaches to the text. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some basic awareness of some of the ways in which the play directs our sympathies and judgements with respect to Touchstone (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

William Shakespeare: *The Tempest*

Qn. no.	Max. marks	
3a	30	'Ariel's dramatic effectiveness derives from the language that he uses.' How far do you agree? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.

NOTES ON THE TASK:

Candidates must show a good knowledge of the play, and an understanding of their chosen passages, exploring and commentating on relationships between them (AO2ii). They will be rewarded for their ability to focus on linguistic features and dramatic effects of selected passages (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be fluently written, showing sophistication in communicating insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);
	29	<ul style="list-style-type: none"> Make judicious use of selected passages in exploring Ariel's agency and the features and effects of his/her language (AO2ii);
	28	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts with confidence. There may well be a very good understanding of the stylistic variety and dramatic effectiveness of Ariel's language: poetic and figurative qualities; phonological characteristics; lexical choices/semantic implications; illocutionary and perlocutionary force (AO3ii);
	27	
	26	
	25	<ul style="list-style-type: none"> Show very good understanding of the implications of genre and form, and possible frameworks/contexts for judgements (AO4).
	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3;
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
	21	

3	Competent	
	20 19 18	<ul style="list-style-type: none"> Express insights gained from the study of approaches to both Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1); Make sensible use of chosen passages in exploring Ariel's agency and the features and effects of his/her language (AO2ii); Demonstrate competence in using and evaluating different literary and linguistic approaches to the text. There may well be some competent understanding of the stylistic variety and dramatic effectiveness of Ariel's language and its illocutionary/perlocutionary force (AO3ii); Show secure understanding of the implications of genre and form, and possible frameworks/contexts for judgements (AO4).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5; Begin to show evidence of achievement against the criteria for Band 3

5i	Basic	
	14 13 12	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of approaches to both Language and Literature, and some basic ability to use appropriate terminology accurately (AO1); Make some basic use of selected passages in considering Ariel's agency and the features and effects of his/her language (AO2ii); Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to the text. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some basic awareness of the implications of genre and form, and possible bases for judgements (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

William Shakespeare: *The Tempest*

Qn. no.	Max. marks	Caliban describes Prospero as 'the tyrant.' How far do the language and action of the play support this view of Prospero? In your answer you should make detailed reference to the linguistic detail and dramatic effects of at least two passages.
3b	30	

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on how Prospero is presented and judged (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Music	DESCRIPTOR
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1	<i>Very good</i>	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);
	29	<ul style="list-style-type: none"> Use chosen passages judiciously in foregrounding relevant aspects of presentation, demonstrating a very good appreciation of specific linguistic features and dramatic effects. (AO2ii);
	28	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated understanding of ways in which Prospero is presented, characterised and judged: utterance types; terms of address; agenda setting and topic management; rhythm and imagery; lexical choices/semantic implications; tone and register; phonological features, for example (AO3ii);
	27	
	26	
	25	
	24	<ul style="list-style-type: none"> Demonstrate insightful appreciation of implications of form and genre in shaping judgements (AO4).

2	<i>Proficient</i>	
	23	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 3;</i>
	22	<ul style="list-style-type: none"> <i>Begin to show evidence of achievement against the criteria for Band 1.</i>
	21	

3	Competent	
	20	<ul style="list-style-type: none"> Communicate insights gained from the study of both Language and Literature with competence. Terminology is accurately used in relation to relevant detail (AO1).
	19	<ul style="list-style-type: none"> Make sensible use of chosen passages and valid connections between them. There may well be some secure appreciation of specific linguistic features and dramatic effects. (AO2ii);
	18	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts competently. There is likely to be a clear understanding of ways in which Prospero is presented, characterised and judged (AO3ii); Demonstrate secure appreciation of implications of form and genre in shaping judgements (AO4).

4	Generally sound	
	17	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 5;</i>
	16	<ul style="list-style-type: none"> <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some basic ability to use terminology accurately (AO1);
	13	<ul style="list-style-type: none"> Make some basic use of selected passages in offering an approach to the question which demonstrates partial understanding. There will be some basic appreciation of specific linguistic features and dramatic effects (AO2ii);
	12	<ul style="list-style-type: none"> Show basic ability to use and evaluate different literary and linguistic approaches to texts. There will be some basic understanding of ways in which Prospero is presented, characterised and judged. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Demonstrate some basic awareness of implications of form and genre in shaping judgements (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs;) AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Samuel Beckett: *Waiting for Godot*

Qn. no.	Max. marks	
4a	30	Vladimir asks Estragon: 'Will you not play?' Examine the importance of role-play and language games in <i>Waiting for Godot</i> . In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the presentation of role-play and language games (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to express insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of selected passages in analysing the presentation of and language games in terms of relevant linguistic features and dramatic effects (AO2ii); Use and evaluate literary and linguistic approaches to texts with confidence, examining with sophistication (for example) speech acts/utterance types and their illocutionary/perlocutionary force; terms of address; lexical choices/semantic implications; coherence/cohesion; flouting of politeness principles; vaudeville/music hall routines; subversive and disjunctive effects (AO3ii); Show an insightful appreciation of how linguistic choices and dramatic form contribute to shaping overall meaning (AO4).
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2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20	<ul style="list-style-type: none"> • Demonstrate competence in communicating insights gained from the study of both Language and Literature. Appropriate terminology is used accurately in relation to relevant detail (AO1); • Make sensible use of selected passages in examining the importance of language games in terms of relevant linguistic features and dramatic effects (AO2ii); • Use and evaluate different literary and linguistic approaches to texts competently, showing some understanding of (for example) speech acts/utterance types and their illocutionary/perlocutionary force and subversive/disjunctive effects (AO3ii); • Show clear appreciation of how linguistic choices and dramatic form contribute to the shaping of overall meaning and effects (AO4).
	19	
	18	

4	Generally sound	
	17	<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 5;</i> • <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> • Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of both Language and Literature, and some basic ability to use terminology accurately (AO1); • Make some basic use of selected passages in considering in examining the importance of language games in terms of relevant linguistic features and dramatic effects (AO2ii); • Demonstrate some basic ability in using and evaluating different literary and linguistic approaches to texts. Responses may not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); • Show some basic appreciation of how linguistic choices and dramatic form contribute to the shaping of overall meaning and effect (AO4).
	13	
	12	

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs; AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Samuel Beckett: *Waiting for Godot*

Qn. no.	Max. marks	
4b	30	Estragon says of Pozzo: 'He's all humanity', and Vladimir says '...all mankind is us.' How far and in what ways do the language and action of the play suggest that its characters represent all of us? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the use of language within specific dramatic contexts. (AO4) Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text. (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account. (AO1)

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to communicate insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Use chosen passages judiciously in analysing how the play's characters might embody/express general traits/concerns/dispositions (AO2ii); Demonstrate confidence in using and evaluating different literary and linguistic approaches to texts. There will be sophisticated discussion, perhaps, of the states of mind and feelings of specific characters and their language choices: utterance types; language routines and repetitions; use of pronouns/determiners and copulae; aphoristic tone and markers; self-conscious/reflexive constructions, for example (AO3ii); Show insightful appreciation of implications of dramatic form (use of setting and stage properties, for example) in encouraging/foregrounding reflective processes (AO4).
	29	
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	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20	<ul style="list-style-type: none"> Express clearly insights gained from the study of both Language and Literature. Appropriate terminology is accurately used in relation to relevant detail (AO1); Make sensible use of chosen passages, and valid connections between them in examining how the play's characters might embody/express general traits/concerns/dispositions (AO2ii); Show competence in using and evaluating different literary and linguistic approaches to the text. There may be some discussion, perhaps, of the states of mind and feelings of specific characters and their language choices (AO3ii); Demonstrate a secure appreciation of implications of dramatic form in encouraging/foregrounding reflective processes (AO4).
	19	
	18	

4	Generally sound	
	17	<ul style="list-style-type: none"> <i>Fully meet the criteria for Band 5;</i> <i>Begin to show evidence of achievement against the criteria for Band 3.</i>
	16	
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some basic ability to use terminology effectively and accurately (AO1); Make some basic use of chosen passages in considering how the play's characters might embody/express general traits/concerns/dispositions (AO2ii); Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts. There may be a basic understanding perhaps, of the states of mind and feelings of specific characters (AO3ii); Show some basic awareness of implications of dramatic form (AO4).
	13	
	12	

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs; AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Brian Friel: *Translations*

Qn. no.	Max. marks	
5a	30	Examine the language of domination and persecution in <i>Translations</i> . In your answer you should refer to the linguistic detail and dramatic effects of at least two specific passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the language of domination and persecution (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii.).

Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail. (AO1); Make judicious use of selected passages in analysing ways in which characters use language to dominate, intimidate, oppress or persecute others (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the language used by specific characters - Lancey and Hugh, for example: their utterance types; lexical choices/semantic implications; codified and euphemistic/dysphemistic expressions; mood and tone (AO3ii); Show an insightful appreciation of the ways in which form contributes to effect: use of symbol, rival codes, stage properties and setting for example (AO4).
	29	
	28	
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	25	
	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20 19 18	<ul style="list-style-type: none"> Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1); Make competent use of selected passages in examining ways in which characters use language to dominate, intimidate, oppress or persecute others (AO2ii); Use and evaluate different literary and linguistic approaches to texts competently, showing clear understanding of the language used by specific characters - Lancey and Hugh, for example: their utterance types; lexical choices/semantic implications; codified and euphemistic/dysphemistic expressions; mood and tone (AO3ii); Demonstrate a secure appreciation of the ways in which form contributes to effect: use of symbol, rival codes, stage properties and setting for example (AO4).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band 5; Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	14 13 12	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and to use appropriate terminology accurately (AO1); Make some basic use of selected passages in considering ways in which characters use language to dominate, intimidate, oppress or persecute others (AO2ii); Use and evaluate different literary and linguistic approaches at a basic level, showing some basic understanding of the language used by specific characters: Lancey and Hugh, for example (AO3ii); Show some basic appreciation of ways in which form contributes to effect.

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Brian Friel: *Translations*

Qn. no.	Max. marks	
5b	30	Yolland says to Maire: 'I wish to God you could understand me.' How far do you agree that in <i>Translations</i> conflicts arise mainly as a result of misunderstandings? In your answer you should refer closely to the language and action of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on conflicts and how they arise (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii.). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	<i>Very good</i>	
	30	<ul style="list-style-type: none"> Be written fluently, showing a sophisticated ability to use insights from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1);
	29	<ul style="list-style-type: none"> Make judicious use of selected passages in identifying and exploring the causes of conflict, in personal, cultural, political and linguistic terms (AO2ii);
	28	<ul style="list-style-type: none"> Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the attitudes, values, speech characteristics and actions of a range of characters: code use, register, lexical choices, mood, tone, paralinguistic and prosodic features, for example (AO3ii);
	27	
	26	<ul style="list-style-type: none"> Show an insightful appreciation of the ways in which the play self-consciously encourages reflective judgement: the use of ironic, allegorical and symbolic modes, for example (AO4).
	25	
	24	

2	<i>Proficient</i>	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3;
	22	<ul style="list-style-type: none"> Begin to show evidence of achievement against the criteria for Band 1.
	21	

3	Competent	
	20 19 18	<ul style="list-style-type: none"> Communicate insights gained from study of Language and Literature with competence, using appropriate terminology accurately in relation to relevant detail (AO1); Make competent use of selected passages in identifying conflict and its causes in personal, cultural, political and linguistic terms (AO2ii); Use and evaluate different literary and linguistic approaches to texts competently, showing clear understanding the attitudes, values, speech characteristics and actions of a range of characters: code use, register, lexical choices, mood, tone, paralinguistic and prosodic features, for example (AO3ii); Demonstrate a secure appreciation of the ways in which the play self-consciously encourages reflective judgement: the use of ironic, allegorical and symbolic modes, for example (AO4).

4	Generally sound	
	17 16 15	<ul style="list-style-type: none"> Fully meet the criteria for Band ;5 Begin to show evidence of achievement against the criteria for Band 3.

5i	Basic	
	14 13 12	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and to use appropriate terminology accurately (AO1); Make some basic use of selected passages in identifying and considering conflict, in personal, cultural, political and linguistic terms (AO2ii); Use and evaluate different literary and linguistic approaches at a basic level, showing some basic understanding of the attitudes, values, speech characteristics and actions of a range of characters (AO3ii); Show some basic appreciation of the importance of form in encouraging reflection (AO4).

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs; AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Tennessee Williams: *A Streetcar Named Desire*

Qn. no.	Max. marks	
6a	30	Speaking to Stella about Blanche, Stanley says: '... for the last year or two she has been washed up like poison.' How far and in what ways do the language and action of <i>A Streetcar Named Desire</i> reflect Stanley's negative view of Blanche? In your answer you should refer closely to the linguistic detail and dramatic effects of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the linguistic means by which processes of decline and renewal are presented (AO4). Credit will be given for candidates' relevant use and evaluation of different literary and linguistic approaches to the text (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be written fluently, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Use chosen passages judiciously, exploring some of the dramatic and linguistic means by which Blanche is presented. There may well be some discriminating analysis of Stanley's attitudes (AO2ii); Use and evaluate different literary and linguistic approaches to texts with confidence, showing sophisticated insight into the formal complexities of selected characters' perspectives, values and speech characteristics: utterance types, register and tone; lexical choices (e.g. nostalgic/gothic literary allusions); tendentious, naturalistic and colloquial versus stylised/stilted/idealised forms; voice, mood and tense constructions, for example (AO3ii); Show insightful appreciation of different levels of representation - symbolic, expressionistic and naturalistic (AO4).
	29	
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	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22 21	

Competent		
3	20	<ul style="list-style-type: none"> Show competence in communicating insights gained from the study of both Language and Literature. Terminology is used accurately in relation to relevant detail (AO1); Make sensible use of chosen passages in examining some of the dramatic and linguistic means by which Blanche is presented. There may well be some competent analysis of Stanley's attitudes (AO2ii); Demonstrate competence in using and evaluating different literary and linguistic approaches to texts. There is likely to be a clear understanding of some of the formal complexities of presentation of selected characters' speech (AO3ii); Show clear appreciation of implications of levels of representation - symbolic, expressionistic and naturalistic (AO4).
	19	
	18	

Generally sound		
4	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

Basic		
5i	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights gained from the study of Language and Literature, and some limited ability to use terminology accurately (AO1); Make some basic use of selected passages in offering an approach to the question, which demonstrates some partial understanding (AO2ii); Demonstrate some basic ability to use and evaluate different literary and linguistic approaches to texts. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some basic awareness of implications of dramatic form (AO4).
	13	
	12	

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AO; AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

Tennessee Williams: *A Streetcar Named Desire*

Qn. no.	Max. marks	
6b	30	'The tensions in <i>A Streetcar Named Desire</i> are as much social as they are sexual.' How far do the language and action of the play support this view? In your answer you should refer closely to the language and action of at least two passages.

NOTES ON THE TASK:

Candidates must show a good understanding of their chosen passages, exploring and commenting on relationships between them (AO2ii). They will be rewarded for their ability to focus on the presentation of relationships within specific dramatic/social contexts (AO4). Credit will be given for relevant use and evaluation of different literary and linguistic approaches in responding to the question (AO3ii). Organisation of material, presentation of argument and clarity of communication will also be taken into account (AO1).

Band	Marks	DESCRIPTOR
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1	Very good	
	30	<ul style="list-style-type: none"> Be fluently written, showing a sophisticated ability to communicate insights gained from the study of both Language and Literature, with accurate use of appropriate terminology and precise focus on relevant detail (AO1); Make judicious use of chosen passages in analysing selected characters' use of language. There is likely to be a very good understanding of the presentation of New Orleans' social milieu and of the psychosexual dynamics of/between the play's central relationships (AO2ii); Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, demonstrating insight into the complexities of selected characters' discourse: agenda setting and topic management; lexical and grammatical choices; terms of address; tone and register, use of euphemism/dysphemism; colloquial, expressive and emotive forms, for example (AO3ii); Show insight into levels of presentation, naturalistic and symbolic (AO4).
	29	
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	24	

2	Proficient	
	23	<ul style="list-style-type: none"> Fully meet the criteria for Band 3; Begin to show evidence of achievement against the criteria for Band 1.
	22	
	21	

3	Competent	
	20	<ul style="list-style-type: none"> Demonstrate competence in communicating insights gained from the study of Language and Literature, using terminology accurately in relation to relevant detail (AO1); Make sensible use of chosen passages in examining selected characters' use of language. There is likely to be a competent understanding of the presentation of New Orleans' social milieus and of the psychosexual dynamics of/between the play's central relationships (AO2ii); Use and evaluate different literary and linguistic approaches to the study of language and Literature with confidence, showing a competent understanding of selected characters' discourse (AO3ii); Show some competent understanding of levels of presentation, naturalistic and symbolic (AO4).
	19	
	18	

4	Generally sound	
	17	<ul style="list-style-type: none"> Fully meet the criteria for Band 5; Begin to show evidence of achievement against the criteria for Band 3.
	16	
	15	

5i	Basic	
	14	<ul style="list-style-type: none"> Show some basic ability, straightforwardly expressed, to communicate insights from the study of Language and Literature, and some basic ability to use terminology accurately (AO1); Make some basic use of selected passages in offering an approach to the question that demonstrates partial understanding. There will be some basic appreciation of social levels in the play, and of the dynamics of/between the its central relationships (AO2ii); Demonstrate a basic understanding of the usefulness of different literary and linguistic approaches to the text in exploring selected characters' language and actions. Responses will not necessarily be characterised by the consistency, critical depth or assurance of higher band answers (AO3ii); Show some basic understanding of dramatic method (AO4).
	13	
	12	

5ii	Limited	
	11 10 9	<ul style="list-style-type: none"> • <i>Show occasional evidence of achievement against the criteria for Band 5i.</i>

U	Answers which do not reach the standard defined for Band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>Do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs); AND/OR</i> • <i>Do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR</i> • <i>Are not written with sufficient clarity or accuracy to make meaning and argument coherent.</i>

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