

English Literature

General Certificate of Secondary Education

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

Mark Scheme for January 2013

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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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Annotations

Annotation	Meaning
	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
	Expandable vertical wavy line
	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:

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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.

Question			Indicative Content	Marks	Guidance
1	(a)		This extract, featuring the beginning of the first lesson shared, at the Headmaster's insistence, between Hector and Irwin, goes to the core of some of the play's main themes and conflicts. Most answers should be able to take the hint in the first bullet point to contextualise the moment and show an understanding of the awkwardness of the situation and the boys' initial discomfort with the changed circumstances. The differences between Hector's and Irwin's attitudes to Education and History and the boys' comments on the Holocaust should also provide ample material to work with.	33	Differentiation is likely to emerge from the extent to which answers can engage with the conflicts of the passage and locate their sources in the differing approaches and attitudes of Hector and Irwin and in the boys' responses to them. Stronger answers are likely to engage with Bennett's language here, perhaps in Timms's humorous comment on the differences between the way the boys behave in Hector's and Irwin's classes, or in the poignancy of Hector's many questions about the appropriateness of people's behaviour when visiting Auschwitz or Dachau, to address the first "revealing" strand of the question. Any explicit comment on the extent to which Irwin's methods have influenced the boys, in terms of Akthar's observation that the Holocaust is "a subject like any other" or Dakin's telling final speech of the extract, should gain high reward.
	(b)		The question is very open indeed and most answers should be able to find sufficient material to shape a response to moments of pity for Posner in the play. It is likely that answers may choose to select Posner's interview with Irwin about his "love" for Dakin, the poignant "Drummer Hodge" scene with Hector or the beginning of Act Two with Irwin at Rievaulx Abbey, though there are a number of other, briefer "moments" which might also elicit candidates' sympathy.	33	The band and mark will, clearly, depend on the answer's knowledge of, and engagement with, the plot and character, and with the answer's ability to respond to the chosen situation(s) for Posner and his own perceived sense of his unhappy predicament as an outsider on a number of levels. Answers should be well rewarded for going beyond narrative, for quality of argument and appropriate support.

Question			Indicative Content	Marks	Guidance
2	(a)		This is a packed and highly dramatic moment in the play. Maggie has just announced her intention to marry Willie Mossop and Hobson has made plain his opposition not only to this but to any of his daughters marrying. It is hoped that the first bullet point should direct many answers into a successful appreciation of the dramatic contexts of the extract and the way Hobson reacts to Maggie's announcement. Most answers should find plenty of material in the obvious conflicts between Maggie and her father and between Hobson and an unexpectedly stubborn and determined Will.	33	Answers will move up the mark range according to the degree of personal engagement with the text and use of the text in support. Strong answers are likely to be characterised by their exploration of the dramatic build-up of the extract, in their awareness of the strength of character shown by Maggie and Willie in the face of Hobson's intransigence and may consider the contrasts between Maggie's astute recognition of Willie's potential as opposed to Hobson's blindness to it. Any response which explores the notion of the extract as a dramatic turning-point, signifying the beginning of Willie's transformation, should be highly rewarded.
	(b)		The changes in Hobson that are apparent in Act Four should provide ample material for most successful answers to consider; his trade has gone to Will Mossop and Maggie, his alcoholism is now clearly seen in his conversation with Jim Heeler and Doctor MacFarlane and he shows mood swings between self-pity and recrimination against his daughters, who have "deserted" him.	33	Stronger answers may well see some of the short-tempered tyrant of Act One still in evidence in his attitude towards Doctor MacFarlane, his attempts to exert parental authority over his daughters and his failure to see that Willie Mossop is a different man to the "contented slave" he used to employ and explore these things as contributory factors towards his ultimate defeat. Differentiation will stem from the extent to which answers can avoid conventional character study and engage with the dramatic impact of the changes in Hobson's behaviour in Act Four of the play. Any explicit attention to Hobson's final, meek capitulation in terms of the play's wider concerns of equality and social change should gain high reward.

Question			Indicative Content	Marks	Guidance
3	(a)		<p>This is a packed and highly-charged moment in the play so it is important to be receptive to a range of ideas and not to expect exhaustive coverage. It follows Eddie's confrontation of Catherine with his suspicions about Rodolpho's mercenary motives in courting her, her impassioned and emotional rejection of these and immediately precedes Eddie's first visit to Alfieri. It is hoped that the first bullet point will nudge answers to contextualise the extract and comment on the way Catherine is torn between her growing feelings for Rodolpho and her loyalty to her surrogate father, Eddie. Most answers should be able to consider Beatrice's explanation to Catherine of Eddie's apparent protectiveness and possessiveness and her exhortation to her to assert her own individuality.</p>	33	<p>Strong answers may well be able to explore the growing urgency of Beatrice's language, her underlying concerns about the nature of her husband's feelings and behaviour towards Catherine and Catherine's apparent unawareness of the effects of her behaviour around Eddie, despite her emergence into womanhood.</p> <p>Any explicit attention to the dramatic build-up of the extract, Beatrice's changing tone, the warning in her "imperious demand" at the end or to Catherine's clear distress at this point, will merit high reward.</p>
	(b)		<p>There is a great deal of material at candidates' disposal, so it is important to be open to a range of ideas and approaches and not to expect exhaustive coverage. In many ways Rodolpho is the opposite of his strong and taciturn brother, Marco, being naturally flamboyant and exuberant, yet he also shows deference to him and is respectful to Eddie and Beatrice. Most successful answers are likely to focus on the development of Rodolpho's relationship with Catherine, how she is entranced by his tales of home, his singing, the visits to the cinema, her burgeoning affection for him and Eddie's exponentially growing antagonism.</p>	33	<p>Strong answers may consider the way Rodolpho's presence is an immediate source of fascination for Catherine, which gradually leads her away from the childlike behaviour she exhibits with Eddie at the beginning of the play and facilitates her emergence into womanhood. The strongest at this tier may be typified by an understanding of some of the complexities of Rodolpho's character, such as the understanding he shows of the underlying implications of the boxing "tuition" and his implicit challenge to Eddie when he dances with Catherine at the end of Act One.</p> <p>Any explicit attention to his dramatic function as a catalyst, which hastens Eddie's tragic fall, will merit high reward.</p>

Question			Indicative Content	Marks	Guidance
4	(a)		This moment in the play immediately follows the Inspector's questioning of Arthur Birling, revealing his selfish attitude, lack of vision and showing some of the cracks in the facade of the family. An awareness of the dramatic contexts of the extract is likely to be the starting point for successful answers and most should find ample material in Birling's attempts to deflect the Inspector's enquiries, Gerald's support for him and Sheila's contrastingly sympathetic attitude.	33	Differentiation is likely to emerge from the extent to which candidates can consider both the dramatic qualities of the extract and the wider significance of the moment within the play. Stronger answers may comment on the build-up of the extract, starting with Sheila's unwitting, but dramatic interruption, Birling's attempt to exclude or shield her, Sheila's questions and obvious desire to know the details of what has happened and the Inspector's final revelation that this is merely the beginning of his investigation. The best answers at this level may show an appreciation of Priestley's language and stagecraft in terms of the Inspector's stark description of Eva/Daisy's death, his penetrating look at Gerald, Eric and Sheila in the light of what is to follow and the hiatus at the end of the extract.
	(b)		Answers will, no doubt, find sufficient material in Mrs. Birling's lack of awareness of her son's drinking habits, despite obvious evidence, and her tendency to see Eric as an immature and irresponsible child, an image which he does little to dispel. Most answers though are likely to derive the bulk of their material from Act Three; the Inspector's questioning of Eric and Mrs. Birling's reaction to it.	33	Differentiation may well arise from the extent to which answers can move beyond a conventional character study and engage with the contrasting reactions of Eric and Mrs. Birling to their parts in the death of Eva/Daisy and the effect this has upon their relationship and upon an audience. Answers that explore Eric's sense of remorse, justice and willingness to accept responsibility in contrast to Mrs. Birling's refusal to acknowledge any guilt and show any explicit focus upon the wider themes of social responsibility should be very highly rewarded. As always, a secure grasp of textual detail and appropriate selection is what matters.

Question			Indicative Content	Marks	Guidance
5	(a)		It is to be hoped that most answers will be able to respond to the rather untypical lack of humour and the moving nature of Rita's situation here. Her packed suitcase, the fact that she is leaving her husband, her tears and Frank's obvious affection and concern for her should all provide fruitful material for comment.	33	Differentiation is likely to emerge from the extent to which answers can identify in detail Rita's determination here, her directness and lack of self-pity, her apparently pressing need for Frank's honest opinion of her essay and some of the wider implications of the decisions she is making. The third bullet point may encourage some answers to engage successfully with the second "important" strand of the question and not only explore Frank's fear that he may compromise Rita's uniqueness by helping her to change, but also see this as a dramatic turning-point. Any such response should be highly rewarded.
	(b)		The question is very open and most answers should be able to find sufficient material to shape a response to one or more of the entertaining moments engendered by the clash of Frank's middle-class literary background and Rita's working-class culture. The opening scene of the play or any of Frank and Rita's early exchanges about the relative merits of literary texts are possible choices, but equally answers may choose to focus on Rita's comments on her background and school and Frank's reactions to them or on their conversation about Denny burning her books.	33	It is important to be receptive to a wide range of possible selections and to accept that the definition of a "moment" may vary, as indeed may the interpretation of "entertaining". Answers that avoid a narrative approach and explore how the chosen "moment(s)" are made entertaining in terms of their dramatic effectiveness should be well rewarded. As always, the answer's band and mark will depend on the knowledge of, and engagement with the plot and characters and the extent to which it explores how Frank's and Rita's contrasting backgrounds contribute towards the entertainment. Answers that explore Russell's language as a source of the entertainment should be highly rewarded.

Question			Indicative Content	Marks	Guidance
6	(a)		<p>This is a highly-charged moment from near the beginning of Act Three, immediately before Osborne and Raleigh are to undertake the ill-fated raid in which Osborne is killed and Raleigh is cruelly introduced to the realities of war. Most answers should be able to take the hint in the first bullet point and firmly contextualise the moment and should find ample material in Stanhope's and, indeed, the Colonel's awareness of the obvious dangers of the imminent raid and are likely to comment on the initial awkwardness of the conversation, Stanhope's clear reservations about the wisdom of the arrangements and on the red rags tied on the barbed wire.</p>	33	<p>Differentiation is likely to stem from the extent to which candidates are able to address the second strand of the question to consider Sherriff's language and stagecraft. Stronger answers may comment on the tensions of the extract and on Stanhope's persistent questioning of the Colonel, the Colonel's obvious frustration and annoyance at Stanhope's legitimate disquiet and his powerlessness to change or challenge orders from on high. Any explicit attention to some of the wider themes and implications of the extract, such as the youth of the men selected for the raid, the Colonel's concerns about the safety of the prisoners to be interrogated, his unconvincing attempt to reassure and encourage Stanhope at the end of the extract and what this reveals about the attitudes of those in command, should be highly rewarded.</p>
	(b)		<p>The relationship between Osborne and Stanhope is clearly a dominant aspect of the play and central to the theme of comradeship, so that there is a wealth of material from which candidates may select and we should guard against expecting exhaustive coverage. It is likely that successful answers will choose to focus on Osborne's avuncular nature, his loyalty to and affection for Stanhope, his astute management of Stanhope's volatile temper and on Stanhope's reliance on Osborne's support, their obvious closeness and Stanhope's extreme grief at Osborne's death.</p>	33	<p>The extent to which answers can move beyond conventional character study and look at what is memorable about the relationship for an audience is likely to be a key discriminator here. Stronger answers may be able to consider some of Sherriff's methods and language here, perhaps in the way the audience is introduced to the relationship before Stanhope appears through Osborne's fierce defence of him to Hardy or the presentation of their closeness in the tenderness each shows for the other, for example in Stanhope's forced optimism when Osborne leaves his ring with him prior to the raid or Osborne's putting the drunken Stanhope to bed. Close attention to Stanhope's implicit trust in Osborne in the way he shares with him very personal details about Raleigh, his home life and his own fear should be highly rewarded.</p>

APPENDIX 1

Foundation Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
3	27–21	<ul style="list-style-type: none"> a developed personal response to the text use of appropriate support from detail of the text 	<ul style="list-style-type: none"> good overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
4	20–14	<ul style="list-style-type: none"> reasonably organised response to the text use of some relevant support from the text 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
5	13–7	<ul style="list-style-type: none"> some straightforward comments on the text use of a little support from the text 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible frequent errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
6	6–1	<ul style="list-style-type: none"> a few comments showing a little awareness of the text very limited comment about the text 	<ul style="list-style-type: none"> very limited awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

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