

English Literature

General Certificate of Secondary Education

Unit **A662/02**: Modern Drama

Mark Scheme for June 2011

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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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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:

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

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

B TOTAL MARKS

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

A662H: Modern Drama

Higher Tier Band Descriptors

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

QUESTION 1a (40 marks)	ALAN BENNETT: <i>The History Boys</i>
	Act Two: " <i>Hector is in sombre and distracted mood.</i> " to " <i>The boys are still a bit abashed.</i> " How does Bennett make this such a moving moment in the play?
<p>NOTES ON THE TASK:</p> <p>This is a highly-charged moment in the play, chronologically (though not dramatically) following Hector's interview with the Headmaster and the extremely poignant "Drummer Hodge" scene with Posner at the end of Act One. Most answers should be able to establish the contexts of the passage and the reasons for Hector's "sombre and distracted" mood here in terms of the fact that the Headmaster has told him that he must share his Oxbridge classes with Irwin and must retire early because his fumbling of his pupils on the motorbike has been observed. Strong answers are likely to focus explicitly on the "How" of the question and examine the playwright at work in Bennett's use of contrast between the boys' initially ebullient behaviour and Hector's distress, the liveliness of Bennett's dialogue and Hector's growing frustration and eventual despairing outburst. Close and selective attention to the dramatic impact of Scripps's narratorial role here, Bennett's stage directions, Posner's compassion for Hector as opposed to Scripps's and Dakin's awkwardness and discomfort and Hector's final apposite, yet moving quotations, is likely to typify the strongest.</p>	

QUESTION 1b (40 marks)	ALAN BENNETT: <i>The History Boys</i>
	How does Bennett make Rudge such a memorable and significant character in the play? Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK:</p> <p>It is hoped that the wording of the question will lead answers away from the conventional character study and encourage exploration of Rudge's role as a contrasting figure to his more academic peers. Most successful answers should be able to identify Rudge's self-perceived intellectual inferiority to the other boys and comment on his minimal participation in Hector's lessons, his slavish note-taking in Irwin's, his discomfort in the interview situation, his sense of being patronised by his teachers and contrast this with his pride in his physical and sporting prowess and what appears to be an underlying determination to succeed and down-to-earth realism. Strong answers are likely to examine the "How" of the question and focus selectively and in detail on the differences in Rudge's attitudes to those of his contemporaries, perhaps exploring the dialogue of the interview scene and Rudge's comments about Sartre, his apparent enthusiasm to follow Irwin's advice and find an "angle" and his comments on history and popular culture. The strongest may declare themselves in their close attention to both strands of the question and see Rudge's contribution to the humour of the play and the irony of the fact that he is, arguably, revealed as one of the most materially successful and content of the boys in the final scene.</p>	

QUESTION 2a (40 marks)	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p data-bbox="485 259 1409 331">Act One: "WILLIE MOSSOP comes up trap." to "HOBSON: ...she lives at Hope Hall."</p> <p data-bbox="485 360 1409 432">Explore the ways in which Brighouse makes this such an entertaining and significant moment in the play.</p>
<p data-bbox="177 465 501 495">NOTES ON THE TASK:</p> <p data-bbox="177 499 1409 931">This extract is the first time Willie Mossop appears in the play and most answers can be expected to pick up on its expository function and comment on an audience's first impressions of a rather cowed and limited individual, whilst noting his undoubted skill as a workman, as evidenced by the redoubtable Mrs Hepworth's praise of his work. Stronger answers may be able to focus on the "ways" of the question to explore how Brighouse is able to create humour through the contrast between Hobson's pomposity and autocratic treatment of his daughters and his toadying deference to Mrs Hepworth, through the brusqueness of Mrs Hepworth's language to Hobson and through Hobson's volte-face as soon as Mrs Hepworth leaves the shop. The strongest may display explicit attention to both strands of the question and not only explore the dramatic detail of the extract, but also develop an understanding of its significance in terms of the introduction of Willie's potential, despite appearances, the play's wider concerns of social class and equality and of these early signs of Hobson's bluster and lack of vision as precursors of his eventual downfall.</p>	

QUESTION 2b (40 marks)	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p data-bbox="485 1066 1409 1137">How does Brighouse's portrayal of Maggie make her such an admirable character in the play?</p> <p data-bbox="485 1167 1409 1196">Remember to support your ideas with details from the play.</p>
<p data-bbox="177 1236 501 1265">NOTES ON THE TASK:</p> <p data-bbox="177 1270 1409 1805">Maggie's conflict with Hobson and her relationship with Willie Mossop are so central to the play that this is a very open question with a huge amount of relevant material at candidates' disposal, so it is important to be receptive to a variety of ideas, textual references and possible lines of reasoning and not to expect exhaustive treatment. The extent to which answers can move beyond conventional character study and look at Brighouse's methods in presenting Maggie not merely as a strong woman, able to stand up to her father, whose determined, hard-working attitude brings success to herself and her husband, but also in terms of her dramatic function within the play's wider contexts, is likely to be the key discriminator here. Strong answers may well focus on her business acumen and vision in the way she is able to see Willie's potential, despite everyone else's scepticism and also in her undoubted intelligence and development of the plan which forces Hobson to allow her sisters to marry the men of their choice, her growing affection for and faith in Willie and the way Brighouse presents her as a contrast to the fecklessness and selfishness of her sisters. An understanding of her conflict with Hobson in terms of the play's wider concerns of social mobility, equality and the changing role of women in society is likely to characterise the strongest responses.</p>	

QUESTION 3a (40 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>Act One: “EDDIE : <i>It’s after eight.</i>” to “BEATRICE: <i>...a wife again, Eddie?</i>”</p> <p>Explore the ways in which Miller makes this conversation between Beatrice and Eddie such a fascinating and revealing moment in the play.</p>
<p>NOTES ON THE TASK:</p> <p>“Fascinating” is a broad term, but this is a somewhat tense exchange, which reflects Eddie’s growing unease over the incipient relationship between Catherine and Rodolpho, and there is sufficient material to stimulate a range of successful responses. Most answers are likely to show a clear understanding of Eddie’s protective attitude towards Catherine, perhaps linking with earlier scenes, his consequent mistrust of Rodolpho’s intentions and may well focus on the way Eddie’s language here suggests what he sees as Rodolpho’s suspect sexuality. Strong answers are likely to focus on the dramatic tensions of the extract in the way Beatrice attempts to rationalise and defuse Eddie’s simmering and almost obsessive concern at the turn events are taking between Rodolpho and Catherine, her own mounting discomfort over the intransigence of Eddie’s attitude and her revelation about the state of their marital relationship. The strongest answers are likely to focus explicitly on the “ways” of the question and really scrutinise the playwright at work here, perhaps showing awareness of the wider contexts of the passage in terms of where Eddie’s confused feelings may lead, and see this scene as a harbinger of the tragedy that awaits.</p>	

QUESTION 3b (40 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>How does Miller make the relationship between Catherine and Rodolpho such a memorable and important part of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>There is a great deal of material to work with here and most answers should be able to respond to the way in which Rodolpho’s exuberant and uninhibited behaviour and Catherine’s obvious attraction to him highlight both her emergence from girlhood into womanhood and the problems that Eddie has in dealing with this. Strong answers are likely to focus on the “How” of the question and scrutinise Miller’s methods and the effect of the relationship on an audience in a careful and selective way. Such answers are likely to consider the relationship in terms not only of what it reveals about Catherine and Rodolpho, but also about how it affects Eddie’s relationship with Beatrice and how it fuels Eddie’s growing and obsessive possessiveness. The strongest may declare themselves in their close attention to the question’s second strand and show an understanding of the relationship’s dramatic function as a catalyst, which speeds Eddie’s downfall and precipitates the final, tragic confrontation. As always, the quality of the argument and the support offered are the important factors.</p>	

QUESTION 4a (40 marks)	J.B. PRIESTLEY: <i>An Inspector Calls</i>
	Act Three: “MRS BIRLING (to BIRLING) I’m sorry, Arthur...” to “INSPECTOR: ...your power to grant her.” In what ways does Priestley make this such a dramatic and important moment in the play?
<p>NOTES ON THE TASK:</p> <p>This is a particularly tense and dramatic exchange with feelings running high, Eric’s involvement with Eva/Daisy and her pregnancy having already been exposed by the Inspector’s questioning, along with his theft of money from his father’s office. An awareness of context in terms of Eric’s feelings at this point and his ignorance of his mother’s part in what has happened, is likely to be the starting point for most answers and the conflicts between Eric and his parents here should provide ample material to work with. Strong answers are likely to consider the “ways” of the question and really examine the playwright at work here, exploring the dramatic effects of the language in Eric’s confrontations with his father and mother, perhaps in the contrasts between Eric’s remorse and Mr Birling’s more pressing preoccupation with covering up Eric’s theft of money and in the Inspector’s telling interventions. The strongest are likely to declare themselves in their close attention not only to the dramatic build up of the extract but also in their appreciation of the Inspector’s final speech and its wider contexts of the play’s themes of collective responsibility and the conflict between the generations.</p>	

QUESTION 4b (40 marks)	J.B. PRIESTLEY: <i>An Inspector Calls</i>
	Explore how Priestley’s portrayal of Gerald Croft contributes to the dramatic impact of the play. Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK:</p> <p>It is hoped that the wording of the question will move answers away from the conventional character study and encourage exploration of Gerald’s dramatic function within the play. There is clearly a lot of material that candidates may call upon, so it is important to be receptive to a range of ideas and references and not to expect exhaustive coverage. Differentiation is likely to emerge from the extent to which answers can avoid straightforward character study and engage with the “how” of the question, perhaps exploring Gerald’s changing attitude towards his part in the tragedy and especially his role in the final act of the play. Strong answers are likely to explore what appears to be his genuine remorse at his part in Eva/Daisy’s downfall and death, his acceptance of Sheila’s perspective and stated intention to mend matters and work at repairing their relationship, as opposed to his apparent willingness to revert when it appears that the Inspector may not have been genuine. The strongest may perceive Gerald’s dramatic function in the build up of the final act and also perhaps identify him as falling between the generations, sharing the remorse and guilt shown by Eric and Sheila, yet prepared to grasp at an “escape route”, like the older Birlings, when one seems to appear. Some may perceive him as a sycophantic toady, who behaves reprehensively, others may be more sympathetic – it is the quality of the argument and support offered rather than the line that is adopted that should be rewarded.</p>	

QUESTION 5a (40 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	Act One, Scene Seven: “ <i>FRANK: Why couldn’t you relax.</i> ” to “ <i>RITA: And that’s why I’m staying.</i> ” How does Russell make this such a moving and significant moment in the play?
<p>NOTES ON THE TASK:</p> <p>There is an uncharacteristically poignant and serious conflict of viewpoints here, resulting from Rita’s failure to attend Frank’s dinner party. Frank is exasperated and angry, not having any real conception initially of the sense of intellectual and social inferiority which caused Rita to default. Most answers should be able to tune in to some of the changes of mood, the outbursts of anger from both Frank and Rita and perhaps empathise with Rita’s sense of dislocation as a source of inner conflict. Strong answers are likely to explore Russell’s language here and focus on the “moving” strand of the question, engaging with Rita’s situation and burning desire to “talk seriously with the rest of you” whilst feeling like a cultural “half-caste”, not yet belonging in Frank’s world, but no longer feeling part of her own. A sense of the extract’s dramatic build-up and the way in which Rita gradually dominates the conversation and Frank’s contributions become more and more minimal, together with a clear understanding of the moment as a significant turning point in the play in terms of the decision Rita makes in her final speech of the scene, are likely to be characteristic of the strongest.</p>	

QUESTION 5b (40 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	How does Russell convey the changes in the relationship between Frank and Rita during the play? Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK:</p> <p>The question is extremely open and there is a wealth of material from which candidates may select to form an answer, so it is important to be receptive to a variety of lines of reasoning and textual detail. The focus of the question is on Russell’s writing and successful answers are likely to centre on the initial clash of cultural backgrounds and the humorous misunderstandings that typify the early stages of the relationship, Rita’s growing determination and need to change and Frank’s unease at the fact that this may, in itself, compromise what he so much admires in her. The extent to which answers can engage with the “How” of the question to explore Russell’s language and methods is likely to be the key discriminator. Strong answers may well be able to focus selectively on the way in which Rita’s character and, as a result, the relationship, changes, arguably for the worse, as she becomes more educated and socially mobile – for example, after Summer School, her change of job, her increasing social engagement with the “real” students, her moving in with Trish, her experiment with changing her voice and Frank’s growing fondness for and frustration with her. Close engagement with the changes in Rita’s language and perhaps with the significance of the final meeting between Frank and Rita and their mutual acknowledgement of the debt to one another may well characterise the strongest answers. At any rate, it is the quality of the argument and engagement with the text which is important.</p>	

QUESTION 6a (40 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	Act Two: " OSBORNE: <i>Did Stanhope tell you...</i> " to "TROTTER: <i>...because of a damn may-tree!</i> " How does Sherriff make this conversation between Osborne and Trotter particularly moving and significant?
<p>NOTES ON THE TASK:</p> <p>Most answers should be able to find fruitful areas for comment – Trotter's comments on Stanhope's physical and mental state, Osborne's dramatic function here in providing displacement and changing the subject, Trotter's love of his home and garden and Raleigh's obvious shock at the changes in his boyhood friend, his clear discomfort with and minimal response to Trotter's question about Stanhope. Answers will move up the mark range depending on the degree of personal engagement with the text and effective use of the text in support. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work here. The strongest may well reveal themselves in their consistent and selective attempt to explore the moving nature of the dialogue between Osborne and Trotter in terms of its wider contexts as a reminder of a home life that is, in all probability, irrevocably lost and in the ironies implicit in Trotter's anecdotes about the bird and the may-tree as reminders that even the natural world, or at least the soldiers' perception of it, has been somehow corrupted by war, but endures nonetheless.</p>	

QUESTION 6b (40 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	Explore the ways in which Sherriff makes the relationship between Stanhope and Raleigh such a memorable and significant part of the play. Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK:</p> <p>There is a great deal of potentially relevant material for candidates to access and work with in dealing with such a central and complex relationship, so it is important to be receptive to a variety of ideas, textual references and detail and not to expect exhaustive treatment. Raleigh's arrival in the trench, Stanhope's extremely cool welcome and the implications of Raleigh's presence for him in terms of their shared history, the letter censorship incident, the confrontation after Osborne's death in the raid and the final, poignant death-bed scene are likely to be popular choices of material. Differentiation is likely to spring from the extent to which answers can move beyond conventional character study and examine the effect of the relationship on an audience in a carefully selective and focused way. Strong answers are likely to declare themselves in the attention to the "ways" of the question and their explicit and selective attention to the wider themes highlighted by changes in the relationship. Close attention to Raleigh's growing awareness of the changes in his boyhood friend due to the pressures of command and the horrors of warfare, Stanhope's initial antagonism towards Raleigh and its roots in Raleigh's presence as a reminder of a lost former life and the very moving revelation of his true feelings for Raleigh only on Raleigh's death-bed are likely to characterise the strongest answers.</p>	

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