

## **English Literature**

General Certificate of Secondary Education

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

<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)		A contextualisation of the extract, the first lesson shared by Hector and Irwin at the Headmaster's insistence, is likely to be a starting point for most answers and candidates should find ample material in the boys' initial discomfort with the situation, the conflicting attitudes towards Education and History shown by Hector and Irwin and the way in which the subject of the Holocaust is broached and considered by both Hector and Irwin and by the boys.	49	Stronger answers are likely to focus on the "How" of the question and scrutinise the playwright's methods and language here to engage with the conflicts of the passage, perhaps in Timms's comment on the way the boys behave in Hector's and Irwin's classes, in Hector's response to Irwin's semantic reduction of such a contentious subject as writing an examination answer on the Holocaust to "...a question of tone...", or in Hector's dismissal of Irwin's praise for Dakin's use of the Wittgenstein quote as " <i>journalism</i> ". The strongest may declare themselves in their exploration of the extent to which Irwin's methods have already influenced some of the boys, seen in Akthar's observation that the Holocaust can be seen as "a subject like any other" and Dakin's final speech of the extract, which may be seen as a decisive rejection of Hector's approach. Scripps's brief dissenting voice may also be considered, perhaps in the light of his religious views or his later comment about the relevance of truth.
	(b)		The question is very open indeed and most answers should be able to find sufficient material to shape a response to a moment, or moments of pity for Posner in the play. Possible selections may be Posner's interview with Irwin about his feelings for Dakin, the poignant "Drummer Hodge" scene with Hector, or the beginning of Act Two at Rievaulx Abbey with Irwin, though there are a number of briefer "moments" which might also elicit candidates' sympathy. At all events, the answers choice of "moment(s)" must be respected, as must the interpretation of what constitutes a "moment".	49	The band and mark will depend on the answer's knowledge of, and engagement with, the plot and character, and with the quality of argument and support. Stronger answers are likely to respond in some detail to the chosen situation(s) for Posner and explore his own perceived sense of his unhappy predicament as an outsider on a number of levels. The strongest may reveal themselves in their explicit attention to the way the other characters relate to Posner and really scrutinise Bennett's writing in their chosen "moment(s)".

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. Most answers should be able to find fruitful areas for comment in the obvious conflicts between Maggie and her father, between Hobson and an unexpectedly stubborn and determined Willie Mossop and may comment on Hobson's snobbery, cavalier dismissal of Willie as a potential suitor and his threat to beat him.	49	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 are likely to be characterised by consistent and selective exploration of the dramatic nature of the extract and in their attention to the context of the moment in terms of the contrasts between Maggie's astuteness in recognising Willie's potential and Hobson's blinkered lack of awareness. The strongest answers may well be able to scrutinise the "ways" of the question and see this as a dramatic turning-point, the beginning of Willie's renaissance under Maggie's tutelage, the first evidence of his previously unrealised strength of character and even perhaps the beginning of the end of Hobson's autocratic control over his daughters.
	(b)		Most answers should find a great deal of relevant material in the changes in Hobson that are immediately apparent in Act Four – his trade has evaporated, he has let himself go, his alcoholism is now only too plainly evident in his exchanges with Jim Heeler and Doctor MacFarlane and he moves between self-pity and recrimination against his daughters who have "deserted" him. Nonetheless, there are signs of the short-tempered tyrant of Act One in his initial obstinacy with Doctor MacFarlane and his condescending treatment of Willie Mossop, though by the end of the play he is forced to re-evaluate his situation and ends a defeated man.	49	Strong answers are likely to focus selectively on the "How" of the question and explore the way Brighouse shows Hobson trying to exert his old parental authority over his daughters and their reactions to this, his failure to recognise that he is no longer dealing with the old Willie Mossop, his inability to see the strength of Willie's marriage to Maggie and his amazement at Willie's rejection of his "generous" offer. The strongest answers will address both strands of the question and deal not only with the entertaining nature of the changes in Hobson and the build-up to his eventual defeat, but also the striking wider social significance of his failure to change with the times, both in business and in his relationship with his daughters. Such answers will merit high reward.

Question			Indicative Content	Marks	Guidance
3	(a)		This packed and highly-charged moment in the play 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 troubled visit to Alfieri. Candidates should find a great deal of material to work with and may comment on the way Catherine is torn between her growing feelings for Rodolpho and her loyalty to her surrogate father, Eddie. Beatrice's explanation to Catherine of her burgeoning womanhood, Eddie's possessive protectiveness and the need for Catherine to assert her own individuality should be appreciated by most successful answers.	49	Stronger responses are likely to focus explicitly on the "How" of the question to explore Beatrice's language and underlying concerns about the nature of her husband's feelings towards Catherine and Catherine's own naive lack of awareness of the effect of her behaviour and may consider the dramatic build-up of the extract in Beatrice's increasing forcefulness and the implicit warning in her final exhortation to Catherine. The strongest may declare themselves in their close attention to Catherine's changing reactions to Beatrice, her half-realisation that the world of childhood has "shattered" and consider Miller's methods and the dramatic function of the extract within the play in terms of its wider implications for Catherine, Beatrice and Eddie.
	(b)		In many ways Rodolpho is the opposite of his strong and taciturn brother, Marco – naturally flamboyant and exuberant, yet deferential to his brother and respectful to Eddie and Beatrice. It is likely that most successful answers will focus on the development of Rodolpho's relationship with Catherine, how he is an immediate source of fascination for her, how she is entranced by his stories of Italy, his singing and his vibrant personality, so that he leads her away from the childlike ways we see at the beginning of the play and into the world of womanhood.	49	It is hoped that the focus of the question will direct answers away from the conventional character study and towards the dramatic function of the character in the play. Clearly Rodolpho is a major character in the play, so there is a great deal of relevant material at candidates' disposal and it is important to be receptive to a range of ideas and approaches and not to expect exhaustive coverage. Stronger answers are likely to address in detail the "ways" of the question and consider the complexities of Rodolpho's character to explore the underlying steel beneath the happy-go-lucky exterior in his intuitive understanding of the hidden motives of the boxing "tuition" and his thinly-veiled challenge to Eddie when he dances with Catherine. Such responses may also consider the way Catherine's growing feelings for him are mirrored by Eddie's growing antagonism. The strongest may declare themselves in their close scrutiny of Miller's methods as playwright to explore Rodolpho's wider dramatic function as, paradoxically, a catalyst that hastens Eddie's tragic fall, but who also desperately tries to avert the inevitable tragedy by warning Eddie of Marco's approach or

Question			Indicative Content	Marks	Guidance
					by reconciling the two men.
4	(a)		The extract follows the Inspector's questioning of Arthur Birling, which reveals his selfish attitude, lack of vision and shows cracks beginning to appear in the facade of the Birling family. An awareness of the dramatic contexts of the extract is likely to be the starting-point for successful answers and Birling's attempts to deflect the Inspector's enquiries and shield his daughter from the unpleasantness (or the truth), Gerald's sycophantic support for him and Sheila's contrastingly sympathetic attitude should provide candidates with plenty of material to work with.	49	<p>Differentiation is likely to emerge from the extent to which answers can scrutinise the playwright at work here and comment not only on the dramatic build-up of the extract, but also on the wider significance of the moment within the play. Stronger answers may show an appreciation of the contrasts and conflicts of the extract, for example in the interplay between Birling and the Inspector, and really explore Priestley's language and stagecraft perhaps in terms of the significance of the Inspector's stark description of Eva's death, his penetrating look at Gerald, Eric and Sheila and the hiatus which follows.</p> <p>Wider consideration of the theme of the conflict between generations, seen here in the more sympathetic and open attitudes of Eric and Sheila in contrast to the refusal of Birling to accept any responsibility, or of the extract's dramatic significance as a link leading to the revealing of the parts played by each of the characters in the death of Eva/Daisy, may typify the best answers.</p>
	(b)		Successful answers are likely to be grounded in the details of the relationship between Eric and his mother. Mrs Birling is clearly a rather cold and distant mother, who appears still to see her son as a child and fails even to perceive his drinking problem. Eric, for his part, shows the immaturity and irresponsible behaviour of the indulged younger child. Differentiation is likely to emerge to the extent to which answers can engage with the contrasting attitudes of Eric and Mrs Birling to their parts in the death of Eva/Daisy.	49	<p>Strong answers may well perceive Eric's relationship with his mother as a root cause of his immaturity and explore Eric's sense of justice, evident even in Act 1 of the play, and willingness to accept responsibility, in comparison with Mrs Birling's steadfast refusal to accept any guilt.</p> <p>The strongest answers may be able to focus explicitly on the 'How' of the question and really examine the dramatic function of the relationship within the play's wider concerns of community, social responsibility and the gap between the generations.</p>

Question			Indicative Content	Marks	Guidance
5	(a)		It is to be hoped that most answers will be able to respond to the rather untypical absence of humour and the moving nature of Rita's situation here : her packed suitcase, leaving Denny, her tears and Frank's obvious affection and concern for her in contrast with her apparently pressing need to have Frank's honest opinion about her essay.	49	Differentiation is likely to emerge from the way in which answers can explore in detail Rita's determination here and the wider significance of the extract in terms of her progress towards becoming an "educated" woman. Strong answers may well declare themselves in an understanding of Rita's directness and lack of self-pity, the sensitivity and honesty of Frank's comments on her essay, his admiration for her uniqueness and his fear that it may be compromised if he accedes to her wish for him to help her to change. Any detailed understanding of the contexts of the extract, coming, as it does, immediately after Rita's declaration that she feels like a "half-caste", in terms of its significance as a dramatic turning-point in her journey, having "betrayed", as she sees it, not only Denny but also her working-class roots in favour of what she perceives to be truly of value, should be highly rewarded.
	(b)		The play has a great many humorous moments which stem from the clash between Frank's middle-class literary background and Rita's working-class culture so it is important to be receptive to a wide range of possible material and not to expect exhaustive coverage. The opening scene of the play, the conversations about "Howards End", the exchange about the relative merits of Harold Robbins and Somerset Maugham, Rita's comments on her school life, Rita's visit to tell Frank about her first experience of the theatre are all possible choices, but the selection will, of course, depend upon individual preference and interpretation.	49	The focus of the question is on Russell's writing and differentiation is likely to arise from the extent to which answers engage with the "How" of the question. Stronger answers may be those that engage with the detail and sources of the humour, avoiding a narrative approach, and explore the different uses of language Russell employs for his characters. It will be the quality of the argument rather than the selection of material which is important.

Question			Indicative Content	Marks	Guidance
6	(a)		Successful answers are likely to begin by contextualising this 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 brutally introduced to the realities of war. There should be ample material with which to work in the clear conflict and tension between Stanhope and his superior officer here and in their differing attitudes to the knowledge they share about the extreme dangers of the imminent raid.	49	There could be a range of successful approaches, but strong answers are likely to explore the “ways” of the question and consider Sherriff’s language and stagecraft here to comment on the tensions of the extract in Stanhope’s persistent questioning of the Colonel, the Colonel’s frequent uneasy pauses, obvious frustration at Stanhope’s legitimate disquiet and his own powerlessness to challenge orders from above. 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 display a clear understanding of how the extract addresses some of the play’s wider themes, such as the youth of the men selected for the raid, what is revealed about the attitudes of those in command and the comradeship of the men in the front line, as shown in Stanhope’s underlying concerns for the safety of Osborne and Raleigh.
	(b)		The relationship between Osborne and Stanhope is clearly a dominant aspect of the play and central to the theme of comradeship so there is clearly a wealth of material from which candidates may select and we should guard against expecting exhaustive coverage. The majority of answers are likely to focus upon Osborne’s avuncular nature, his loyalty 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 mutual trust and Stanhope’s extreme grief at Osborne’s death.	49	The extent to which answers can move beyond a conventional character study to look at Sherriff’s methods and the effect of the relationship on an audience in a carefully selective and focussed way is likely to be a key discriminator here. Stronger answers may be able to focus explicitly on the “How” of the question and really examine the playwright at work perhaps to explore the implicit trust both men show in each other in their sharing of personal details or in the enormous effect that Osborne’s death has on Stanhope. The strongest may reveal themselves in their close attention to features like the effect their relationship has on other characters, the understanding and tenderness evident between them under the most extreme of circumstances and even the contrasts between them, perhaps in Osborne’s calmness and Stanhope’s volatility and their differing attitudes, particularly towards Hibbert and Raleigh.

## APPENDIX 1

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>

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