

English Literature

General Certificate of Secondary Education

Unit **A662/02**: Modern Drama (Higher Tier)

Mark Scheme for June 2012

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

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Subject-specific Marking Instructions**ROLE OF THE EXAMINER**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
AO2	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
AO4	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

	% of GCSE				
	AO1	AO2	AO3	AO4	Total
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are seven marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'BELOW 5' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **40**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
 - present information in a form that suits its purpose;
 - use a suitable structure and style of writing.

Question		Answer	Marks	Guidance
1	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>This is rather a subtle exchange in some ways and it is hoped that the verbal sparring and low-key humour will provide many answers with fruitful material for comment. It is to be hoped that most will display a clear awareness of the dramatic contexts of the extract in terms of Irwin's recent arrival at the school, Mrs. Lintott's interest in his methods and Rudge's apparent enthusiasm for them, seen in his reading from his notes.</p>	40	<p>Stronger answers are likely to show an appreciation of the underlying humour of the conversation in Rudge's "free-range" and "force-fed" metaphors, his comment on Irwin's enigmatic nature and in Dorothy Lintott's gently sarcastic tone here. Detailed attention to the wider themes of popular culture, the way Rudge matches Mrs. Lintott's sarcasm with his final "cutting edge" riposte and how Bennett's language contributes to the humour should be well rewarded. Answers that detect a hint of the patronising attitude towards Rudge that he himself complains his teachers have shown in Mrs. Lintott's assumption that the "free-range" metaphor is Irwin's, and in Rudge's awareness of this, should be highly rewarded.</p>
	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>It is hoped that the wording of the question will lead answers away from the conventional character study and encourage exploration of the Headmaster's attitudes towards the different teachers and theirs towards him.</p>	40	<p>Differentiation should emerge from the extent to which answers can shape an informed and evaluative personal response to look at Bennett's methods and the effect of these relationships on an audience. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work in terms of how the Headmaster's authoritarian, but often ineffectual dealings with his staff help to contribute towards the humour of the play, perhaps in his opening conversation with Mrs. Lintott, in the way Hector bamboozles him when he interrupts the French lesson or in the Headmaster's interview with Irwin on his arrival. The strongest may declare themselves in their close attention to features like the Headmaster's clipped and peremptory tone, his errors and misapprehensions and how Bennett exploits these for comic effect, the differing attitudes of Hector and Dorothy Lintott towards the Headmaster's plans and attempts to establish his authority, his dramatic function as the catalyst that precipitates the final tragedy or in the hypocrisy of his valedictory address at the end of the play.</p>

Question		Answer	Marks	Guidance
2	(a)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>Most answers are likely to focus on the contexts of Albert's visit to Hobson's shop and the practical difficulties of his courting of Alice and comment on the expository nature of the extract in introducing Maggie's direct, businesslike and unsentimental approach here and perhaps the humour that is implicit in the situation.</p>	40	<p>Strong answers are likely to explore the details of the humour in the way Albert is browbeaten into buying a pair of boots that he didn't really want, Alice's ineffectual attempts to intervene and may explore Brighouse's language and technique in Maggie's ironic tone towards Albert, seen in her comments about his strength, and in the comparison Maggie makes between courting and the "fancy buckle" on the slipper. Answers that can pay detailed attention to the wider contexts of the contrast between the conventional, "courting must come first", attitude shown by Alice and Maggie's pragmatic, no-nonsense viewpoint and relate this to plot development as the foundation of Maggie's successful relationship with Willie Mossop should be highly rewarded.</p>
	(b)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This question is very open indeed and there is certainly a wealth of material from which answers may select to shape a response to a moment (or moments) in the play in which Willie's behaviour gives rise to entertainment for an audience, be it in his cowed and timid manner early in the play or his more assertive later persona. The choice of moment(s) must be respected and the interpretation of what constitutes a "moment" will, inevitably, vary, as may the interpretation of "entertaining". Answers may well focus upon Willie's first appearance in the play when Mrs Hepworth visits the shop, the Ada Figgins scene, the wedding night or perhaps the way Willie stands up to Hobson at the end of Act One or, indeed, in the final act.</p>	40	<p>Stronger answers are likely to focus on the effects of Willie's behaviour on an audience and really scrutinise Brighouse's language and dramatic technique in their chosen moment(s), possibly comparing and contrasting his behaviour in each, if two moments are selected. The band and mark will depend upon the answer's knowledge of and engagement with the plot and character and with its ability to respond to the dramatic effects of Willie's behaviour and language, but the strongest are likely to pick up on the question's emphasis on the writer at work and explore the way Brighouse positions his audience in relation to Willie's situation and behaviour in their chosen moment(s).</p>

Question		Answer	Marks	Guidance
3	(a)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. Most answers should be informed by an understanding of the dramatic context; Eddie is making his first visit to Alfieri to seek his advice with regard to his growing unease about the burgeoning relationship between Catherine and Rodolpho. Alfieri has told Eddie unequivocally that he has no recourse in law, but Eddie seems reluctant to accept the lawyer's pronouncement.</p>	40	<p>Stronger answers are likely to explore the dramatic structure and build up of the extract in the insistency of Alfieri's advice here, his plain-speaking attempt to convince Eddie that there is nothing he can do, together with his growing unease and ultimate helplessness in the face of Eddie's obsessive protectiveness, the emotive intensity of Eddie's reaction and language, his furious response to Alfieri's rhetorical question and his emotional state when he leaves. The strongest may well declare themselves in their detailed attention not only to the way the tension is built up during the extract, but also in their exploration of Miller's language and dramatic technique in Alfieri's final speech as an indication of the inexorable path of Eddie's obsession in terms of plot development and as a precursor of the tragedy that awaits.</p>
	(b)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>Although Marco is a man of few words, a strong, silent presence, his priorities are made very clear and his role as the instrument of Eddie's tragic end makes him extremely significant. Answers will be likely to focus on his strength of character, revealed through his honesty, his stated priority to work hard and send money home to his wife and children, his gratitude to Eddie and Beatrice for giving him the opportunity to do so, his protectiveness of his brother and, it is hoped, his ultimate part in Eddie's tragic end.</p>	40	<p>Strong answers may focus on the "How" of the question and scrutinise the playwright at work to explore some of the complexities of Marco's character shown in his sense of propriety and somewhat critical view of Rodolpho's behaviour, his discomfort with Eddie's attitude towards his brother, his implicit warning to Eddie in the chair-lifting scene and his keenly felt sense of honour and justice, revealed in his conversation with Alfieri. The strongest are likely to recognise fully the emphasis on the writer at work in the question and explore Marco's wider dramatic function as a kind of Nemesis figure, exacting retribution for the fatal flaw in Eddie's character and consider the issues of revenge, honour and identity that are so central in Marco's final confrontation with Eddie and in so much of Miller's other work.</p>

Question		Answer	Marks	Guidance
4	(a)	<p>J.B. Priestley: <i>An Inspector Calls</i></p> <p>It is hoped that most answers will be able to establish the dramatic contexts of the extract and find fruitful areas for comment in the way the Inspector doggedly pursues his questioning of Mrs. Birling and in her high-handed and snobbish attitude, her blatant acknowledgement of her prejudice and her intractable refusal to accept any responsibility for her part in Eva/Daisy's tragedy.</p>	40	<p>Stronger answers are likely to focus on the "ways" of the question and should find rewarding areas for comment in the conflicts of the extract, particularly in the Inspector's refusal to be deflected by Mrs. Birling's intransigence and the effect of this on an audience and in the contrasts Priestley presents between the emotional response of Sheila and the coldness of Mrs. Birling. The strongest may well reveal themselves in their explicit attention not only to the dramatic build up of the extract, but also to its wider significance within the play, by exploring the irony of Mrs. Birling's final instruction to the Inspector in terms of what is to follow and may be able to put Mrs. Birling's behaviour and attitudes here within the contexts of the play's wider concerns of class and social responsibility.</p>

Question	Answer	Marks	Guidance
(b)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>Although this is a relatively short, expository section of the play there is a great deal of relevant material in terms of the way the Birling family in private reveal their attitudes and characters, so we should not expect exhaustive coverage and must be prepared to credit a variety of ideas and textual references. Most answers will be aware of the celebratory nature of this opening sequence and should be able to comment on Birling's self-congratulatory attitude, his clearly blinkered and pompous views, his selfish pursuit of profit, his deferential toadying to Gerald's family and his patronising manner towards his children. Stronger answers may be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here to pick up the early signs of stresses and conflict within the family, seen in Sheila's comments about Gerald's rarely seeing her the previous summer, evidence of Eric's heavy drinking and his <i>faux-pas</i> about women, and place the ironies inherent in Birling's views on communal responsibility in the light of the revelations which are to follow.</p>	40	<p>Answers which explore the dramatic effect of the language and the function of the extract as a build up to the Inspector's appearance, setting up the older Birlings' values to be systematically demolished, and show explicit attention to some of the play's wider contexts, perhaps in their exploration of the contrasting social attitudes of older and younger generations, seen in Mrs Birling's comments on the traditional roles of women in marriage, as opposed to Sheila's more spirited viewpoint, should be well rewarded.</p>

Question		Answer	Marks	Guidance
5	(a)	<p>Willy Russell: <i>Educating Rita</i></p> <p>The extract is taken from Rita's second visit to Frank's study, at an early point in the play when her commitment to education and literature has not yet crystallised. Successful answers should find ample material for comment in Rita's anecdote about school and its implications, her attempts to avoid discussion of "Howard's End", Frank's none too subtle innuendos and eventual attempts to get Rita back on track, together with her pun on "only connect".</p>	40	Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work to locate the sources of the verbal humour. The strongest may declare themselves in their close attention to features such as Rita's situation at the start of her journey towards becoming an educated woman, the wider significance of the bird Rita identifies as being "dead out of place round our way", perhaps as she herself grows to be, and their exploration of the contrasting attitudes towards education that Frank and Rita display at this point.
	(b)	<p>Willy Russell: <i>Educating Rita</i></p> <p>This is a very open question and whilst it may be possible to argue that a haircut is all that Frank gains from the relationship in the final analysis, this would seem to undervalue the more positive effects that Rita has in at least partially reawakening Frank's enthusiasm for teaching and literature and in shaking what has become a rather jaundiced view of his sterile, academic life.</p>	40	It is important to be receptive to a range of ideas and references and differentiation should stem from the extent to which answers can shape an informed and evaluative personal response; it is the quality of the argument and of the support provided that matters rather than the nature of the conclusion reached. Some stronger answers may comment on their growing friendship and understanding of each other's social worlds, the way in which Rita's lively sense of humour and unconventional attitudes are a source of delight to Frank and perhaps on the ultimate reward for Frank of seeing Rita with choices she did not have before she came to him, the satisfaction of a teacher who has helped to make someone's life more fulfilled. Others may, quite legitimately, argue that Frank is only too aware that he may have compromised Rita's freshness and originality and that he develops a rather unwise attachment to Rita, leading to excessive drinking and the loss of his tenure. The strongest answers may well strike a balance and are likely to pick up on the question's emphasis on the writer at work and explore the way Russell positions his audience as the relationship develops, perhaps in the light of the new beginnings suggested at the play's end.

Question		Answer	Marks	Guidance
6	(a)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>Most answers should be aware of the dramatic contexts of the extract - the "celebratory" dinner, following the raid in which Osborne was killed – and will show an understanding of Stanhope's fragile and volatile mental state after the loss of his close friend.</p>	40	<p>Stronger answers may be able to focus on the playwright at work here and engage with the "How" of the question to scrutinise the way in which the jovial mood of the occasion changes with Hibbert's comment about Raleigh's absence, the quiet menace of Stanhope's tone and his frustrated snapping at Trotter when he praises Raleigh's contribution to the raid and Hibbert's failure to gauge Stanhope's dangerously unpredictable mood here. Such exploration of the dramatic build up of the extract and a strong awareness of the effects of Sherriff's language should be well rewarded. The strongest answers are likely to reveal themselves in their insight into Sherriff's methods, perhaps in the use of stage directions to detail Trotter's unease at Stanhope's mood in contrast to Hibbert's lack of awareness and the way in which the gunfire outside echoes the explosive nature of the conflicts within the dug-out, or in presenting some of the play's central themes here, such as the toll trench warfare takes on the minds of men.</p>

Question		Answer	Marks	Guidance
	(b)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>Trotter's sense of humour and shared banter with Mason, his unfailing cheerfulness, his fondness for food and his coping strategies should provide most answers with relevant material for comment.</p>	40	<p>Strong answers are likely to take the hint in the question to move beyond a conventional character study, consider the playwright at work here and examine Trotter's dramatic function as a sort of "Everyman", whose very ordinariness, seen in his conversations with Osborne about his home life, acts as a poignant reminder of the extraordinary and horrifying situation in which he and his comrades find themselves. Answers that can comment on Trotter's quiet and unassuming bravery, his telling revelation that he is not, in fact, "always the same" and the loyalty he shows, for example when Stanhope tells him that he is Osborne's replacement as his second-in-command, should be well rewarded. The strongest may well declare themselves in their close attention to Trotter's language and background and the way in which these factors set him apart from the other officers and emphasise the wider theme of comradeship in extremis.</p>

APPENDIX 1
Higher Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	40-35	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text cogent and precise evaluation of well-selected detail from the text 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	34-28	<ul style="list-style-type: none"> clear and well-developed critical response to the text clear evaluation of relevant from the text 	<ul style="list-style-type: none"> clear, critical understanding of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	27-21	<ul style="list-style-type: none"> a developed personal response to the text use of appropriate support from detail of the text 	<ul style="list-style-type: none"> good overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
4	20-14	<ul style="list-style-type: none"> reasonably organised response to text use of some relevant support from the text 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
Below 4	13-7	<ul style="list-style-type: none"> • some straightforward comments on the text • use of a little support from the text 	<ul style="list-style-type: none"> • a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> • text is mostly legible • frequent errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered
	6-1	<ul style="list-style-type: none"> • a few comments showing a little awareness of the text • very limited comment about the text • response not worthy of credit 	<ul style="list-style-type: none"> • very limited awareness of language, structure and/or form • response not worthy of credit 	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded
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