

## **GCSE**

### **English Literature**

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

General Certificate of Secondary Education

### **Mark Scheme for June 2015**

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

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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
	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
	Expandable vertical wavy line
	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:

<b>AO1</b>	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2</b>	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO3</b>	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
<b>AO4</b>	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**

<b><i>High performance 7–9 marks</i></b>
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.
<b><i>Intermediate performance 4–6 marks</i></b>
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.
<b><i>Threshold performance 1–3 marks</i></b>
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) 	<p>Bennett: <i>The History Boys</i></p> <p>It is hoped that the majority of answers will show an awareness of the main characteristics of the three characters (the Headmaster and Mrs Lintott on their first appearance, and Hector) being dramatically revealed here, and something of how it is entertaining for the audience. There is the Headmaster's insistence and sole focus upon Oxbridge success at the expense of all else it seems; Mrs Lintott's quiet questioning of his stance in his presence; and the more open cynicism between her and Hector displayed once the Headmaster leaves.</p> <p>This is a two strand question, and although equal treatment between the strands shouldn't be expected, something should be said in relation to both.</p>	49	<p>Differentiation is likely to arise from the extent to which answers can engage with the humour of the extract and locate its sources; and can identify and discuss the theme of getting into Oxbridge over other things. In particular, there is the Headmaster's blatant attempt to win over Mrs Lintott by the familiar use of her first name, and the excessive praise of her abilities as a teacher; set alongside this, Mrs Lintott's subtly obstructive comments and pithy answers to his promptings.</p> <p>Stronger answers may well show an awareness of the way Bennett makes use of comic dialogue between Mrs Lintott and Hector with their shared sense of resigned and cynical reminiscence, and their contempt for the Headmaster's narrow outlook. The strongest answers will perhaps comment on the comic contrast between the Headmaster's search for the Renaissance Man and Mrs Lintott's search for the perfect pizza.</p>
1 (b) 	<p>Bennett: <i>The History Boys</i></p> <p>It is to be hoped that most answers will have as their focus the dramatic impact of the closing pages, rather than a re-telling of the events. In doing so, however, most candidates will most likely convey a sense of the unexpected being visited upon the audience, a sense of the unutterable irony of the conclusion, and a sense of a crafted finish with some clear lessons drawn. Clearly, despite it being a relatively short section, there is a great deal of material available to candidates to link back to the events and words of the play; so it is important not to expect exhaustive coverage, but instead to reward judicious selection and be open to a variety of lines of reasoning and textual detail.</p>	49	<p>The key to differentiation here will be how far answers are able to move beyond a simple narrative account of how the play finishes and really consider both how the ending makes sense of what has gone before (effective) and how it works upon the audience as a piece of drama (dramatic). Most candidates should be able to comment on the ways that the lives of the characters have developed, and the extent to which those individual histories reflect on the wisdom of the various teachers and their philosophies.</p> <p>Stronger answers may well detail some of the multiple ironies that are scattered throughout those final pages – the circumstances that led to it being Irwin that took the ride; the reference to the accident happening possibly because Irwin (characteristically) did the 'wrong' or 'unexpected' thing, "the</p>

Question	Indicative Content	Marks	Guidance
			<p>opposite way to everyone else”; the rather grubby realities of what the lives and livelihoods of the aspirational generation have become; the realisation that it is Posner who carries the torch of Hector’s memory in his lonely anonymous cottage existence.</p> <p>The strongest answers may comment in detail and give focus to how the language works to best effect: the Head Master’s glowing praise so contrary to his actual thoughts and feelings, and interestingly so linked to notions of material wealth and success with its imagery of banks and share-holding; or the simple selfless poetry of Hector’s last speech with its condemnation of everything that the Headmaster and Irwin stood for.</p>

Question		Indicative Content	Marks	Guidance
2	(a) 	<p>Brighthouse: <i>Hobson's Choice</i></p> <p>The dramatic context of the extract is likely to provide a valuable starting point for most successful answers. The last time we saw Hobson, he realised he had been “diddled” over the business of his daughters’ settlements, and had declared that he was “done with fathering.” Claiming that he is a “dying man”, he has taken to his bed, and called for the doctor – who has told him plainly that he is drinking himself to death and the matter is not really a medical one. There will be, as always, a temptation for some candidates to deal with the extract in a narrative re-working; however, it is to be hoped that candidates will be able to treat the doctor as a comic character with some hugely entertaining lines and exchanges; treat the predictably sharp and caustic exchanges between Maggie and her father and put them in context; and treat the scene as part of the play’s development and shaping as Brighthouse continues to question “normal” values and conventions.</p>	49	<p>Most responses will be able to deal in some detail (and with appropriate evidencing) of what is an entertaining and significant scene: the broadly accented forthrightness of the doctor, that borders on rudeness but which is much needed in the light of Hobson’s stubbornness; Hobson’s maudlin reluctance to admit he is in the wrong long enough to accept the prescription that is Maggie; Maggie’s comically well-timed arrival; and the traditional bristling dialogue between equally obstinate father and daughter.</p> <p>Stronger answers might well make reference to the play’s broader themes of status, equality, and education (and how the play is moving inexorably towards a conclusion in which merit and skill are rewarded), and these answers should be rewarded appropriately. These answers will most likely have a clear grasp of the workings of the comic features: the conspiracy of doctor and daughter in their ignoring of the plaintive patient; Hobson’s increasingly weak grasp on power and decision-making (his empty threat about Tubby’s future, for example).</p> <p>The strongest answers will have something explicit to say not only about the dramatic comic effectiveness of the passage, but also about how the on-stage action and dialogue give life to the play’s issues and concerns. These answers might, for example, look in detail at the language of the passage with its humorous but significant juxtaposing of Maggie as both “thralldom” and “medicine”; the doctor’s judgement on women as a “soft-hearted race” in the light of Hobson’s description (and experience) of them throughout the play; and the unshaven, untidy, self-pitying Hobson set in contrast with his initial appearances on stage as the master of all he surveyed (at least in his own mind).</p>

Question	Indicative Content	Marks	Guidance
(b) 	<p>Brighthouse: <i>Hobson's Choice</i></p> <p>This is an open question with a great deal of potentially relevant material to work with, so it is important to be receptive to a variety of judgements and textual references and not to expect exhaustive coverage. It is possible that some candidates may follow Hobson's judgement on his daughters that their husbands will regret marrying them and describe them as memorable and significant in the sense that they are representatives of the world that Maggie (and Willie) are combating. These candidates will focus on incidents and speeches that reveal perceived qualities that might lead Hobson to make the judgement he does – such as an ignorance of money and a keenness to spend on things that don't matter, including clothes and fashion; and their tyrannical treatment of the "master" of the house. In addition, there will be comment on their snobbish and intolerant attitudes. There will also be answers, it is hoped, that give a broader and (on occasions) more generous and understanding account of their contribution to the drama. It is hoped that answers will treat the sisters as individuals wherever possible.</p>	49	<p>Differentiation is likely to emerge from the extent to which answers can move beyond a narrative account of the two characters' contribution to the action; and focus selectively (with evidence) on aspects of their characters that will make them memorable or significant for entirely negative (if comic) reasons or with a more generous and understanding slant. Most answers will be able to refer to incidents where the sisters seem to be ill-suited to any life involving inconvenience, work, or indeed concern for anyone other than themselves. There is Vickey's comical refusal to let anything disturb her reading, for example; or Alice's stern but equally humorous taking in hand of Albert at the wedding when he wanted to add to the speech-making. Their snobbishness is evident on many occasions – when responding to the news that they are to be linked in marriage to Willie; or in their responses to Maggie's plans for a wedding ring; or in Vickey's scathing reference to "mill girls". These candidates will also make reference commonly to the sisters' challenging of their father's social habits and time-keeping; perhaps comment also on the comic impracticality of the sisters (for example, the inability of either of them to complete the accounts book); and the defeat of any plans to benefit from the firm, as a result of their un-daughterly behaviours at the end of the play.</p> <p>Stronger candidates may well adopt a balanced view, where the judgement might be that there is some justice and aptness in the daughters' behaviours if their father has been their role model; they have been left to their own devices, when not being ignored or spoilt. These candidates might also make reference to occasions when the sisters have shown themselves to be far from the empty-headed victims of society and fashion that their father describes them as; and more than able to make sensible judgements about their</p>

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					<p>future life and what it will look like: the common sense (which could be described as self-seeking-ness) on being allied to Maggie's wedding plans for them; or the quiet kisses of acceptance and resignation at the end of Act Three.</p> <p>The strongest answers will make detailed and sensitive comment on the dramatic effectiveness of well-selected scenes that suggest aspects of them that make them memorable or significant. The strongest candidates may well make a claim that the daughters are (in part) perhaps more to be pitied for their role as victims of their time and situation, than figures to be laughed at and despised.</p>

Question		Indicative Content	Marks	Guidance
3	(a) 	<p>Miller: <i>A View from the Bridge</i></p> <p>This is an extremely tense 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 well-grounded in the text and not to expect exhaustive treatment. There will be a temptation for candidates to over-contextualise the passage, cross-referencing backwards and forwards – and although some of this is to be expected and welcomed, it should not be at the expense of the highly charged dramatic impact of the passage. It is hoped that most answers will be fully aware of the dramatic contexts of the extract; it is near the start of Act Two, where Act One had ended with Catherine daring to dance with Rodolpho in Eddie's presence ('flushed with revolt'), and Eddie's second challenge to his position with Marco raising the chair and giving Eddie a 'smile of triumph'.</p> <p>Responses may well focus upon Catherine's wish to break away, set against her love of Eddie and his sacrifices for her; and upon Rodolpho's anger at not only Eddie's treatment of her, but also of her 'insults'. Finally there is the understanding of the shared passion and the movement to the bedroom, with Eddie's unseen but looming presence.</p>	49	<p>Differentiation is likely to spring from the extent to which answers are able to maintain their focus on the dramatic build-up of the moment <u>and</u> on its importance as a pivotal moment in the play. Most answers should be able to comment on Catherine's preparedness to leave her home, as a result of the depth of her love for Rodolpho paired with her fear of what Eddie might be capable of. They should also be able to comment on how Rodolpho's love for Catherine presents itself in pride for his country, and anger at what he sees as Eddie's controlling of her as something less than human.</p> <p>Strong answers are likely to pick up on the stage directions, which provide ample evidence of the tumult of emotions building – Catherine's nervous, hesitant, quiet admission of fear of Eddie; Rodolpho's angry pacing around and physical closeness to Catherine; Catherine's weeping as she admits to the emotional logic of the situation; and the increasing softness and intimacy of the embrace.</p> <p>The strongest answers may well be able to perceive not only the build-up of the extract, but also the way Miller's language shows Catherine's situation and Eddie's behaviour through Rodolpho's image of the bird in the hand; the complex and contrary pull of emotions that is tearing at Catherine; along with the intensity of Rodolpho's feelings, and a strength that we haven't seen before in him.</p> <p>Any explicit attempt to explore the significance of the extract in the light of what happens later in the play should also be well rewarded.</p>
	(b) 	<p>Miller: <i>A View from the Bridge</i></p> <p>This is an open question with a great deal of potentially</p>	49	<p>Most candidates will be able to comment on (and illustrate) Beatrice's loving and caring nature, evidenced from her very</p>

Question	Indicative Content	Marks	Guidance
	<p>relevant material to work with, so it is important to be receptive to a variety of judgements and textual references and not to expect exhaustive coverage. Although the question is in two strands, some candidates may successfully interweave Beatrice's memorable-ness and significance. Both strands, with their implicit focus on the drama, should hopefully deter candidates from a general character summary and allow there to be a great deal of comment about the dramatic dynamics of the scenes involving Beatrice, her central role in terms of the development of the play's themes and issues, and the complex relationships she has with all of the major characters.</p>		<p>first appearance, for example, in both her treating Catherine as her own daughter, and in the exuberant, contagious excitement she shows on hearing of the arrival of Marco and Rodolpho. There may be reference to and description of some of the highly dramatic exchanges she is involved in, such as her appeal to Eddie about her being a wife again; her urging of Catherine to achieve more independence and become a young woman rather than a baby; the felt need to eventually tell Eddie the truth that neither of them wants to hear about his unnatural feelings towards Catherine; her decision to stay with Eddie rather than attend the wedding; and Eddie's death scene with 'my B' at his side once more. These are full of dramatic charge; and candidates have a large choice of incidents and interchanges that will allow them to comment on both Beatrice's memorable-ness and her significance.</p> <p>Stronger answers will be able to see her as the beating heart of the community and its emphasis upon loyalty, trust, hard work and integrity. These stronger answers may well express a concern that she has been too protective of Catherine until the point where she is ready to fly the nest, and equally too protective of Eddie in her willingness to believe that the problems will resolve themselves or go away. Her presence on stage endears the audience towards her, but also generates a sympathy, and a fear that her values are worthwhile but fragile ones when set against the other forces at work.</p> <p>Strongest answers will be able to describe how in many senses Beatrice is the moral touchstone of the play; someone whose eternal good will and hard-work make the play both heart-warming and yet heart-breaking in the sense that for all of her good work and effort the play's conclusion</p>

Question	Indicative Content	Marks	Guidance
			has a dreadful logic of its own that neither Beatrice nor Alifieri has power to influence. Their helplessness is an integral part of the final tragedy.

Question		Indicative Content	Marks	Guidance
4	(a) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>An appreciation of the dramatic context is likely to be the starting point for most successful answers. The extract occurs immediately after the Inspector has turned his attentions to Gerald in Act Two. Birling attempts to 'protect' Sheila from the unpleasant details around her fiancé's involvement in Daisy Renton's death. Most responses should find ample material in Gerald's revelations around how the relationship broke down, and in the different reactions of the characters to that description – in particular the reaction of Sheila (and perhaps Mrs Birling)..</p>	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. Differentiation may come, and answers move up the mark range, in an understanding of Gerald's explanation of what happened, and how he describes it to others; and Sheila's complex, changing and developing response (and perhaps Mrs Birling's less complex response). Most candidates will hopefully be able to say not only something about what he describes but also hopefully something about how he explains himself and the language he chooses. Any comment on the context should be linked to the dramatic impact of the play's structure, and the Inspector's gradual manipulation of events.</p> <p>Stronger answers may also show an awareness of some more attractive aspects to Gerald's character – his honesty (finally), and his willingness to admit that he is upset by the news. There may also be comment in the stronger answers on Mrs Birling's forthright and complacent 'disgust' at the revelation (and also perhaps Gerald's willingness to stand up to her and make a claim for finer feelings). The strongest answers may comment on how Mrs Birling's comments are heavily ironic in the light of the events to come; and also mention that Birling's confidence seems to have been shaken by the news of Gerald's actions - he remains silent after his rebuke by the Inspector and as he hears his plans for his daughter's future and his own company's profits unravelling.</p>
	(b) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>This is an open question with a great deal of potentially relevant material to work with, so it is important to be receptive to a variety of arguments and textual references and not to expect exhaustive coverage. It is hoped that the focus of the question on the relationship between the</p>	49	<p>The key to differentiation here will, of course, be the quality of the argument, the support offered and the extent to which answers avoid separate conventional character studies, and shape an informed personal evaluation of the Birlings' marriage. Most candidates it will be hoped will comment on (and support) how Arthur and Sybil are connected by</p>

Question	Indicative Content	Marks	Guidance
	<p>characters will discourage conventional character studies of the two characters, and enable answers to reason a supported personal response to interactions between Arthur Birling and his wife, and the impact on the audience. It is also to be hoped that candidates will go on from acknowledging their likenesses and what makes them a functioning couple, and pick out occasions and areas where cracks show in the relationship and comment on them.</p>		<p>unpleasant characteristics: arrogance; materialism; self-centredness; and a willingness to judge others. Stronger answers are likely to show a clear awareness of other factors that make the marriage 'work' – such as Mrs Birling's clear sense of the role of herself and her daughter in the male dominated society of the play. As answers move up the mark range and the Bands, there may be references to occasions where the relationship is not as secure as it may appear - Sybil's reactions to her husband's social gaffes in the opening scene of the play; her later insistence that she was the only one who didn't give in to the Inspector's behaviours. Any explicit and focused attention to the wider significance of the characters' dislikeable traits as representative of a generation firmly rooted in the past, or in terms of the play's over-riding theme of Collective Responsibility, should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
5	(a) 	<p>Russell: <i>Educating Rita</i></p> <p>The extract is from the start of the play's last scene, and candidates should be able to contextualise it appropriately, while at the same time find ample material in Rita and Frank's secure knowledge of each other, in Rita's ability to look back on her journey in education and reflect on her performance in the examination, and in Frank's more guarded and defensive comments about his own journey since meeting Rita. Candidates may also comment on Rita's judgement that Frank has been a good teacher and detail the part he has played in bringing her to where she has reached. Beyond the given extract, there may also be comment on how the play is to conclude.</p>	49	<p>The focus of the question is on how the relationship is conveyed dramatically. Most answers will attempt some contextualising: the last occasion that Frank and Rita met was a difficult one, with Rita asserting her independence, despite Frank's desperate and forlorn attempts to mock her accomplishments. Since then he has made a drunken phone-call to let Rita know that he has entered her for the examination, although the real reason would be to do with his wish to speak to her and see her. He knows he is losing her, and in this scene his expectation perhaps is that she has come to flaunt that independence, and re-open the wounds of his hurt feelings particularly at a time when he has upset the authorities one too many times. Most answers will have something to say about how Rita is now in full control of her own life, and is able to make choices independently.</p> <p>Stronger answers are likely to be able to respond to Rita's fond attempts to bring Frank out of his self-despairing mood – with her '<i>Tch. Come on, Frank....</i>' at his self-denigratory linking himself with the stereo-typical Australian obsession with alcohol, with her generous admission that he was right about her idolisation of people like Trish, and with her need to tell him that he has been a good teacher. All of the above with her usual voice and enthusiasm, rather than with the artificial self-conscious parody of a recent previous encounter between them.</p> <p>The strongest answers may well look just beyond the scene specified, and (without losing focus on the extract itself) mention how the play shifts in tone yet again, and ends with a mutual acknowledgement of what each has gained and given in the course of the relationship – symbolised by the dress and the hair-cut. Any explicit comment on how Frank is now having choices (ironically) made for him, and on how his</p>

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					stilted contributions to the dialogue capture something of his realisation, regret, and resignation should be highly rewarded.
	(b)		<p>Russell: <i>Educating Rita</i></p> <p>This is a very open question and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is hoped that most answers should be able to identify Rita's background and family as a factor that holds back her development and candidates may select Rita's comments about her school, her contemporaries and their attitudes towards learning, her husband Denny and his pronouncements on what her life should consist of, her social and cultural setting, and her immediate family members as representative of the pressures upon her, at the same time as being representative of the factors that have made her want to change her life story. The quality of the argument and the support offered rather than the line adopted will determine how the response moves up through the bands.</p>	49	<p>The extent to which candidates can engage with Russell's language and the way that the formative nature of Rita's background and schooling (part restrictive, part inspirational) is presented, is likely to be a key discriminator. Most candidates will be able to select episodes and speeches from the play that give dramatic voice to the twin frustrations and aspirations of Rita's childhood and family. They may not pick up explicitly on the twin aspects of the motivation, but they will most likely comment on Rita's depressing description of her schooling (with humour used to sanction the seriousness of her comments), or equally the wish to avoid noticing beauty in case it became a focus for learning (although this is as much, if not more, a condemnation of the teacher as it is of the students). Equally, there will be an assessment made of the grinding expectations of Denny and the creation of conflicting imperatives for her as a result of his pressuring and demands.</p> <p>Stronger answers may be able to perceive the humour of Rita's comments about her school, for example, but also show more explicit awareness of the pathos of her situation as a "half-caste" - shown elsewhere in the play (candidates may suggest) in her inability to go in to Frank's dinner party, or in her adoration of those she perceives as being where she wants to be. These stronger answers will most likely discuss the dramatic impact of a number of key scenes and how they illustrate the feelings of Rita caught between a culture she doesn't understand, and one she feels she</p>

Question	Indicative Content	Marks	Guidance
			<p>understands too well: the significance of the glorious bird in terms of Rita's potential; her awareness of the lack of meaning in the culture of pubs and beer; her own version of cultural emptiness in the obsession with dresses as a solution to all; her mother's tears as part of an understanding of what "better" songs might be sung.</p> <p>Any explicit attempt to set these pressures within the wider context of the cultural clash that lies at the heart of the play (with Rita's clear refusal to accept Frank's attempt to glorify the working class culture she so resents as a stifling and suffocating experience) should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
6	(a) 	<p>Sherriff: <i>Journey's End</i></p> <p>This is a particularly tense and dramatic moment in the play and it is hoped that most answers will be able to respond to Stanhope's reaction to the arrival of Raleigh and how that tension is shown through the other characters' words and actions also. Some candidates may contextualise the scene with reference to later revelations about Stanhope's relationship with Raleigh's sister; and Stanhope's fears about what the new man may report back. It is hoped that candidates may be able to respond to the underlying tensions and simmering unease of this scene, as opposed to later scenes where Stanhope's feelings are more explicit and plainly stated. It is (despite the lack of much 'action'), a packed moment in the play, with a great many dramatic and language features from which to select, and therefore we should be receptive to a variety of possible ideas and references and not expect exhaustive coverage.</p>	49	<p>Most answers should be able to contextualise this passage and go on to say something about how the tension is created by Sherriff not only by what we know of what precedes this scene, but also the portrayal of deep feelings in an extremely suspense-filled environment. Strong answers may well advertise themselves in their scrutiny of the complex, often understated but dramatic build-up of the extract; and differentiation will be possible through the range of feelings and tensions covered. There is Stanhope's initial ignorance, and the audience's awareness of the unexpected newcomer – with the irony made more pointed by references to some of the mundane realities of life in the trenches (food and alcohol); Raleigh's awkwardly eager introduction and the hand-shake not accepted; Stanhope's brooding, ominous realisation of who the new officer is who is breaking into his self-contained world apart from the life he left behind; Osborne's clear sense of the need to ease the tension through distraction; Trotter's less aware affability and discussion about food with the new-comer, and the painfully slapstick humour of his comic attempts to sit and eat; and Stanhope's grim warning to Mason about his future if he falls down on the job again. Careful and methodical attempts to consider the onstage action by scrutinising Sherriff's stage directions may be a feature of better responses. Any explicit and focused attempt to set the extract within the play's wider themes of hero-worship; the coping mechanisms that the men look to, to avoid acceptance of what awaits them all (the obsession with food); and the toll that war takes on men (with reference to Stanhope's inward-looking, self-destructive passion) should merit high reward.</p>
	(b) 	<p>Sherriff: <i>Journey's End</i></p> <p>The focus of this question is on Osborne and his qualities, with it being phrased to dissuade candidates from any</p>	49	<p>Most answers should be aware that Osborne has many qualities that would seem to suit the role of commanding officer: organisation; patriotism; loyalty; hard work;</p>

Question	Indicative Content	Marks	Guidance
	<p>extended coverage of Stanhope's leadership qualities – although candidates may will describe and evaluate Osborne's capacity through thoughtful comparisons with his commanding officer. There is, of course, no expectation that there is a 'correct' answer to the query; and it is to be hoped that candidates will consider whether or not Osborne's undoubted qualities are those that would suit the leadership role of company commander, and give evidence to support that judgement. Again it is to be hoped that in reaching an informed judgement, candidates will consider both the qualities that would suit that role and those that may not. There is a large amount of suitable material that might be drawn upon, and candidates' choice of evidence should be respected; an exhaustive coverage of all possible relevant material is not to be expected.</p>		<p>knowledge of conditions and the realities of front-line existence; patience and tolerance; tact and sensitivity; an understanding, humane, sympathetic, and avuncular manner. Most answers will also be able to refer to incidents and language to illustrate those qualities and their value and relevance to the role. Stronger answers will not conclude that Sherriff's portrayal allows either a simple yes or a simple no to the question of Osborne's suitability. Those answers may well have something to say on the context in which Hardy makes that judgement (fearing Stanhope's wrath, and perhaps feeling that Osborne as commander might give him an easier life at times such as this). Those stronger answers will also perhaps question whether or not some of those qualities would be as useful and suitable for the role as might initially be imagined – and it is this context that reference to Stanhope's obsessive concern for detail, his unrelenting and unforgiving expectation of others, and his almost inhuman and driven personality might be usefully evidenced in questioning whether or not Osborne might be too sensitive, too understanding, too humane, and too avuncular for the role. The strongest answers will involve explicit focus on Osborne's language, Sherriff's use of stagecraft, and detailed comment on the dramatic impact of Osborne's personality and character upon the men in his care, whether that be Raleigh, Mason, Hibbert, Trotter, or Stanhope himself.</p>

## APPENDIX 1

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

Band	Marks	AO1	AO2	QWC
<b>Below 4</b>	<b>13–7</b>	<ul style="list-style-type: none"> <li>• some straightforward comments on the text</li> <li>• use of a little support from the text.</li> </ul>	<ul style="list-style-type: none"> <li>• a little response to features of language, structure and/or form.</li> </ul>	<ul style="list-style-type: none"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered.</li> </ul>
	<b>6–1</b>	<ul style="list-style-type: none"> <li>• a few comments showing a little awareness of the text</li> <li>• very limited comment about the text.</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of language, structure and/or form.</li> </ul>	<ul style="list-style-type: none"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously impeded.</li> </ul>
	<b>0</b>	<ul style="list-style-type: none"> <li>• response not worthy of credit.</li> </ul>	<ul style="list-style-type: none"> <li>• response not worthy of credit.</li> </ul>	

Assessment Objectives Grid (includes QWC )

Question	AO1	AO2	AO3	AO4	Total
1(a) 	12.5%	12.5%			25%
1(b) 	12.5%	12.5%			25%
2(a) 	12.5%	12.5%			25%
2(b) 	12.5%	12.5%			25%
3(a) 	12.5%	12.5%			25%
3(b) 	12.5%	12.5%			25%
4(a) 	12.5%	12.5%			25%
4(b) 	12.5%	12.5%			25%
5(a) 	12.5%	12.5%			25%
5(b) 	12.5%	12.5%			25%
6(a) 	12.5%	12.5%			25%
6(b) 	12.5%	12.5%			25%
<b>Totals</b>	<b>12.5%</b>	<b>12.5%</b>			<b>25%</b>

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