

# **English Literature**

General Certificate of Secondary Education

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

## **Mark Scheme for January 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:

<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:

	% 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"> <li>• sophisticated critical perception in response to and interpretation of text</li> <li>• cogent and precise evaluation of well-selected detail from the text</li> </ul>	<ul style="list-style-type: none"> <li>• sensitive understanding of the significance and effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are accurate and assured</li> <li>• meaning is very clearly communicated</li> </ul>
2	34-28	<ul style="list-style-type: none"> <li>• clear and well-developed critical response to the text</li> <li>• clear evaluation of relevant from the text</li> </ul>	<ul style="list-style-type: none"> <li>• clear, critical understanding of the effects of writers' choices of language, structure and form</li> </ul>	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are accurate</li> <li>• meaning is very clearly communicated</li> </ul>
3	27-21	<ul style="list-style-type: none"> <li>• a developed personal response to the text</li> <li>• use of appropriate support from detail of the text</li> </ul>	<ul style="list-style-type: none"> <li>• good overall understanding that writers' choices of language, structure and form contribute to meaning/effect</li> </ul>	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• spelling, punctuation and grammar are mainly accurate</li> <li>• meaning is clearly communicated</li> </ul>
4	20-14	<ul style="list-style-type: none"> <li>• reasonably organised response to text</li> <li>• use of some relevant support from the text</li> </ul>	<ul style="list-style-type: none"> <li>• understanding of some features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>• text is legible</li> <li>• some errors in spelling, punctuation and grammar</li> <li>• meaning is clearly communicated for most of the answer</li> </ul>
Below 4	13-7	<ul style="list-style-type: none"> <li>• some straightforward comments on the text</li> <li>• use of a little support from the text</li> </ul>	<ul style="list-style-type: none"> <li>• a little response to features of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered</li> </ul>
	6-1	<ul style="list-style-type: none"> <li>• a few comments showing a little awareness of the text</li> <li>• very limited comment about the text</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of language, structure and/or form</li> </ul>	<ul style="list-style-type: none"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously impeded</li> </ul>
	0	<ul style="list-style-type: none"> <li>• response not worthy of credit</li> </ul>	<ul style="list-style-type: none"> <li>• response not worthy of credit</li> </ul>	

<b>QUESTION 1a</b> <b>(40 marks)</b>	ALAN BENNETT: <i>The History Boys</i>
	Act Two: <i>DAKIN: Do you think we'll be happy...to ...IRWIN: Nothing. Good Luck.</i>  Explore the ways in which Bennett makes this conversation so fascinating and significant.
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to respond in detail to the unspoken tensions between Dakin and Irwin in this exchange, to Irwin's enthusiasm for Dakin's essay and the view of history offered here. Differentiation is likely to arise from the extent to which answers can engage with the details of Bennett's dialogue and locate the sources of the tensions in the way Dakin controls the exchange and in the verbal sparring. The strongest answers may declare themselves in their explicit attention to both strands of the question and not only explore the dramatic build up of the extract and the subtlety of its language but also relate it to some of the play's central concerns, such as the nature of history and teaching.</p>	

<b>QUESTION 1b</b> <b>(40 marks)</b>	ALAN BENNETT: <i>The History Boys</i>
	How does Bennett make Mrs. Lintott so significant in the play?  Remember to support your ideas with details from the play.
<p><b>NOTES ON THE TASK:</b></p> <p>Dorothy Lintott is the only female character in the play and, apparently, the only female teacher in a male-dominated club. She has a no-nonsense attitude to her teaching and believes that the boys need a solid factual basis to their learning. Most answers will be likely to respond to her position in a male-dominated environment, her role as a contrast to Hector and Irwin's teaching styles and methods, her clear fondness for and frustration with Hector, her obvious distaste for the Headmaster's schemes to "polish" the boys and, indeed, for the Headmaster's attitude towards education generally. Strong answers may focus upon the "How" of the question and scrutinise the playwright at work in Mrs. Lintott's sardonic wit and particularly in her major speeches during the mock interviews. The strongest may explore not only the language of Mrs. Lintott's quasi-feminist protest in having to teach "five centuries of masculine ineptitude", but also the wider contexts of the marginalisation of women and her dramatic function in the final scene of the play.</p>	

<b>QUESTION 2a</b> <b>(40 marks)</b>	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p>Act Three: MAGGIE: <i>Now you've heard what I've said...</i> to the end of Act 3.</p> <p>Explore the ways in which Brighouse makes this such an entertaining and significant moment in the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is both a moving and amusing end to Act 3. It is Maggie and Willie's wedding night and her sisters, Albert and Freddie and Hobson have all left, following Maggie's master-stroke of relieving Hobson of five hundred pounds, which will go towards the weddings of her sisters. The couple are left alone for the first time as husband and wife. Most answers will find plenty of material in the relationship between Maggie and Willie; she is in control (as she has been throughout the act) whilst Willie has not lost his fear of her, despite marrying willingly. Her ambitions for Willie have been made apparent in what she has said immediately prior to the extract and Willie's writing practice on the slate is clearly part of her plan for his advancement. Strong answers are likely to focus explicitly on the "ways" of the question and consider the playwright at work in Willie's reticence and his growing nervousness just before he is led to the bedroom, in his noticing Maggie taking the single flower and her somewhat perfunctory explanation for this and in Maggie's quietly growing pride in Willie's progress. The strongest may declare themselves in their 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 wider significance in terms of some of the play's themes of Improvement, Love and Marriage, Equality and Choice.</p>	

<b>QUESTION 2b</b> <b>(40 marks)</b>	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p>How does Brighouse make the relationship between Maggie and her sisters such a memorable feature of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>It is hoped that the question will direct answers away from a conventional character study and towards the dramatic function of the relationship and the contrasts between the admirable qualities of Maggie and the fecklessness and snobbery of Vickey and Alice. It is likely that Vickey and Alice will almost be seen as a single entity and this is to be expected. Answers may well draw comparisons between Maggie's industry, determination and willingness to face up to her father and her sisters' disinclination to work, selfishness and resentful obedience. Strong answers are likely to focus on the "How" of the question and scrutinise the playwright at work in the comic nature of these contrasts, the way Maggie resolves her sisters' problems with Hobson and how she enables them to stand up to their father. Answers that explore the ways in which the relationship is central to the play's wider themes of Equality and Improvement and examine the contrasts between Maggie and her sisters in this light should be well rewarded.</p>	

<b>QUESTION 3a</b> <b>(40 marks)</b>	ARTHUR MILLER: <i>A View from the Bridge</i>
	Act 1: EDDIE: <i>You wait, Marco, you see some real fights here...</i> to the end of Act 1.  How does Miller make this such a dramatic and significant conclusion to Act 1?
<p><b>NOTES ON THE TASK:</b></p> <p>It is hoped that most answers will be able to respond in some detail to the dramatically charged ending of the extract and place it within the wider contexts of the play's final tragic confrontation between Marco and Eddie. Differentiation is likely to emerge from the extent to which answers can locate the sources of the growing tension of the scene through Eddie's comments about Rodolpho's masculinity immediately prior to the extract, the growing unease of the apparently good-humoured boxing tuition, Beatrice's initial lack of awareness of the tensions, Catherine's alarm and concern for Rodolpho, the implicit challenge in Rodolpho's insistence for Catherine to dance with him and in Marco's thinly-veiled warning that ends the extract so dramatically. The strongest answers may declare themselves in their explicit attention to both strands of the question and explore not only the dramatic build up of the extract, but also examine its significance in terms of the wider themes of masculinity, community, loyalty and honour and the growing relationship between Catherine and Rodolpho, Eddie's understanding of Marco's warning and how these things precipitate the fateful phone call to the Immigration Bureau and the play's tragic outcome.</p>	

<b>QUESTION 3b</b> <b>(40 marks)</b>	ARTHUR MILLER: <i>A View from the Bridge</i>
	How does Miller's portrayal of Alfieri contribute to the impact of the play?  Remember to support your ideas with details from the play.
<p><b>NOTES ON THE TASK:</b></p> <p>Most answers should be able to comment on Alfieri's expository role in setting the scene at the play's outset and as what Miller calls "engaged narrator" in terms of his intrusions into the realistic action of the play to offer an external commentary on the stages of Eddie's disintegration. Answers will move up the mark range according to the degree of personal engagement with the text and use of the text in support. Stronger answers may perceive the hand of the playwright at work in the dramatic effects of Miller's placing of Alfieri's appearances within the action and explore his growing insight into Eddie's situation, especially in the meeting between them just before Eddie's phone call to the Immigration Bureau. The strongest answers are likely to declare themselves in a consistent attempt to explore Alfieri's dramatic purpose and, as the focus of the question suggests, examine how he enables the audience to understand, condemn yet still perhaps admire and forgive Eddie.</p>	

<b>QUESTION 4a</b> <b>(40 marks)</b>	J B PRIESTLEY: <i>An Inspector Calls</i>
	<p>Act 3: <i>GERALD: I hope you don't mind my coming back ...to ...</i> <i>GERALD: That's all right, I don't want to.</i></p> <p>Explore the ways in which Priestley makes this such a dramatic and significant moment in the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Most answers should be able to find suitable areas for comment in Gerald's revelation that the Inspector was not genuine and in the contrasting reactions of Mr and Mrs Birling and Sheila and Eric to the news. Answers will move up the mark range according to the extent to which they engage with the "ways" of the question and examine the playwright at work here. Stronger answers may pay explicit and selective attention to the excitement with which the older generation grasp at the news and Gerald's apparent willingness to forget everything, despite his earlier remorse, as opposed to the bitter reactions of Sheila and Eric to this attitude. The strongest answers are likely to explore consistently the dramatic nature of the extract within the context of the moment and examine the wider implications of the fact that the Birlings have just been given and are rejecting a chance to consider the social consequences of their behaviour. Such responses may well see this as a link with the dramatic conclusion of the play and the second phone call announcing an Inspector's visit and should be highly rewarded.</p>	

<b>QUESTION 4b</b> <b>(40 marks)</b>	J B PRIESTLEY: <i>An Inspector Calls</i>
	<p>Explore <b>ONE</b> or <b>TWO</b> moments in the play when Priestley makes the Inspector's presence on the stage particularly powerful.</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an extremely open question and the majority of answers should easily find sufficient material to shape a response to one or two powerful moment(s) in the play. The choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, inevitably, vary. Answers may well light upon the Inspector's interrogation of one or two of the characters, or upon his initial appearance in the play. It should be noted that the question requires a moment or moments when the Inspector is actually on the stage, though some candidates may possibly select a moment or moments when he has a powerful effect but is not actually present. Such answers should not be dismissed as irrelevant, but treated sympathetically. Stronger answers are likely to show an awareness of the focus of the question and really scrutinise Priestley's dramatic technique in their chosen moment(s) and examine closely the effects of the Inspector's presence on stage on the other characters and on the audience. The band and mark will depend on the answer's knowledge of and engagement with the plot and characters and with the answer's ability to respond to the dramatic effects of the Inspector's presence and to Priestley's writing.</p>	

<b>QUESTION 5a</b> <b>(40 marks)</b>	WILLY RUSSELL: <i>Educating Rita</i>
	<p data-bbox="485 259 1393 327">Act 1 scene 6: <i>Rita bursts through the door out of breath...to ... RITA: They would have thrown me out of the theatre.</i></p> <p data-bbox="485 360 1353 427">Explore the ways in which Russell makes this such an entertaining and significant moment in the play.</p>
<p data-bbox="177 472 501 501"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 506 1390 904">This is a lively and humorous exchange and answers are likely to focus on Rita's excitement and enthusiasm at her first visit to a professional production and her need to tell Frank about the experience. Most answers should appreciate the revelatory nature of Rita's first experience of theatre and see the humour of the situation in terms of her having to return urgently to her job as a hairdresser. Differentiation may arise from the extent to which answers are able to engage with the language of the extract and explore Russell's writing here. Stronger answers may examine the humour in the contrast between Rita's natural and unaffected pleasure and Frank's initial shock and amused affection and between Rita's non-standard language and Frank's academic explanation of classical tragedy. The strongest may well declare themselves in their engagement not only with Russell's language here, but also with the significance of the extract's wider contexts as a step on the road of Rita's development towards becoming an "educated" woman.</p>	

<b>QUESTION 5b</b> <b>(40 marks)</b>	WILLY RUSSELL: <i>Educating Rita</i>
	<p data-bbox="485 1086 1374 1153">To what extent does Russell's portrayal of Rita suggest that she has changed for the better?</p> <p data-bbox="485 1187 1254 1225">Remember to support your ideas with details from the play.</p>
<p data-bbox="177 1272 501 1301"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 1305 1406 1704">This is an open question with potentially a great deal of material to work from so it is important to be receptive to a variety of ideas, textual references and possible lines of reasoning. Close attention to the "To what extent..." wording of the question, to the detail of Russell's portrayal of Rita and to the way in which the argument is shaped will determine how answers move up the mark bands. Successful answers may explore Rita's development throughout the play and examine the way that her education ultimately gives her choices that she had not possessed at the beginning. Stronger answers are likely to focus on the detail of Russell's portrayal of Rita's struggle to enter what she perceives as a more sophisticated environment and consider what she may also have lost in the process. Differentiation is likely to stem from the extent to which answers can avoid a straightforward character study and adopt a genuinely evaluative approach, which focuses selectively on the changes which occur in Rita throughout the play.</p>	

<b>QUESTION 6a</b> <b>(40 marks)</b>	R C SHERRIFF: <i>Journey's End</i>
	<p data-bbox="485 271 1401 338">Act 1: <i>A man appears in the trench...to ... OSBORNE: It often goes on all through life.</i></p> <p data-bbox="485 371 1350 439">Explore the ways in which Sherriff makes this such a dramatic and revealing moment in the play.</p>
<p data-bbox="177 506 501 539"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 539 1382 875">Most answers should be aware of the dramatic conflicts of the extract; Stanhope's terse and perfunctory behaviour towards Hibbert and his clear dislike of what he sees as Hibbert's cowardly attempts to be sent home, in contrast with Osborne's more sympathetic attitude. Stronger answers may be able to focus on the playwright at work here and scrutinise the "ways" of the question. Answers which explore the dramatic effect of Stanhope's language and the way Osborne is able to handle and direct the situation should be well rewarded. The strongest answers are likely to show an insight into Sherriff's methods in introducing some of the play's central themes here, such as the toll trench warfare takes on men, the wider contexts of Raleigh's arrival, Stanhope's sense of duty and comradeship, and the nature of hero worship and heroism. Such responses should be highly rewarded.</p>	

<b>QUESTION 6b</b> <b>(40 marks)</b>	R C SHERRIFF: <i>Journey's End</i>
	<p data-bbox="485 1066 1353 1133">How does Sherriff make the final scene (Act 3 Scene 3) of the play dramatic and moving?</p> <p data-bbox="485 1167 1254 1200">Remember to support your ideas with details from the play.</p>
<p data-bbox="177 1238 501 1272"><b>NOTES ON THE TASK:</b></p> <p data-bbox="177 1272 1398 1675">This is a dramatically and emotionally charged scene, which offers ample material to work with. The majority of answers are likely to focus on the particularly poignant final reconciliation between Stanhope and Raleigh and on Raleigh's death, though the good-natured humour of Trotter and Hibbert's attempts to delay going into the line may also be addressed. Strong answers are likely to display an awareness of the dramatic build up of the scene through Sherriff's use of stage directions and the dialogue between Stanhope and Trotter to indicate the increasing intensity of the shelling, the calls for stretcher-bearers and the sudden appearances of the soldier and Sergeant-Major with news of the battle. Close attention to the contrasts between the stoical matter-of-factness of Trotter and Mason and the abject fear of Hibbert, the wider theme of comradeship shown <i>in extremis</i>, the poignancy of the dialogue between the wounded Raleigh and Stanhope, the painfully moving final exit of Stanhope and the closing stage direction may characterise the strongest answers.</p>	

**Assessment Objectives Grid (includes QWC)**

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

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