

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2013

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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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Annotations

Annotation	Meaning
	Unclear
	Benefit of doubt/Maybe
	Context
	Caret sign to show omission/Needs further development
	Relevant detail
	Development (Good Development)
	Dramatic effect
	Effective evaluation
	Knowledge and understanding
	Good reference author's use of language
	Misread
	Lengthy narrative
	Repetition
	Tick (Double tick to be used for excellent)

Subject-specific Marking Instructions**INTRODUCTION**

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:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
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 (eg) high Band 3 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.

B TOTAL MARKS



- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **49**.
- 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.



SPELLING, PUNCTUATION AND GRAMMAR



- 1 Spelling, Punctuation and Grammar (SPaG) are also assessed in this paper. The ASSESSMENT GRID for SPaG indicates the qualities in a candidate's answer which should be awarded.
- 2 Marks for SPaG should be awarded using 'best fit', following the procedure set out in the notes on 'Content', above.



Spelling, punctuation and grammar (SPaG) assessment grid


<i>High performance 7–9 marks</i>
Candidates spell, punctuate and use rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.
<i>Intermediate performance 4–6 marks</i>
Candidates spell, punctuate and use rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
<i>Threshold performance 1–3 marks</i>
Candidates spell, punctuate and use rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.


Question		Indicative Content	Marks	Guidance
1	(a) 	It is to be hoped that most answers will be able to respond in some detail to the apparent secrecy surrounding Irwin's arrival at the school and the revelation of why he is there. Clearly most answers are likely to comment on the Headmaster's attitude towards Irwin and his obvious preoccupation with the school's academic standing.	49	Differentiation is likely to stem from the extent to which candidates can engage with the humour of the passage and locate its sources in Scripps's narratorial role here, the Headmaster's initial failure to realise who Irwin is and his comments on Rudge, school league tables, Larkin and Irwin's youthful appearance. Stronger answers are likely to demonstrate an awareness of the way Bennett uses comic dialogue and tone here to create effect. The strongest may declare themselves in their close attention to both strands of the question and explore not only the ways in which the Headmaster's furtiveness, clipped and peremptory tone and frequent errors help to create the humour, but also consider some of the play's central concerns, such as the nature of education and teaching and Irwin's brief and enigmatic, but thought-provoking comment about history.
	(b) 	This is an open question, which invites an argued personal response. There is a great deal of relevant material which candidates may access so it is important to be receptive to a variety of ideas, lines of reasoning and textual detail. Most answers are likely to contrast Hector's love of literature, insistence on learning for its own sake and professed desire to produce rounded individuals with Irwin's somewhat cynical preparation of the boys for Oxbridge by turning established facts on their heads to find a flashy and original "angle".	49	Differentiation is likely to stem from the extent to which answers can move beyond conventional character study and look at Bennett's methods in presenting these two very different teachers to show the striking differences in their attitudes. Stronger answers may explore Hector's need to be remembered by "his" boys and the irony of the final scene along with the significance of Irwin's future career as a television historian and (in the first scene of the play) as a politician. The strongest may be typified by their close consideration of Bennett's methods in placing conflicting notions of education at loggerheads, with Hector's variety of Arnoldian humanism and hostility to utilitarian ideas of culture juxtaposed with Irwin's amoral opportunism, which sees education as a means to self-promotion and advantage. Above all, we should remember that the quality of the argument is more important than the line adopted.



Question		Indicative Content	Marks	Guidance
2	(a) 	Most answers will be aware of the situation here: Maggie and Willie have left to set up their own business, taking the bulk of Hobson's trade with them, Alice and Vicky clearly are ill-suited to the running of the shop and Maggie has returned, ostensibly to collect unwanted furniture, but also to encourage her sisters' acceptance of Willie and implement her plan to "persuade" Hobson to settle marriage portions on her sisters. Answers are likely to focus on the conflict between the no-nonsense, business-like approach of Maggie and the snobbish, feckless attitudes of her sisters. Candidates may draw attention to the second-hand furniture, brass wedding ring and Maggie's comments about her sisters' lack of business acumen as evidence of these differences.	49	Strong answers are likely to explore the conflicts here and focus clearly on the "revealing" strand of the question and its emphasis on the writer, to consider the way Brighouse's dialogue contrasts Maggie's forceful, down-to-earth attitude with Alice's and Vicky's materialistic and snobbish standpoints and their reluctance ("...asking me to approve...") to accept Willie, a former employee, as a brother-in-law. Such answers may well perceive Maggie's comment that she is there to help put her sisters "in the way of getting wed" in terms of future plot development. The strongest answers may declare themselves in their awareness of Maggie's astuteness in her oblique but knowing comments about the state of Hobson's business and her sisters' competence as businesswomen and may see here the seeds of both Maggie's and Willie's future success and of Hobson's downfall.
	(b) 	This is a very open question with a great deal of potentially relevant material at candidates' disposal, so it is important to be receptive to a variety of arguments and textual references and not to expect exhaustive treatment. It is hoped that the focus of the question on the marriage will lead answers away from conventional character study to explore the dramatic nature and function of the relationship. Some may, quite legitimately, adopt the line that it is Maggie who controls event, effectively browbeats Willie into marriage and then moulds him into the man she wishes him to become. Others may argue that she merely sees the potential in Willie, allows it to grow and flourish in the security of an equal partnership, with her as the business brain and Willie as the craftsman.	49	Maggie's insistence that her sisters and father show her husband the respect he is due, along with her compromise at the end of the play over the new name of the business – Mossop and Hobson – may be cited as evidence of her wish for equality in stronger answers. The strongest are likely to declare themselves in their attention to the wording of the question, and consider that the relationship develops and becomes more equal as the play progresses and that the "contented slave" we see in Act One is a far cry from the Willie of Act Four. Such responses may be able to see the marriage in its wider social contexts and explore the relationship's centrality to the play's themes of Improvement, Equality and Choice. At all events it will be the quality of the argument and support offered, rather than the line adopted, that will determine the band and mark.

Question		Indicative Content	Marks	Guidance
3	(a) 	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 and not to expect exhaustive treatment. An awareness of the dramatic contexts of this scene is likely to be a starting point for successful answers: Catherine has just announced that she is leaving with Rodolpho, precipitating an emotive, but inconclusive confrontation, culminating in Eddie's thinly-veiled threat that brings the situation to a head. Most answers should be able to identify the dramatic importance of the phone call as a turning-point that leads to the tragic outcome of the play and comment on Eddie's growing frustration and pleading for Alfieri to guide him.	49	Differentiation may well emerge from the extent to which answers maintain their focus not only on the extract's dramatic build-up, but also on its bearing on what happens later in the play. Stronger answers may reveal themselves in their exploration of Alfieri's sense of foreboding in the opening speech of the extract, his increasing concern over Eddie's intransigence and his growing anxiety about how Eddie may react. An engagement with Miller's methods and language is likely to typify the strongest answers; the implied menace in Marco's taciturnity, Eddie's "mouse" analogy, Alfieri's comments about natural law and the dramatic impact of Miller's introduction of the phone booth may provide fruitful areas for exploration.
	(b) 	There is plenty of material available to work with. Beatrice has been like a mother to Catherine and shows understanding of Catherine's growing independence, she supports her in her wish to get a job and go out into the world and understands her attraction for Rodolpho whilst Catherine seems to see her aunt and uncle very much as surrogate parents and initially plays the role of child, despite her budding womanhood.	49	The focus of the question encourages candidates to move beyond a conventional character study and look at Miller's methods. Differentiation is likely to arise from the way in which answers can explore the effect of the relationship on an audience in a careful and selective manner. Stronger answers will focus on the "ways" of the question and carefully examine the playwright at work. The strongest answers are likely to reveal themselves in their close focus on the way the relationship draws the attention of the audience to Eddie's growing obsession, for example in the way Beatrice's conversation with Catherine in Act One about Catherine's unwittingly inappropriate behaviour around Eddie highlights the sexual tensions in the household.

Question		Indicative Content	Marks	Guidance
4	(a) 	Act Two opens at a tense and dramatic moment in the play; Mr. Birling and Sheila have already been questioned by the Inspector, leaving Birling shaken and Sheila remorseful and guilt-ridden, whilst Gerald has admitted to Sheila his involvement with Eva/Daisy and the details of his role are about to be revealed. An awareness of the dramatic contexts of the extract is likely to be an important starting-point for successful answers and most will find fruitful areas for comment in Gerald's initial attempts to conceal the details of his affair from Sheila, her refusal to leave while the Inspector questions him and the ensuing conflict between them.	49	<p>Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. Stronger answers may consider the implications for Sheila's and Gerald's relationship, their changing views of one another and the contrasts between Sheila's willingness to accept blame and Gerald's apparent readiness to evade it.</p> <p>The strongest are likely to declare themselves in a consistent and selective attempt to explore both strands of the question, perhaps through an examination of the emotive language used by the Inspector, the way he takes control of the situation and how Priestley uses him to introduce the concept of collective responsibility, which is so central to the extract and to the play as a whole.</p>
	(b) 	It is hoped that the focus of the question on the relationship between father and son, dysfunctional as it clearly is, will lead answers away from conventional character study to consider the dramatic impact of the relationship on an audience. Answers will undoubtedly find ample material in the way the relationship is presented in the opening scene of the play, when the family meet to celebrate Sheila's and Gerald's engagement, where Birling treats Eric almost as a child (in contrast to his toadying sycophancy towards Gerald), disregarding his opinions and criticising his drinking and immaturity, and later in the play, when Eric's part in Eva/Daisy's downfall is revealed to an angry and unsympathetic reaction from his father.	49	<p>Stronger answers should be able to focus on the "How" of the question and scrutinise the playwright at work in his presentation of the reactions of father and son to their involvement with Eva/Daisy, seeing this in the context of the play's wider concerns of collective responsibility and contrasting Eric's genuine remorse with his father's concern for his public reputation.</p> <p>The strongest may well be able to explore the lack of familial tenderness in the relationship, and indeed in the family as a whole, perhaps in the light of Eric's comment that Birling is "not the kind of father a chap could go to when he's in trouble . . ." and see Eric in Act Three as representative of a younger generation that is willing to learn from its mistakes rather than repeat or ignore them like his parents.</p>

Question		Indicative Content	Marks	Guidance
5	(a) 	Most answers are likely to focus on Rita's amusing and perhaps somewhat naive contrasting of her own experience of school with her stereotypical conceptions of the "boardin' school" to which she likens the University Campus, in her realisation of the limitations of the life she has been leading and her determination to embark on a course which can change her life dramatically.	49	<p>Differentiation is likely to stem from the extent to which answers can engage with the humour of Russell's language here, the liveliness of Rita's wit, the contrasts between Rita's restricted and Frank's elaborated codes of language and also consider the extract's wider importance within the play. Stronger answers may be able to address the "entertaining" strand of the question by locating the sources of the humour in Rita's comments on her own school life, the Jane Austen/Tracy Austin analogy, also see the significance of Rita's realisation that Frank's use of her slang expression "off me cake" would be inappropriate – "comin' from you it'd sound dead affected, wouldn't it?" – and consider the extract as a dramatic turning-point in the play, the first step in Rita's journey to becoming an educated woman.</p> <p>The strongest may declare themselves in their close attention to the wider significance of the extract within the play, Rita's sense of dislocation, her apparent emptiness and lack of fulfilment at this point, her determination to change things, shown in the final "Let's start" imperative, the symbolic significance of the discarded pencil shavings and the connection between the new dress Rita promises herself as a reward for passing her first examination and the one Frank gives her at the end of the play.</p>

Question	Indicative Content	Marks	Guidance
(b) 	Rita returns from the Open University Summer School at the beginning of Act Two and most answers will be able to pick upon the effect it has had in the visual evidence of the new second-hand clothes and the way she bursts into the room. Her obvious enthusiasm for the experience will be apparent in her comments on the friendship group, the late nights talking and drinking, the theatre visits, the stimulating lectures and her clearly growing confidence in being prepared to ask questions in front of two thousand people.	49	<p>The extent to which candidates can engage with Russell's language, together with the changes that are apparent in Rita's behaviour and their wider significance within the play are likely to be key discriminators here.</p> <p>Stronger answers should be able to explore the "How" of the question to consider not only the evidence of Rita's growing confidence in her new familiarity with Chekhov and Blake or in her willingness to have the tutorial on the grass with "the proper students", but also the fact that Rita may have been affected for the worse by the experience in signs of reining in her vibrant sense of humour by biting back the Ferlinghetti joke, or evidence of pretentious behaviour in the first signs of Trish's influence.</p> <p>Close attention to the signs that Rita is growing away from Frank's influence and Frank's evident disquiet with this, or to the structural break here, with Rita ending Act One determined to change and the changes beginning to become apparent as Act Two begins, despite her uncomprehending reactions to Frank's French phrases, may typify the strongest answers.</p>

Question		Indicative Content	Marks	Guidance
6	(a) 	This is not an action-packed exchange, but most answers should find ample material in the avuncular and sensitively self-deprecating way in which Osborne makes the new boy, Raleigh, feel at ease here by introducing common ground such as rugby and school into the conversation to render Raleigh's first experience of the front line more understandable for him and in Raleigh's youthful naivete, keenness and awestruck admiration for Osborne's having played for England.	49	There could be a wide range of successful approaches, but strong answers are likely to consider the "ways" of the question and explore how Sherriff introduces some of the wider themes of the play here, like Trotter's chart and the passing of time, the contrast between the trenches and the natural world, the silence of the trenches, the proximity of the German front line and Osborne's rugby analogy in terms of Raleigh's innocent view of war as some kind of game. The strongest answers may declare themselves in their close attention to the significant detail of the dialogue, showing a broader understanding of the moving nature of the conversation about rugby, school and Trotter's normality and ordinariness being reminders of a now irrevocably lost past life and seeing Osborne's subtle probing for Raleigh's early impressions at the beginning of the extract in terms of its dramatic contexts – the fact that Raleigh has begun to see the changes in Stanhope and has had his first experience of the front line from having been on duty with Trotter. Such insights should merit high reward.
	(b) 	Hibbert's cowardice in contrast with the heroism of the other characters and the way this brings him into conflict with Stanhope, offers ample scope and material to work with here. Most answers are likely to select the dramatic confrontation with Stanhope, in which Hibbert tries to get sent home and Stanhope threatens to shoot him for desertion, or the "celebration" dinner after the raid, but there are a number of briefer and less obviously dramatic scenes which may be cited and we must be open to a range of possible approaches.	49	Differentiation may be achieved by the extent to which answers can move beyond a conventional character study and consider the effects of Sherriff's portrayal of Hibbert on the other characters and the audience. Stronger answers may be able to focus explicitly on the "How" of the question and explore the ways in which the conflict between Stanhope's flawed heroism, Raleigh's naive enthusiasm, Osborne's quiet stoicism and Hibbert's abject fear is so central to the theme of comradeship and togetherness that pervades the play. The strongest may become apparent in their close attention to the wider contexts of Sherriff's methods here and find, like Osborne (and even, arguably, Stanhope) some sympathy for Hibbert, a frightened little man placed in an extraordinary and terrifying situation.

APPENDIX 1

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.

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 	<ul style="list-style-type: none"> • very limited awareness of language, structure and/or form. 	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded.
	0	<ul style="list-style-type: none"> • response not worthy of credit. 	<ul style="list-style-type: none"> • response not worthy of credit. 	

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