

English Literature

General Certificate of Secondary Education

Unit **A662/01**: Modern Drama (Foundation Tier)

Mark Scheme for January 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. 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 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 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		Indicative Content	Marks	Guidance
1	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>This is an amusing and perhaps somewhat subtle exchange, but most answers should be able to pick up on the first two bullet points and comment on the light-hearted, but slightly barbed teasing of the boys and on Irwin's quite robust riposte on the quality of their essays and his advice on how to construct a successful and original answer.</p>	27	<p>Differentiation is likely to emerge from the extent to which answers can engage with the situation here – the new teacher being “tried out” – and take the hint in the third bullet point to explore what is revealed about Irwin's approach and perhaps even Hector's. Strong answers may be able to focus on the dramatic pace of the extract, the boys' quickfire dialogue, Rudge's astute interjection about finding an “angle” and the details of Irwin's methods and advice here. Any explicit attention to Bennett's language here, to Irwin's somewhat cynical views on history and Scripps's brief, but telling narratorial comment should be highly rewarded.</p>
	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>Scripps has a significant role in the play as what may be seen as an “engaged narrator”, so there is a great deal of potentially relevant material at candidates' disposal and it is important to be receptive to a variety of approaches.</p>	27	<p>Differentiation is likely to arise from the extent to which answers can move beyond conventional character study to a selective evaluation of Scripps's dramatic function and to the shaping of an argued and supported personal response. Successful answers may focus upon Scripps's honesty and religious beliefs, his friendship with Dakin and the humour that stems from this, for example, in their conversations about Hector's fumbblings or Dakin's conquest of Fiona, the Headmaster's secretary. Strong answers should be able to comment on his compassion for Posner and for Hector and explore his dramatic function as an “engaged narrator”, who comments on events and viewpoints, perhaps linking this with his eventual career as a journalist. Any focused and explicit attention to Scripps's views on Irwin and Hector and their respective methods and approaches should be highly rewarded. As always, it is the quality of the argument offered and of the textual support that will determine how a response moves up through the bands.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>An awareness of context is likely to be the starting point for successful answers. Hobson has been told in no uncertain terms by Doctor Macfarlane that his chronic alcoholism is killing him and that the only answer to his problems is for Maggie to come and live with him to keep "a tight rein on him all the time." Maggie has bluntly put her position that she is now a married woman and that Hobson has three daughters, any one of whom could look after him.</p>	27	<p>Strong answers are likely to address the first two bullet points to deal directly with the effect on an audience of Alice's and Vickey's feckless and selfish responses to Maggie's news about Hobson's illness and may comment on Maggie's insistence on respect from Hobson for her husband and on Hobson's grudging acquiescence. Any explicit attention to the dramatic contrasts between Maggie's blunt honesty and the snobbish and selfish behaviour of her sisters, in terms of the play's wider themes of social class and equality, or to the third bullet point, in the way Hobson's reactions to each of his daughters helps to create humour for an audience, should be highly rewarded.</p>
	(b)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This is an open question with a good deal of relevant material to work with, so it is important to be receptive to a variety of arguments and textual references, though "yes" might be a predictable and wholly justifiable answer. Some, on the other hand, may argue that the plot devised by Maggie to force Hobson to finance the marriage of his two younger daughters and their subsequent behaviour towards him when he needs their support is also a contributory factor.</p>	27	<p>The key to differentiation will, regardless of the line adopted, be the quality of the argument and the support offered. Most successful answers are likely to cite Hobson's growing alcoholism and rudeness to Doctor MacFarlane when he warns him of its consequences, Hobson's autocratic and intransigent attitude towards his daughters and his treatment of Willie Mossop as aspects of his behaviour that help to bring about his fall. Strong responses may well consider his lack of vision and failure to realise Willie's and, indeed, Maggie's qualities until it is almost too late, perhaps also his failure to recognise the change in Willie when it is staring him in the face in the final act of the play. Answers which pay any explicit attention to Hobson's downfall in its wider contexts – his inability to move with the times and see the growing social and gender equality that are at the core of the play – should merit high reward.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>This is a packed and highly-charged exchange and it is important to be receptive to a wide range of possible responses as long as they are grounded in the text. Most successful answers should perceive the dramatic contexts of the extract, immediately preceding the final, tragic confrontation between Eddie and Marco, and it is hoped the first bullet point will nudge them in the direction of Rodolpho's attempt firstly to warn Eddie and then to effect a reconciliation with him, in the hope that this may placate Marco.</p>	27	Eddie's stubborn intransigence, his refusal to accept Rodolpho's apology, Beatrice's mounting terror and desperation and a clear focus on how these contribute to the suspense-building are likely to be a feature of stronger answers. The third bullet point may well provide the key discriminator and any answer that can focus explicitly on the dramatic impact of Beatrice's final revelation and Eddie's and Catherine's horrified reactions to it, or on the powerful visual impact of Marco's appearance as a precursor of the inevitable tragedy that ensues should merit high reward.
	(b)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>The question is very open indeed and most answers should be able to find ample material to shape a response. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a "moment" will, of course, vary. Answers may well refer to Eddie's protective and increasingly obsessive behaviour towards Catherine, his sometimes confrontational or defensive behaviour towards Beatrice, the boxing scene with Rodolpho, the scene when Eddie discovers Catherine and Rodolpho together and the confrontation that stems from this, either of Eddie's two major interviews with Alfieri when Eddie seeks the lawyer's advice or, of course, the final confrontation with Marco, for example.</p>	27	The band and mark will depend on the answer's knowledge of and engagement with the text and with its ability to respond to the disturbing nature of Eddie's behaviour in the chosen moment(s). Answers should be rewarded for going beyond narrative and exploring how Eddie's behaviour produces such a reaction in terms of dramatic effectiveness.

Question		Indicative Content	Marks	Guidance
4	(a)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>It is to be hoped that most answers will be able to place the extract within the context of the phone call that Gerald has just made, which seems to expose the Inspector as a hoax, and address the bullet points to consider the impact of this revelation on the characters.</p>	27	<p>Stronger answers may show an understanding of the situation here, addressing the first two bullet points in terms of the way that Mr. and Mrs. Birling and, to some extent, Gerald Croft swiftly revert to their self-satisfied complacency of the play's opening scene, seeming to have learned nothing from the Inspector's visit, as opposed to the reactions of Sheila and Eric, and deal directly with the effects of this conflict upon an audience. Answers which focus on the dramatic structure of the extract, perhaps in the complacent language of Mr. Birling, his mockery of the Inspector's tone and, indeed, of his own children's genuine remorse, in terms of its build up to the final, dramatic phone call should also be well rewarded. Any explicit attention to the wider dramatic implications of the final phone call, in as much as it relates to the play's overarching concerns, should be highly rewarded.</p>
	(b)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>Answers will, no doubt, 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 and in the Inspector's questioning of each of them and their different reactions to the unpalatable truths they find out about one another.</p>	27	<p>Differentiation is likely to arise from the extent to which answers can move beyond conventional character study and engage with the contrasting reactions of Sheila and Gerald to their parts in the tragedy of Eva/Daisy and the effect this has upon their relationship and upon an audience. Strong answers are likely to contrast Sheila's open willingness to accept some culpability for her attitude towards Eva/Daisy with Gerald's initial, rather cowardly attempt to persuade Sheila to help cover up his involvement and his later willingness to revert when it appears that the Inspector may not be genuine, though the Inspector's comments that Gerald did at least show some affection for Eva/Daisy may also be noted. Any explicit attempt to explore the dramatic function of the relationship in terms of the play's wider concerns of social responsibility or the contrasting attitudes of the different generations, or to consider whether it is, in fact, over or whether there is still hope for Sheila and Gerald as a couple, should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Willy Russell: <i>Educating Rita</i></p> <p>It is hoped that the first bullet point should nudge answers towards an awareness of the contexts of the extract, immediately following Rita's return from Summer School and providing further evidence of her growing self-confidence and diminishing dependence on Frank, perhaps shown by her lateness. The affected voice she assumes and Frank's reactions to it are likely to be seen as entertaining by many and it is hoped that most answers will be able to respond to some of the details of the relationship that are revealed.</p>	27	<p>Differentiation is likely to emerge most clearly in the handling of the second and third bullet points. Strong answers may well display a clear understanding of Frank's concern at the changes in Rita manifested in the influence of Trish, her growing familiarity with the "proper" students and more than a hint of intellectual pride appearing in her attitude. Any explicit attention to Russell's language, perhaps in the note of irritation creeping into Frank's tone or in Rita's increasingly confident, sophisticated and varied diction, shown in her "sparkling wine/champagne" analogy, will merit high reward.</p>
	(b)	<p>Willy Russell: <i>Educating Rita</i></p> <p>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 range of possible arguments as long as they are grounded in the text and appropriately supported. It is anticipated that most answers are likely to be in broad agreement with Rita's assessment, but some may perceive Frank's drinking, his attitude to his students (and, indeed, to Rita herself initially), to the university authorities and his somewhat un-teacher-like fondness for Rita as negative factors. Others may focus on his ability to respond to and channel Rita's raw enthusiasm, his sympathy for her situation in terms of her difficulties in moving away from her familiar working-class background into a different social and intellectual space and his reluctance to compromise what he sees to be of value in her freshness and originality of mind.</p>	27	<p>Strong answers may well be able to focus upon the final meeting between Frank and Rita, consider Rita's comments about how Frank has always given and she has always taken and explore the notion that Frank's teaching has given Rita choices that she did not previously have. As always, the key to differentiation will be the quality of the argument and the support, rather than the line adopted. Any explicit and organised attempt to balance an answer should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>It is to be hoped that many answers will note the expository nature of the extract and will be able to respond to the first bullet point: Hardy's comments give a strong impression of Stanhope's weakness for whisky and of some of the other officers' attitudes towards his drinking.</p>	27	<p>Strong answers are likely to explore the contrast between Hardy's view of Stanhope and Osborne's defensiveness of him, Osborne's clear admiration for Stanhope's strength of character under extreme pressure and the effect these opposing viewpoints might have on an audience. Stronger answers may also highlight Osborne's tone here and how his language reveals his attitude to the way Stanhope is perceived by others; the "bear-baiting", "cock-fighting" and "freak-show" analogies. The third bullet point may prove to be a key discriminator and close attention to the detail of the extract and its dramatic function in introducing Stanhope and his relationship with Osborne to the audience in terms of the play's wider concerns, such as the stresses of command and the comradeship of the soldiers placed in such extreme situations, should merit high reward.</p>
	(b)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>This is a very open question with a great deal of scope for a personal response and much relevant material to work with, so it is important to be receptive to a range of possible lines of reasoning and references and not to expect exhaustive coverage. Many answers are likely to see Stanhope's positive qualities; his hard-working attitude, his fierce loyalty to his men, his relationship with Osborne and Osborne's obvious admiration and concern for him, his willingness to volunteer himself for hazardous tasks such as the raid in which Osborne dies and the way he handles Hibbert (though, conversely, some may take a less positive view of the threat to shoot a fellow officer), such responses should be well rewarded. Other answers might choose to emphasise Stanhope's drinking, his treatment of Raleigh in the letter censorship incident and in the aftermath of the raid and may agree with Hardy's expressed view that Osborne would be the better leader.</p>	27	<p>As always, the key to differentiation will be the quality of the argument and support offered rather than the line adopted. Any explicit attention to the spirit of comradeship that Stanhope attempts to forge among his men, the wider contexts of the strains that command and war itself places on one so young, or a genuine, supported attempt to balance an answer should be highly rewarded.</p>

Foundation Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
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 the 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
5	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	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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