

# **English Literature**

General Certificate of Secondary Education

Unit **A662/01**: Modern Drama (Foundation 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 (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.

## A662F: Modern Drama

## Foundation Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
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 the 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>
5	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	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> (27 marks)	ALAN BENNETT: <i>The History Boys</i>
	<p>Act Two: <i>DAKIN: Do you think we'll be happy...to ...IRWIN: Nothing. Good Luck.</i></p> <p>What do you find fascinating about this conversation between Dakin and Irwin?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the relationship between Dakin and Irwin here</li> <li>• what Irwin says about Dakin's essay</li> <li>• what is revealed about their characters.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is perhaps a rather subtle and yet tense exchange, but it is hoped that most answers will be able to respond to the third bullet point and display a clear awareness of Dakin's confidence and Irwin's tentativeness; almost a role reversal for pupil and teacher, as Bennett himself suggests. "Fascinating" is a broad term and there could be a range of approaches, but successful answers may address Irwin's enthusiasm for Dakin's essay and explore why he is so pleased with the way Dakin has framed his argument. Differentiation is likely to emerge most clearly in the handling of the first and second bullet points, and stronger answers may well locate some of the tensions suggested by the first bullet point and perhaps their underlying cause. Answers which are able to pay any specific attention to Dakin's comment about "subjunctive history" and its wider implications should be highly rewarded.</p>	

<b>QUESTION 1b</b> (27 marks)	ALAN BENNETT: <i>The History Boys</i>
	<p>What do you think makes Mrs. Lintott important in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Most answers should be able to identify that Mrs. Lintott is the only female character in the play and respond to her no-nonsense attitude to her teaching and her belief that the boys need a solid factual basis to their learning. Successful answers may well be able to respond to her position in what appears very much a male-dominated society. It is hoped that the wording of the question will lead answers away from the conventional character study and encourage exploration of her role as a contrast to Hector and Irwin and differentiation may spring from the extent to which answers can move into this territory. Answers which focus selectively and in detail on particularly important features of her relationships with the other characters (particularly Hector and Irwin) should be well rewarded. Any explicit attention to her use of language and her sardonic wit will merit high reward.</p>	

<b>QUESTION 2a</b> (27 marks)	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>What do you think makes this such an entertaining and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Maggie's words and actions</li> <li>• Willie's behaviour</li> <li>• the way the extract ends.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>The extract is an amusing and moving end to Act 3 and is the first time Willie and Maggie have been alone as man and wife. It is likely that most answers will be able to pick up the first bullet point and see that Maggie is in control of the relationship (as she has been from the outset), whilst Willie has still 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 her reiteration of it here. Clearly, Willie's writing practice on the slate is part of her plan for his advancement. Strong answers may also focus on the second and third bullet points and explore Willie's growing apprehension and nervousness before he is led off to the bedroom. Exploration of the dramatic build-up of the extract and its humorous conclusion or of the previously unseen facet of Maggie's character which is revealed when she takes the single flower should be well rewarded.</p>	

<b>QUESTION 2b</b> (27 marks)	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p>What do you find memorable about the relationship between Maggie and her sisters?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Most answers should be able to comment on the more obvious contrasts between Maggie's admirable qualities and the snobbery and fecklessness of her sisters. Alice and Vickey are likely to be seen almost as a single entity and this is to be expected – answers need not necessarily distinguish between them in any great depth. The question directs answers away from the conventional character study and places the emphasis upon the relationship and it is likely that stronger answers may consider the comic nature of Alice and Vickey's behaviour as immature younger siblings as opposed to the hard-working determination of Maggie and explore the way in which it is precisely these qualities that lead to Maggie having to resolve her sisters' problems with Hobson, thereby enabling them to stand up to their father. The strongest may explore the selfishness of Alice and Vickey in the final act in contrast with Maggie's forthright but selfless behaviour towards her father. As always, differentiation will spring from the extent to which answers engage selectively with detail from the text.</p>	

<b>QUESTION 3a</b> (27 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>Act 1: EDDIE: <i>You wait, Marco, you see some real fights here...</i> to the end of Act 1.</p> <p>What do you think makes this such a dramatic conclusion to Act 1?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Eddie's behaviour and state of mind</li> <li>• the reactions of Rodolpho, Catherine and Beatrice</li> <li>• Marco's behaviour at the end of the extract.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is important to be receptive to a range of responses, but it is anticipated that most answers will be able to respond to the obvious tensions of the extract and focus on Eddie's behaviour towards Rodolpho and Marco's thinly-veiled warning to Eddie, detailed in the final stage direction of the extract. Differentiation is likely to emerge most clearly in the handling of the second and third bullet points and strong answers are likely to perceive the undercurrents in the boxing tuition Eddie gives to Rodolpho, the different reactions of Beatrice and Catherine as well as the more obvious significance of Marco's demonstration of physical strength with the chair. Any explicit attention to the wider significance of these things in laying the foundations of future conflict and plot development should be highly rewarded.</p>	

<b>QUESTION 3b</b> (27 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>What do you think makes Alfieri such an important character in 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 most answers will be able to respond to Alfieri's function as both lawyer/advisor and narrator. Some answers may choose to focus on his expository role in the opening sequence of the play, but differentiation is likely to arise from the extent to which answers are able to address his warnings to Eddie and how his appearances in the play track Eddie's gradual disintegration. Answers will move up the mark range according to the degree of personal engagement and detail offered. The strongest answers are likely to suggest a secure grasp of his relationship with Eddie and those that explore his wider dramatic function in terms of how this affects the audience should be highly rewarded.</p>	

<b>QUESTION 4a</b> (27 marks)	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>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Gerald's news about the Inspector</li> <li>• the reactions of Mr. and Mrs. Birling</li> <li>• the reactions of Eric and Sheila.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Most answers should be able to find fruitful areas for comment – Gerald's breaking of the news that the Inspector was not genuine coming immediately after the recriminatory exchanges following the Inspector's departure, the Birlings' delight at Gerald's news in direct contrast to Eric and Sheila's amazement at their parents' almost immediate willingness to disregard their own actions. It is hoped that the bullet points will nudge answers in the direction of the dramatic conflicts of the extract. Differentiation is likely to arise from the extent to which answers are grounded in the detail of the extract and their ability to explore its dramatic build-up. Answers which clearly engage with both strands of the question to suggest understanding of the wider implications of the older Birlings' refusal to accept responsibility in terms of the play's themes and dramatic conclusion should be highly rewarded.</p>	

<b>QUESTION 4b</b> (27 marks)	J.B. PRIESTLEY: <i>An Inspector Calls</i>
	<p>Explore <b>ONE</b> or <b>TWO</b> moments in the play when you think the Inspector's presence on the stage is 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 question is very open indeed and there is certainly a wealth of material from which answers may select. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. The focus of the question is on the dramatic impact of the Inspector, so it is likely that answers will draw their material from his questioning of one or two of the characters or, possibly, from his initial entrance into the Birling household. The band and mark will depend upon the extent to which answers are able to engage with plot and character, and with the answer's ability to respond to the powerful nature of the Inspector's behaviour and the effect he has on the other characters. Answers should be well rewarded for going beyond narrative and exploring <u>how</u> the Inspector's presence provokes a reaction in terms of dramatic effectiveness.</p>	

<b>QUESTION 5a</b> (27 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	<p>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>What do you think makes this such an entertaining and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation here</li> <li>• Rita's reactions to her first visit to a theatre</li> <li>• Frank's response to her.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped most answers should be able to engage with the first bullet point and respond to Rita's clear excitement and wonder at her new experience. Strong answers are likely to show some understanding of Frank's response and of the sources of the verbal humour in the contrast between Rita's expectations of a Shakespeare play and the reality of the experience, perhaps also in her comments about tragedy and in Frank's explanation of the term to her. As always, a secure grounding in the text and selective focus is what matters. Answers which engage with both strands of the question and suggest an understanding of this moment as a step on the road to Rita's final emergence as an "educated woman" should be highly rewarded.</p>	

<b>QUESTION 5b</b> (27 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	<p>Do you think that Rita changes for the better?</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 open question with a great deal of relevant material to work with, so it is important to be receptive to a variety of ideas, textual references and possible lines of reasoning. Some answers may choose to adopt the tack that Rita has indeed changed for the better as she has become educated, whilst others may balance the gains against the loss of her old lifestyle and culture and, some might say, her sense of humour. The key to differentiation will be the quality of the argument, the textual engagement and the support offered rather than the particular line adopted. Successful answers are likely to avoid a straightforward character study and adopt a genuinely evaluative approach which focuses selectively on the changes which occur in Rita throughout the play. Answers which are balanced and pay any explicit attention to the wider cultural implications of the changes in Rita should be highly rewarded.</p>	

<b>QUESTION 6a</b> (27 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	<p>Act 1: <i>A man appears in the trench...to ... OSBORNE: It often goes on all through life.</i></p> <p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Stanhope's reactions to Hibbert</li> <li>• his relationship with Osborne</li> <li>• what Stanhope and Osborne say about Raleigh.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will find plenty of material from the directive bullet points and are likely to display an awareness of Stanhope's attitudes towards Hibbert, Osborne and Raleigh's arrival in the trench. Stronger answers may show an understanding of the undercurrents and tensions here, particularly Stanhope's terse conversation with Hibbert and his rather stilted replies to Osborne's comments about Raleigh. The best answers are likely to deal more fully with the way in which Osborne seems to act to soothe Stanhope's anger and is able to direct and handle the situation. Any explicit attention to the dramatic impact of the language here and/or the wider themes of comradeship and heroism should be highly rewarded.</p>	

<b>QUESTION 6b</b> (27 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	<p>What do you think makes the final scene (Act 3 Scene 3) of the play so dramatic and moving for you?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>There is a wealth of material to work with in this dramatically and emotionally charged scene. 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 may display an awareness of some of these features and perhaps of the dramatic build-up of the scene. The question invites an argued personal response and differentiation is likely to arise from the extent to which answers can avoid a narrative-driven working through of the scene and explore its impact on an audience. Answers which focus selectively on specific detail and which address both strands of the question should be well rewarded. An attempt to explore the poignancy of the dialogue between the wounded Raleigh and Stanhope and Sherriff's closing stage directions may be a feature of 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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