

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2012

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

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

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

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

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

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are seven marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (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 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		Answer	Marks	Guidance
1	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>This is perhaps quite a subtle exchange, but it is hoped that some of the verbal sparring and low-key humour will provide candidates with sufficient material to frame a response. Most answers are likely to see Dorothy Lintott's motives here and engage with the way she seems to be gently questioning Rudge for information about Irwin and his methods and it is hoped that the second bullet point will nudge many to comment on Rudge's apparent enthusiasm for Irwin's lessons, seen in his reading from his notes, and his gratitude for Mrs. Lintott's laying of "firm foundations".</p>	27	<p>Differentiation is likely to stem from the handling of the second and third bullet points, and strong answers may well explore the humour of the conversation, particularly in Rudge's "free-range" metaphor, his comments on Irwin's enigmatic nature and perhaps the gentle sarcasm of Mrs. Lintott's tone here. Any explicit attention to the wider themes of popular culture and social history, Rudge's view of Mrs. Lintott's having "force-fed" them and the significance of his rather peremptory comment on Hector should be highly rewarded.</p>
	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>Although the Headmaster makes relatively few appearances in the play, they are all significant and most answers should be able to find ample material to develop a personal response. It is hoped that the wording of the question will lead answers away from the traditional character study and encourage exploration of the Headmaster's attitudes towards the different teachers and theirs towards him. Successful responses are likely to comment on the Headmaster's enthusiasm for the "mission" he gives to Irwin and his consistent, or perhaps insistent, encouragement, his general mistrust of Hector's approach, his fury at Hector's fumbling of his pupils and his approval of Dorothy Lintott's solid and reliable teaching.</p>	27	<p>Strong answers are likely to explore some of the ways in which the Headmaster's dealings with the other teachers help to contribute towards the humour of the play, perhaps in his opening conversation with Mrs. Lintott, in the way Hector bamboozles him when he interrupts the French lesson or in the Headmaster's interview with Irwin on his arrival. Attention to the Headmaster's authoritarian and rather bullying attitude, for example towards Irwin after the complaint from Posner's parents, and to Dorothy Lintott's clear distaste for his ideas and attitudes should also be well rewarded. Any explicit attention to the way the Headmaster's language and clipped tone towards his colleagues contributes to the humour, to his function as the catalyst that precipitates the final tragedy or the hypocrisy of his valedictory address at the end of the play should merit high reward.</p>

Question		Answer	Marks	Guidance
2	(a)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This expository extract occurs near the beginning of the play and most candidates should find that this early glimpse of Maggie's direct, no-nonsense and unsentimental approach provides them with sufficient material to frame a personal response. It is hoped that the first bullet point will encourage answers to establish, as a starting point, the context of Albert's visit to Hobson's shop.</p>	27	<p>Differentiation is likely to emerge from the extent to which answers can deal with the way that Maggie browbeats Albert into buying the boots and Alice's response to this. Strong answers may well perceive the humour in the situation and in Albert's astonished reaction to having parted with a pound, the contrasting attitudes towards love and marriage of Maggie and Alice that are revealed here and may explore the slipper/courting comparison that Maggie makes at the end of the extract. Answers that pay any explicit attention to the wider significance of this comparison in terms of plot development, and specifically in terms of the foundations of Maggie's relationship with Willie Mossop, should be highly rewarded.</p>
	(b)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This is an extremely open question and there should be no problem for candidates in finding at least one of the entertaining moments in the play which stems from Willie's behaviour, be it his cowed and timid manner early in the play or his more assertive later persona. It is important to be receptive to a wide range of possible selections and to accept that the definition of what constitutes a "moment" may vary, as indeed may the interpretation of "entertaining". Possible choices may include Willie's first appearance in the play when Mrs. Hepworth visits the shop, his reactions to Maggie's forthright "proposal", the Ada Figgins scene, the wedding night or perhaps the way Willie stands up to Hobson at the end of Act One or, indeed, in the final act. Answers which avoid a narrative approach and explore how the chosen moment(s) are made entertaining in terms of their dramatic effectiveness should be well rewarded.</p>	27	<p>As always, the answer's band and mark will depend on the knowledge of and engagement with the plot and character and the extent to which it explores how Willie's behaviour contributes to the entertainment. Answers which explore Brighouse's language as a source of the entertainment should be highly rewarded.</p>

Question		Answer	Marks	Guidance
3	(a)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>It is important to be receptive to a range of responses, but it is anticipated that most answers will be able to locate the obvious tensions of the extract by following the hint in the first bullet point and commenting on the fact that Eddie is making his first visit to Alfieri to seek his advice with regard to his growing unease about the burgeoning relationship between Catherine and Rodolpho. Alfieri has told Eddie unequivocally that he has no recourse in law, but Eddie seems reluctant to accept the lawyer's pronouncement.</p>	27	<p>Differentiation is likely to emerge most clearly in the handling of the second and third bullet points and the extent to which answers are grounded in the detail of the extract and their ability to explore its dramatic build up. Strong answers are likely to focus on the growing urgency and insistency of Alfieri's plain- speaking advice to Eddie and the lawyer's apparently increasing sense of helplessness, the emotive intensity of Eddie's reaction and language, his furious response to Alfieri's question "She can't marry you, can she?" and his near emotional breakdown when he leaves. Answers that can comment explicitly on the sense of inevitability inherent in Alfieri's final speech and see the wider significance of the extract in terms of laying the foundations for future conflict and plot development should merit high reward.</p>
	(b)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>Although Marco is a man of few words, a strong, silent presence, his priorities are made very clear and his role as the instrument of Eddie's tragic end makes him extremely significant. Most successful answers are likely to focus on his honesty, his stated priority to send his wages home to his wife and children, his gratitude to Eddie and Beatrice for offering him the opportunity to do so, his protectiveness of his brother and, it is hoped, his ultimate part in Eddie's tragic end.</p>	27	<p>Stronger answers may show an understanding of some of the complexities of his character, his sometimes critical view of Rodolpho, his implicit warning to Eddie in the chair lifting scene, his discomfort with Eddie's attitude to Rodolpho and his keenly-felt sense of honour and justice. The strongest answers are likely to suggest a well-supported grasp of appropriate detail and of the strength of Marco's character and values. Any answer that shows an awareness of his dramatic function as a kind of Nemesis figure, exacting retribution for the fatal flaw in Eddie's character should be highly rewarded.</p>

Question		Answer	Marks	Guidance
4	(a)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>The extract follows the Inspector's questioning of Gerald Croft and the revelation of his affair with Eva/Daisy and precedes the dramatic beginning of Act Three and Eric's admission of his part in her misfortunes. Most answers should find fruitful areas for comment in Mrs. Birling's snobbish and high-handed attitude, her blatant acknowledgement of her prejudice and her intractable refusal to accept any responsibility for her part in Eva/Daisy's tragedy.</p>	27	<p>Strong answers are likely to be able to focus upon the dogged insistence of the Inspector's questioning, his refusal to be deflected by Mrs. Birling's intransigence and the effect of this on an audience. Any understanding of Sheila's emotional response to what is revealed and the way it contrasts to Mrs. Birling's coldness should be well rewarded. Answers that look closely at the language of Mrs. Birling and the Inspector and attempt to engage the sources of the drama here should also be well rewarded and any explicit attention to the irony of Mrs. Birling's final instruction to the Inspector and its implications in terms of plot development, bearing in mind what follows, should deserve high reward.</p>
	(b)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>Although this appears to be a relatively short expository section of the play, there is a great deal of relevant material that candidates may access, so we should not expect exhaustive coverage and must be prepared to credit a variety of ideas and textual references. Successful answers are likely to make full use of the details and establish the celebratory context of this opening scene, the self-congratulatory mood that pervades Birling's attitude here and comment on some of his clearly blinkered and pompous views, for example on the social conditions of the time, the impossibility of war (which broke out two years later) and the "unsinkable" Titanic.</p>	27	<p>Strong answers may well focus on Mr. Birling's selfish pursuit of profit, his deferential attitude towards Gerald's family, perceived to be of a higher social standing, his patronising attitude towards his children and perhaps the hints that things may not be quite as they seem, shown in Sheila's comments about Gerald's frequent absence the previous summer and in the clear evidence of Eric's heavy drinking. Any explicit attention to the dramatic importance of this section in terms of its function as a build up to the Inspector's first entrance, or to the ironies inherent in Birling's views on communal responsibility, soon to be systematically demolished by the Inspector, and how these impact upon later plot development, should be highly rewarded.</p>

Question		Answer	Marks	Guidance
5	(a)	<p>Willy Russell: <i>Educating Rita</i></p> <p>It is to be hoped that most answers will be able to engage with the first bullet point and respond to Rita's anecdote about school to comment on her attitude towards education at this point and perhaps on Frank's reaction to it.</p>	27	<p>Strong answers are likely to show some understanding of Rita's attempts to find displacement to avoid discussing E.M. Forster, Frank's innuendos and eventual attempts to get Rita back on track, together with her pun on "only connect", as sources of verbal humour. As always, a secure grounding in the text and selective focus are what is important. The third bullet point may well nudge some answers into engaging with the wider implications of the extract in terms of the striking contrasts between Frank's and Rita's attitudes at this point, or Rita's position at the start of her journey to becoming an educated woman, not yet completely committed to her quest. Any explicit attempt to address these factors or to engage closely with Russell's language to explore how it creates humour, should gain high reward.</p>
	(b)	<p>Willy Russell: <i>Educating Rita</i></p> <p>This is an open question, so it is important to be receptive to a variety of ideas, textual references and possible lines of reasoning. The focus of the question draws attention away from the more obvious gains that Rita makes from the relationship and, hopefully, away from the traditional character study, so that successful answers are likely to adopt a genuinely evaluative approach which focuses selectively on the relationship from Frank's perspective. Most answers should be able to comment on their growing friendship and the way in which Rita's lively sense of humour and unconventional attitudes initially confuse and then delight Frank – though it is entirely possible that others will see things in a more negative light, that Frank has compromised Rita's freshness and originality and some may even feel that a haircut is perhaps all that Frank does gain.</p>	27	<p>Stronger answers are likely to focus on Frank's growing understanding of Rita's world, how her humour and levity help him to reassess a sterile academic life that he has come to dislike and see things from a different viewpoint, how her differences from the other students and her childlike enthusiasm rekindles his dwindling interest in teaching and literature. Any explicit attention to the new beginnings suggested in the final scene of the play should merit high reward. In any event, it is the answer's knowledge of and engagement with the plot and characters that will determine the band and mark.</p>

Question		Answer	Marks	Guidance
6	(a)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>It is hoped that most answers will be able to address the first bullet point and establish the context of the extract, the "celebratory" dinner following the raid in which Osborne was killed, and show an understanding of Stanhope's fragile and volatile mental state as a result of this. Answers should find fruitful areas for comment in Stanhope's quick temper, sudden changes of mood, his response to what Hibbert and Trotter say about Raleigh and his growing irritation with and explosive dismissal of Hibbert.</p>	27	Differentiation is likely to emerge from the extent to which answers can show an awareness of the situation and focus upon the third bullet point to engage with the sources of the drama, perhaps in the quiet menace of Stanhope's reaction to what Hibbert says about Raleigh, his flare of irritation at Trotter's positive and admiring view of Raleigh and in Hibbert's failure to gauge Stanhope's mood. Answers which look closely at Sherriff's writing, the language of the men and how this contributes to the dramatic build up of the extract, should be highly rewarded.
	(b)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>Although Trotter may be a relatively minor character, his humour, cheerfulness, down-to-earth ordinariness and stoical acceptance of the extraordinary situation in which he finds himself should provide ample material for comment. The extent to which answers can move beyond conventional character study to consider Trotter's dramatic function is likely to be a key discriminator. Most answers will be able to comment on his appetite for food, his sense of humour and comic exchanges with Mason, his love of his home and garden and his coping strategies.</p>	27	Strong answers may well consider his loyalty, unassuming bravery and sense of duty and how the normality and ordinariness of Sherriff's portrayal of his home life adds a poignancy to the situation of the soldiers in the front line. Any explicit attention to the way his language and background set him aside from the other officers or to the significance of his statement that he is not "always the same" should merit high reward.

APPENDIX 1
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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