

## **GCSE**

### **English Literature**

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

General Certificate of Secondary Education

### **Mark Scheme for June 2014**

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.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2014

## Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Unclear
	Benefit of doubt/Maybe
	Context
	Caret sign to show omission/Needs further development
	Relevant detail
	Development (Good Development)
	Dramatic effect
	Effective evaluation
	Knowledge and understanding
	Good reference author's use of language
	Misread
	Lengthy narrative
	Repetition
	Tick (Double tick to be used for excellent)

**Subject-specific Marking Instructions****INTRODUCTION**

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

the specification, especially the assessment objectives;

the question paper and its rubrics;

the texts which candidates have studied;

the mark scheme.

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES**

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

<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 most answers will be able to pick up on the light-hearted mood of the boys and their testing out of the new teacher who is little older than themselves. The contrasts between the teaching and attitudes of Hector and those of Irwin should also provide fruitful material for comment, as should the details of the relationship between Hector and the boys that seem to be revealed here.</p>	49	<p>Differentiation may well arise from the extent to which answers are able to engage with the situation here to explore the boys' humour, Irwin's response to it and the contrasts which the boys seem to perceive between Hector's and Irwin's teaching. Strong answers are likely to engage with Bennett's language in the boys' quick-fire and slightly barbed dialogue and explore ways in which this contributes towards the dramatic pace and humour of the extract and how Bennett highlights the differences between Hector's and Irwin's approaches by juxtaposing them here. The strongest may declare themselves not only in an appreciation of the dramatic structure and build-up of the extract, but also in an understanding of the subtleties of the language, such as the undertones of Dakin's comments on Auden and Posner's admission at the end of the extract.</p>
	(b) \$	<p>Bennett: <i>The History Boys</i></p> <p>There is a great deal of relevant material at candidates' disposal, so it is important to be receptive to a variety of possible responses and references, so long as they are grounded in the detail of the play. Candidates may select their material from the early verbal sparring and Dakin's initial reaction to Irwin, his comments on Auden, the lessons on the First World War, the discussion of the Holocaust, the "subjunctive history" passage, Dakin's positioning of Irwin or from a number of his conversations about Irwin with Scripps and Posner.</p>	49	<p>To a large extent, the question invites candidates to choose their own territory, but it is hoped that the focus on the writer will move responses away from a narrative account of what happens between Irwin and Dakin at various points and towards an exploration of the developing relationship between the cocky, self-assured Dakin and the more diffident and guarded Irwin and to a consideration of its dramatic impact within the play. The quality of the argument and the support is much more important than the line adopted but strong answers are likely to explore the "ways" of the question to maintain an evaluative focus on how Bennett presents the relationship, perhaps by showing Dakin's growing respect and admiration for Irwin and his methods and his proportionately dwindling regard for Hector, the dramatic tensions between the two at various stages of the play, their growing mutual attraction and the impact of the unfortunate accident. The strongest may become apparent in their attention to the wider contexts of the relationship, in terms of its significance as a barometer of the shift away from</p>

Question			Indicative Content	Marks	Guidance
					the humanistic approach of Hector towards the more cynical, utilitarian and reductive style of teaching and learning espoused by Irwin that some of the boys embrace. Any attempt to relate Irwin's political spin doctor speech at the beginning of the play to Dakin's profession as a tax lawyer ("...telling highly paid fibs...") in the valedictory final scene would deserve high reward.

Question			Indicative Content	Marks	Guidance
2	(a)	\$	<p>Brighouse: <i>Hobson's Choice</i></p> <p>The extract is taken from the opening act of the play and closely follows the scene in which Mrs. Hepworth has praised Willie's boot-making skills and Hobson's cavalier dismissal of Maggie's hopes of getting a husband ("...thirty and shelved."). Most answers should be able to find plenty of material for comment in Maggie's unromantic, business-like and, indeed, unconventional approach to a marriage proposal, her recognition of Willie's potential ("...a business idea in the shape of a man.") and in the endearing naivety of Willie's misplaced loyalty and inability (perhaps feigned) to fathom what Maggie is suggesting.</p>	49	Differentiation may arise from the extent to which answers can engage with Brighouse's language and dramatic technique here to explore the humour of the situation in the contrasts between Maggie's forthright, at times frustrated, manner and Willie's reticence and uneasiness. Strong answers are likely to explore the dramatic build up, the humour of Willie's body language and behaviour and Maggie's growing frustration at being "left to do the job like this" and may perhaps see the significance of Maggie's final comment about her father. The strongest may well be able to address clearly the second "significant" strand of the stem question to consider how this moment in the play sows the seeds of future plot development, setting up the ensuing conflicts with Hobson and Maggie's sisters over the proposed marriage, the way that Maggie and Willie's relationship will develop and introducing some of the play's major themes, such as self-improvement and changing social attitudes.
	(b)	\$	<p>Brighouse: <i>Hobson's Choice</i></p> <p>Owing to the centrality of the relationship within the dramatic action of the play, there is a great deal of potentially relevant material for candidates to work with, so it is important to be receptive to a variety of arguments and textual references. Most answers will see the obvious conflicts between Maggie and Hobson in terms of the</p>	49	It is hoped that the focus of the question on the writer and on the relationship will deflect responses from a conventional character study approach and encourage an exploration of the dramatic impact of the relationship and its effect on an audience. Strong answers are likely to maintain an evaluative focus on the relationship and on its centrality to the dramatic action of the play, with Maggie as a strong-minded foil to Hobson's tyrannical and autocratic paternalism. Such

Question	Indicative Content	Marks	Guidance
	<p>domestic power struggle and may cite Hobson's dismissal of Maggie's marriage prospects, her insistence on Hobson observing meal times and her determination to wed Willie Mossop in the face of her father's opposition as evidence of this. Maggie's plot to "persuade" Hobson to relinquish his control over her sisters and Hobson's eventual defeat are also likely sources of material.</p>		<p>answers may be able to see the conflict between father and daughter in its wider contexts of growing gender equality, but are likely to show an understanding of the underlying affection that prompts Maggie to return and support her father, albeit on favourable and fair terms, as opposed to the selfish reluctance of her sisters to do so. The strongest may well be revealed in their awareness of the relationship's importance both structurally (as Maggie's relationship with Will prospers, Hobson's business and health decline proportionately) and in terms of the play's wider concerns of Gender, Equality and Social Change, with Maggie representative of emerging female equality and Hobson as a relic of a crumbling patriarchal society. At all events, the quality of the argument and of the support offered will determine how answers move up through the bands.</p>

Question		Indicative Content	Marks	Guidance
3	(a) \$	<p>Miller: <i>A View from the Bridge</i></p> <p>Most answers should be aware of Eddie's protectiveness of Catherine, already shown early in the play, through his comments on the shortness of her skirt, her "walking wavy" and in his opposition to her taking a job. The extract occurs immediately before the arrival of Beatrice's cousins, Marco and Rodolpho, is about to alter the dynamic of Eddie's relationship with Catherine in a cataclysmic fashion. Candidates are likely to comment on the argument between Beatrice and Eddie, Beatrice's support for Catherine in her desire to move into an adult, working environment and on Eddie's protective instinct to shield her from what he perceives to be the dangers of this.</p>	49	<p>Strong answers are likely to pick up on the "revealing" strand of the question to explore in detail the conflict between Eddie and Beatrice here and consider Beatrice's sympathy with Catherine's wishes, her reasonable argument and concerns over Eddie's excessive protectiveness, though it should be noted that she is unlikely, at this stage, to be fully aware of its more disturbing undertones. Such responses may well perceive Eddie's flash of resentment, his reluctance to face Beatrice's forceful questions, seen in his body language (indicated in Miller's stage directions), the change in his tone and language when addressing Catherine ("...the Madonna type...") and her emotional and childlike response to him. The strongest may become apparent in their clear focus on the way Miller reveals the seeds of future conflicts and plot developments, the first signs of Eddie's fatal flaw - an inability to "settle for half", the early signs of cracks in the marriage and, perhaps, in the irony of Eddie's final comment in the extract.</p>
	(b) \$	<p>Miller: <i>A View from the Bridge</i></p> <p>The relationship between Eddie and Catherine is so central to the dramatic action of the play that there is a wealth of potentially relevant material to work with, so it is important to be receptive to a variety of ideas and textual references and not to expect exhaustive treatment. It is likely that answers may choose to focus on the early signs of Eddie's protective behaviour towards Catherine, perhaps on the conflicts and tensions between Eddie and Beatrice that this causes and on Catherine's childlike and innocent affection for her uncle. The conflicts that Eddie's increasingly obsessive behaviour over Catherine creates between Eddie and Rodolpho and where this leads: the attempts to cast aspersions on Rodolpho's masculinity, the boxing tuition, the scene where Eddie interrupts Rodolpho and Catherine together, the kissing, the arguments over</p>	49	<p>Differentiation is likely to stem from the extent to which answers can move beyond a narrative working through of the story of Eddie and Catherine to an evaluation of the dramatic impact of the relationship on the other characters and on an audience. Strong answers may well be able to adopt an evaluative approach to the development of the relationship to explore how Eddie's behaviour changes as Catherine matures and forms a relationship with Rodolpho, how Eddie's unacknowledged incestuous feelings ("...too much love for the niece...") and inability to compromise lead to conflict with Rodolpho and, ultimately and tragically, Marco. The strongest may well declare themselves in their clear focus on the way Miller inextricably links Eddie's relationship with Catherine to his tragic downfall and on their ability to respond to the complexities of the relationship, perhaps by juxtaposing Catherine's anger and temporary hatred of her uncle, calling him a "rat" after he has informed to the Immigration</p>

Question	Indicative Content	Marks	Guidance
	Catherine between Eddie and Beatrice, the “snitching” and Catherine’s rejection of Eddie and choice to marry Rodolpho are all likely to be considered in candidates’ selection of material.		Authorities, with her desperate attempts to get him to leave before Marco arrives to exact retribution.

Question		Indicative Content	Marks	Guidance
4	(a) \$	<p>Priestley: <i>An Inspector Calls</i></p> <p>Most answers should be able to place the extract within the context of the celebratory engagement party and immediately prior to the Inspector's first dramatic entrance. They are likely to comment on the mood of complacency that has been established and some may note the irony of Birling's jocular comments about keeping "out of trouble for the next few months", which immediately precede the extract. Birling's self-satisfied and pompous manner, his rubbishing of the notion of community, the rather patronising teasing of Eric by Birling and Gerald and Eric's clear discomfort with this are likely to provide ample material for candidates to shape a response.</p>	49	<p>Differentiation is likely to arise from the extent to which answers can sustain their focus on the effect of the extract in the light of what happens later in the play. The focus of the question on the playwright at work suggests that stronger answers are likely to pick up on the way Priestley creates here a mood of complacency in Birling's and Gerald's attitudes, shown in their rather patronising teasing of Eric, whilst noticing the irony of it in the light of the Inspector's imminent arrival to throw their lives into panic and disorder. The dramatic impact of the doorbell and its interruption of Birling's arrogant dismissal of the concept of collective responsibility and of Eric's uneasiness as the extract closes and how these features contribute to the dramatic build-up of the extract may also be a characteristic of stronger answers. The strongest may declare themselves in their awareness of the way Priestley is introducing the play's wider themes here and, perhaps, will be able to comment on the play's structure to link the "sharp ring" of the doorbell heralding the Inspector's arrival with the telephone ringing "sharply" in the final scene to announce the coming of another Inspector.</p>
	(b) \$	<p>Priestley: <i>An Inspector Calls</i></p> <p>The question is a very open one and there should be plenty of scope for candidates to shape an argued and supported response to Sheila and Mrs Birling. It is important to be receptive to a range of ideas about what makes them so different and not to expect exhaustive coverage, bearing in mind the large quantity of material at candidates' disposal. It is envisaged that most answers will find ample material in the opening, celebratory engagement party scene, in the Inspector's questioning of Sheila and her mother and in their reactions after the Inspector has left the house and after he is assumed to be a fake.</p>	49	<p>Successful answers are likely to be able to comment on Mrs Birling's snobbish rather cold and haughty manner and Sheila's initially materialistic, excitable and perhaps rather naive behaviour in the first act and then shape a response to the way Priestley develops their characters in the rest of the play. Strong answers will be able to contrast their different reactions to the Inspector and his questioning and explore Sheila's transformation from the spiteful, spoilt child of Act One to the responsible adult of Act Three, as opposed to her mother's steadfast refusal to alter her entrenched and prejudiced viewpoint one iota. The strongest are likely to reveal themselves in their clear focus on the ways in which Priestley contrasts the two characters to emphasise the play's wider concerns of the generational divide and the</p>

Question	Indicative Content	Marks	Guidance
			acceptance of social responsibility that lie at the very core of the drama. Any explicit focus on Mrs Birling's acceptance of an assigned female role, as opposed to Sheila's assertion of her own individual identity, perhaps in her reconsideration of her relationship with Gerald, should be rewarded highly.

Question			Indicative Content	Marks	Guidance
5	(a)	\$	<p>Russell: <i>Educating Rita</i></p> <p>This is a packed and highly-charged moment in the play, occurring at a point when Rita has begun to become enthusiastically involved in her study of Literature, and it is hoped that answers will respond to the conflict Rita highlights between the path she has chosen and her marriage and background. Rita's relationship with Denny and his attitude to her new-found interest in Literature, the book-burning, Frank's initially irked and then sympathetic attitude and Rita's impassioned final speech of the extract are likely to provide ample material for candidates to shape a response.</p>	49	<p>Strong answers are likely to respond to the "moving" strand of the question to show sympathy for the pressures within Rita's marriage and show an awareness of how her confiding of such a personal matter and Frank's sympathetic and supportive comments indicate a growing closeness between student and teacher, though the subtle self-interest in some of Frank's questions may not be lost on such stronger responses. Some may see Denny's attitude as an obstacle to Rita's dreams of finding self-fulfilment, but the strongest answers will, perhaps be able to sympathise with his confusion at the loss of "the girl he married" and respond sensitively and in detail to Rita's final speech of the extract in terms of what it suggests about the point in her journey to find an education that Rita has reached and see how Russell's language brings both humour and pathos to what is, for Rita, an unenviable dilemma.</p>

Question		Indicative Content	Marks	Guidance
	(b) \$	<p>Russell: <i>Educating Rita</i></p> <p>This is an extremely open question with a great deal of potentially relevant material from which candidates may select, therefore it is important to be receptive to a range of possible arguments, as long as they are grounded in the text and appropriately supported. Answers may focus on the many instances of a lack of understanding between Frank and Rita in their early meetings and on Frank's reluctance to take her on as a student and then go on to explore how their relationship becomes closer as Frank grows to like and admire her, whilst being concerned that he may compromise her freshness and originality of personality by leading her into the confines of a formal education. It is hoped that Frank's changing attitude to Rita after she returns from Summer School and falls under influences other than his own, becoming more self-confident and even pretentious, will be a feature of successful answers.</p>	49	<p>The key to differentiation is likely to be the extent to which answers are able to avoid a narrative character study approach to Frank and focus selectively upon the way his attitude to Rita at the beginning of the play develops into a genuine fondness, perhaps an attraction, but then declines into disappointment, even distaste, at her burgeoning intellectual pride and manifests itself as jealousy at the way his influence on her wanes as she broadens her horizons and is influenced by others. Strong answers are likely to respond to some of the complexities of Frank's attitudes and to the focus of the question on Russell's writing, perhaps by exploring Frank's feelings in the final meeting with Rita at the end of the play. The strongest may well be able to explore how Russell's language creates both humour and pathos in the way Frank views Rita at different stages of the play.</p>

Question		Indicative Content	Marks	Guidance
6	(a) \$	<p>Sherriff: <i>Journey's End</i></p> <p>This packed and highly-charged moment in the play, occurring in the moments immediately before the raid in which Osborne dies, provides a great deal of material that candidates may explore, therefore it is important to be receptive to a variety of approaches and not necessarily to expect exhaustive coverage. The poignancy of Osborne's brief exchange with Stanhope, in which he leaves his watch and ring in Stanhope's safe-keeping, Stanhope's unconvincingly upbeat response and the way in which the old hand, Osborne, tries to calm and reassure the new boy, Raleigh, should provide ample material for discussion.</p>	49	<p>A focus on the "moving" strand of the question is likely to be a feature of strong answers, which may consider the closeness of the bond between Stanhope and Osborne, the shared and unspoken knowledge of the dangers ahead, the meeting of the eyes. An exploration of the way Osborne's attempts to deflect Raleigh's anxieties by downplaying the situation and through displacement dialogue and the way pauses, changes of subject and mentions of time all combine to ratchet up the tension is likely to be an indicator of stronger answers. The strongest may declare themselves not only in their attention to the dramatic build-up of the extract, but also in their understanding of Sherriff's methods and wider concerns here and the implications of this moment for future plot development; within a few minutes the bond of comradeship between Stanhope and Osborne and Raleigh's youthful innocence are both about to be obliterated.</p>
	(b) \$	<p>Sherriff: <i>Journey's End</i></p> <p>Although Osborne and Raleigh only know each other for a matter of a few days, their relationship is quickly established and assumes a fairly central role in the play. Candidates are likely to take their material from Osborne's first meeting with Raleigh, the paternal attitude adopted by Osborne in their early conversations about rigger and school, Raleigh's clear admiration for the older man, the veiled warnings Osborne tactfully drops about the changes in Raleigh's hero, Stanhope, and the very moving conversation about home which takes immediately before</p>	49	<p>The question is an open one and it invites personal response. Differentiation is likely to stem from the extent to which answers can focus on an evaluation of the impact of Osborne's and Raleigh's relationship on the other characters and on an audience without drifting into a narrative reworking of their encounters. It is hoped that most answers will be able to establish the contrast between Raleigh's innocent enthusiasm and the experienced and measured way Osborne tries to make him feel at home in a new and alien environment. Strong answers are likely to focus on the way that Sherriff creates a dynamic between the two and point to Osborne's language, approachable and paternal manner, the</p>

Question	Indicative Content	Marks	Guidance
	<p>the fateful raid. Osborne's conversations with Stanhope about Raleigh, the letter scene and Raleigh's reaction to the loss of Osborne may also be considered. As always, it is important to be receptive to candidates' selections and to accommodate a range of possible lines of reasoning and references.</p>		<p>conversation about rugby and school, and how these factors relax and ease the naïve Raleigh into the strange and frightening world of the trenches. Such stronger answers may well focus clearly on the "moving" strand of the question, perhaps by considering the poignancy of the displacement dialogue about the New Forest to take Raleigh's mind off the forthcoming raid. The strongest answers, as well as maintaining focus on "moving and significant" and shaping a personally engaged response, may see the relationship in terms of the playwright's methods in contrasting the idealistic new boy with the more experienced soldier to enable an audience to learn more about the nature of comradeship, about Stanhope and about the men's lives away from the war.</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>	sophisticated critical perception in response to and interpretation of text cogent and precise evaluation of well-selected detail from the text.	sensitive understanding of the significance and effects of writers' choices of language, structure and form.	text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated.
<b>2</b>	<b>34–28</b>	clear and well-developed critical response to the text clear evaluation of relevant from the text.	clear, critical understanding of the effects of writers' choices of language, structure and form.	text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated.
<b>3</b>	<b>27–21</b>	a developed personal response to the text use of appropriate support from detail of the text.	good overall understanding that writers' choices of language, structure and form contribute to meaning/effect.	text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated.
<b>4</b>	<b>20–14</b>	reasonably organised response to text use of some relevant support from the text.	understanding of some features of language, structure and/or form.	text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer.

Band	Marks	AO1	AO2	QWC
<b>Below 4</b>	<b>13–7</b>	some straightforward comments on the text use of a little support from the text.	a little response to features of language, structure and/or form.	text is mostly legible frequent errors in spelling, punctuation and grammar communication of meaning is sometimes hindered.
	<b>6–1</b>	a few comments showing a little awareness of the text very limited comment about the text	very limited awareness of language, structure and/or form.	text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded.
	<b>0</b>	response not worthy of credit.	· response not worthy of credit.	

### Awarding Spelling, Punctuation and Grammar to scripts with a scribe coversheet

- a. If a script has a **scribe cover sheet** it is vital to check which boxes are ticked and award as per the instructions and grid below:
- i. Assess the work for SPaG in accordance with the normal marking criteria. The initial assessment must be made as if the candidate had not used a scribe (or word processor) and was eligible for all the SPaG marks.
  - ii. Check the cover sheet to see what has been dictated (or what facilities were disabled on the word processor) and therefore what proportion of marks is available to the candidate.
  - iii. Convert the SPaG mark to reflect the correct proportion using the conversion table given below.

SPaG mark awarded	Mark if candidate eligible for one third (eg grammar only)	Mark if candidate eligible for two thirds (eg grammar and punctuation only)
0	0	0
1	0	1
2	1	1
3	1	2
4	1	3
5	2	3
6	2	4
7	2	5
8	3	5
9	3	6

- b. If a script has a **word processor cover sheet** attached to it the candidate **can** still access SPaG marks (see point a. above) unless the cover sheet states that the checking functionality is enabled, in which case no SPaG marks are available.
- c. If a script has a **word processor cover sheet** **AND** a **scribe cover sheet** attached to it, see point a. above.

- d. If you come across a typewritten script **without** a cover sheet please check with the OCR Special Requirements Team at [specialrequirements@ocr.org.uk](mailto:specialrequirements@ocr.org.uk) who can check what access arrangements were agreed.
- e. If the script has a **transcript, Oral Language Modifier, Sign Language Interpreter or a Practical Assistant cover sheet**, award SPaG as normal.

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2014

