

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2014

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

Subject-specific Marking Instructions**INTRODUCTION**

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

the specification, especially the assessment objectives;

the question paper and its rubrics;

the texts which candidates have studied;

the mark scheme.

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

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

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.

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 **33**.
- 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


<i>High performance 6 marks</i>
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.
<i>Intermediate performance 3–5 marks</i>
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.
<i>Threshold performance 1–2 marks</i>
Candidates spell, punctuate and use rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.


Question		Indicative Content	Marks	Guidance
1	(a) 	<p>Bennett: <i>The History Boys</i></p> <p>It is hoped that the first bullet point will direct candidates towards the light-hearted mood of the boys and their testing out and teasing of the new teacher, though it could be expected that some might take the hint in the second bullet to comment on what they perceive as the contrasts between Hector's attitudes and teaching and Irwin's, and on the relationship the boys seem to have with Hector.</p>	33	<p>Differentiation is likely to emerge from the extent to which answers can engage with the situation here to explore the boys' humour and Irwin's response to it. Stronger answers may be able to focus on the dramatic pace of the extract, the sharp and slightly barbed dialogue of the boys and are likely to be aware of the contrasts the boys perceive between Hector's and Irwin's teaching. The strongest may reveal themselves in an understanding of Bennett's wider concerns in juxtaposing Irwin's utilitarian and reductive ideas about education with Hector's espousal of learning for learning's sake. Any explicit attention to the possible undertones of Dakin's comments on Auden or the significance of Posner's final admission should merit high reward.</p>
	(b) 	<p>Bennett: <i>The History Boys</i></p> <p>This is a very open question and it is important to be receptive to a range of possible responses so long as they are grounded in the detail of the play. There is a large amount of relevant material at candidates' disposal, though it is likely that responses may derive their material from the early verbal sparring, the discussion on the Holocaust, the "subjunctive history" passage, Dakin's propositioning of Irwin or from a number of Dakin's conversations about Irwin with Scripps and Posner.</p>	33	<p>Differentiation is likely to spring from the extent to which answers can move beyond conventional character study and really explore the developing relationship between the cocky, self-assured Dakin and the more introverted, guarded Irwin and consider its dramatic impact within the play.</p> <p>The quality of the argument and the support is much more important than the line adopted and strong answers are likely to maintain an evaluative focus on the relationship, possibly considering Dakin's growing respect and admiration for Irwin and his methods and perhaps his proportionately dwindling regard for Hector. The strongest may be able to convey an understanding of the dramatic tensions between the two at various stages of the play, their growing mutual attraction and the unfortunate accident that curtails it. Any close attention to the wider contexts of the relationship, in terms of its significance as a barometer of the way some of the boys embrace the reductive, utilitarian style of teaching and learning espoused by Irwin and move away from the more rounded humanistic approach of Hector, should be rewarded highly.</p>



Question		Indicative Content	Marks	Guidance
2	(a) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>An awareness of context is likely to be the starting point for successful answers. It is hoped that the first bullet-point will encourage responses to consider the fact that the extract closely follows the scene in which Mrs Hepworth praises Willie's boot-making skills and Hobson's cavalier dismissal of Maggie's hopes of getting a husband (" . . .thirty and shelved"). Most answers should find ample material in Maggie's unromantic, business-like approach to a marriage proposal, her recognition of Will's potential ("a business idea in the shape of a man") and in the endearing naivety of Willie's misplaced loyalty and failure to see what Maggie is suggesting.</p>	33	Strong answers are likely to address the second and third bullets to consider the humour of the situation, perhaps in the contrasts between Maggie's confident and forthright manner and language and Willie's inability and reluctance (maybe deliberate) to understand her proposal and may comment on Willie's body language and behaviour, as shown by the stage directions here, or the way Maggie has to work hard to make him understand exactly what she is proposing. Any explicit exploration of the wider implications of this moment in terms of future plot development and of the conflicts with Hobson and with Maggie's sisters that will ensue and, indeed, the way that Maggie envisages that the partnership with Willie will thrive, should merit high reward.
	(b) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>There is a great deal of potentially relevant material to work with, so it is important to be receptive to a variety of arguments and textual references. It is hoped that the focus of the question will lead responses away from conventional character study and enable them to concentrate on the dramatic nature of the relationship and its effect on an audience.</p> <p>Most answers can be expected to see the conflict between Maggie and Hobson and may cite Hobson's dismissal of Maggie's marriage prospects, her insistence on Hobson observing meal times, her determination to wed Willie Mossop in the face of her father's opposition, the way Hobson's trade declines and Maggie and Willie's flourishes, Maggie's plot to "persuade" Hobson to loosen his control over her sisters and, perhaps, his eventual defeat.</p>	33	The key to differentiation, regardless of the line adopted, will be the quality of the argument and the support offered. Strong responses are likely to maintain an evaluative focus on the relationship and its centrality to the dramatic action of the play. The strongest may declare themselves in their understanding that a genuine affection underlies the conflict and may see Maggie's "tough love" for her father in her willingness to return and support him, albeit on favourable terms, as opposed to the reluctance of her sisters. Any explicit attempt to relate the conflicts in this central relationship to the play's wider themes of Gender, Equality and Social Change, should be well rewarded.

Question		Indicative Content	Marks	Guidance
3	(a) 	<p>Miller: <i>A View from the Bridge</i></p> <p>An awareness of the dramatic contexts of the extract is likely to be the starting point for many answers, but it is important to be receptive to a range of possible responses, as long as they are grounded in the text. This passage occurs early in the play, just after Eddie's protectiveness over Catherine has become apparent in his comments on the shortness of her skirt and her "walking wavy", and in his opposition to her taking a job and just before Marco and Rodolpho arrive to alter unwittingly the dynamic of Eddie and Catherine's relationship. It is hoped that the first two bullet points should nudge most answers into an appreciation of the argument between Eddie and Beatrice, with Beatrice acting as an advocate for Catherine's desires to move into an adult, working environment conflicting with Eddie's protective instinct to shield her.</p>	33	<p>Strong answers are likely to explore the conflict between Eddie and Beatrice here in her attempts to make Eddie aware of his excessive protectiveness and the fact that Catherine is growing up, in his reluctance to acknowledge Beatrice's reasonable argument and in his flash of resentment for her, and may examine the nature of Eddie's body language, as indicated by Miller's stage directions, during this exchange. The third bullet point may well be a key discriminator and the strongest answers may perceive the emotional and childlike nature of Catherine's gratitude for Eddie's sanctioning of her going to work and Eddie's indulgent yet fearful response to it. Any focused attention to the way the extract reveals the seeds of future conflicts should be highly rewarded.</p>
	(b) 	<p>Miller: <i>A View from the Bridge</i></p> <p>The relationship between Eddie and Catherine is so central to the dramatic action of the play that there is a wealth of potentially relevant material to work with, so it is important to be receptive to a variety of ideas and textual references and not to expect exhaustive arguments. Answers may well choose to focus on the early signs of Eddie's protective behaviour towards Catherine and her childlike affection for her uncle, or on the conflicts this creates between Eddie and Rodolpho and Eddie's attempts to cast aspersions on Rodolpho's masculinity, the scene where Eddie interrupts Catherine and Rodolpho together or on the stresses placed upon Eddie's and Beatrice's marriage by the relationship.</p>	33	<p>Differentiation is likely to spring from the extent to which answers can move beyond a narrative working through of the story of Eddie and Catherine to an evaluation of the dramatic impact of the relationship on the other characters and on an audience. Stronger answers may well be able to adopt an evaluative approach to the development of the relationship to explore how Eddie's behaviour changes as Catherine matures and may comment on how these changes impact on the other characters. At any rate, the band and the mark will depend on the answer's knowledge of and engagement with the text and on its ability to respond to the complexities of the relationship. Answers that can make any explicit attempt to explore the way the seeds of Eddie's tragic downfall are inextricably linked to his relationship with Catherine should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
4	(a) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>It is hoped that most answers will be able to place the extract within the context of the celebration engagement party and immediately before the Inspector's first, dramatic entrance, and some may note the irony of Birling's jocular comments about keeping "out of trouble for the next few months", which immediately precede the given extract. The first two bullet points should direct responses towards Birling's pompous and self-satisfied manner, Birling's and Gerald's teasing of Eric and his clear discomfort with this.</p>	33	Stronger answers may show an understanding of the mood of complacency shown by Birling and Gerald and may be able to gauge and illustrate Eric's uneasiness at their rather patronising teasing, whilst noting the irony of it in the light of what happens later in the play. The strongest may declare themselves in their attention to the third bullet point in terms of the dramatic impact of the doorbell interrupting Birling's arrogant dismissal of the importance of community and may observe the dramatic effect of Eric's uneasiness as the extract closes. Answers that can display any explicit understanding of the dramatic structure and function of the extract, both in its build up and in the way Priestley is introducing the play's wider concerns here, should merit high reward.
	(b) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>The question is a very open one and there should be plenty of scope for candidates to make a personal response to Sheila and Mrs Birling and their differences. It is important to be receptive to a range of ideas about what makes them so different and not to expect exhaustive coverage, bearing in mind the quantity of relevant material at candidates' disposal. Most answers will find ample material in the questioning of Sheila and her mother by the Inspector and in their reactions after the Inspector has left the house.</p>	33	Most responses are likely to be aware of Mrs Birling's snobbish, rather cold and unemotional manner and may be able to comment on Sheila's excitable, materialistic and perhaps rather naive behaviour in the first act. Stronger answers may well see that what distinguishes them is their different reactions to the Inspector and may be able to explore and contrast Sheila's change from the spiteful, spoilt child of Act One to the responsible adult of Act Three with her mother's steadfast refusal to accept any responsibility and reluctance to change any of her entrenched and prejudiced viewpoints. Any explicit attempt to explore the differences between Sheila and her mother in terms of the play's wider themes of the generational divide and social responsibility should be highly rewarded.

Question		Indicative Content	Marks	Guidance
5	(a) 	<p>Russell: <i>Educating Rita</i></p> <p>This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is hoped that the first bullet-point will encourage answers to consider Rita's dilemma in terms of the conflict between her chosen path and her marriage and background, and most answers should be able to establish the dramatic context in terms of how she is beginning to embrace the course and her study of literature with enthusiasm. Frank's sympathetic and concerned attitude and Rita's determination to pursue her chosen course may also provide material for comment.</p>	33	<p>Differentiation is most likely to arise most clearly from the handling of the second and third bullet points. Strong answers are likely to focus on the changes occurring in Rita, both in terms of the pressures within her marriage and her outlook, and may perceive the growing closeness between Rita and Frank in his supportive and sympathetic comments, though the best may also perhaps see some subtle self-interest in some of his questions.</p> <p>The strongest may well focus on Russell's language here in the humour Rita brings to what is for her an unenviable dilemma and in her impassioned final speech about choices, one of the play's main themes.</p>

Question	Indicative Content	Marks	Guidance
(b) 	<p>Russell: <i>Educating Rita</i></p> <p>This is an extremely open question with a great deal of potentially relevant material from which candidates may select, therefore it is important to be receptive to a range of possible arguments, as long as they are grounded in the text and appropriately supported. It is likely that many answers may focus on the initial lack of understanding between Frank and Rita in their early meetings and Frank's reluctance to take her on as a student, before going on to point out that they become friends and Frank grows to like and admire her. It is hoped that better answers will be aware of some of the complexities of Frank's attitude towards her; the rather un-teacher like comments, his growing concerns that he may compromise her originality and freshness and his apparent distaste for how she is changing as a result of the influence of Trish and other factors.</p>	33	<p>Strong answers may well be able to find a balance and set Frank's attitude to Rita at the beginning of the play against what becomes a genuine fondness, perhaps an attraction, then disappointment, even distaste, at Rita's burgeoning intellectual pride and jealousy at the way his influence on her wanes as she broadens her horizons and is influenced by others. As always, the key to differentiation will be the quality of the argument and the support, rather than the specific line adopted. Any explicit attention to the final meeting between Frank and Rita at the end of the play and Frank's feelings at this point should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
6	(a) 	<p>Sherriff: <i>Journey's End</i></p> <p>This is a highly-charged and tense moment in the play and it is important to be receptive to a variety of approaches and references. An understanding of context (the minutes immediately before the raid in which Osborne dies) is likely to be the starting point for most successful answers and the first bullet point should nudge responses in this direction. Candidates should find ample material on which to comment in Osborne's brief exchange with Stanhope and the leaving of his watch and ring, Stanhope's unconvincingly upbeat response to this and the way in which the old hand, Osborne, tries to calm the new boy, Raleigh.</p>	33	<p>Strong answers are likely to address the "moving" strand of the question to explore the poignancy of the bond between Stanhope and Osborne here, the shared and unspoken knowledge, the meeting of the eyes and the way Osborne, despite his own keen awareness of the dangers ahead, tries to deflect Raleigh's anxiety by downplaying the situation and by the use of displacement dialogue. The third bullet point may well prove to be a key discriminator and close attention to the way the pauses, changes of subject and mentions of time help to build the tension is likely to be a feature of the strongest answers. Any explicit understanding and exploration of the fact that Raleigh's youthful enthusiasm and innocence along with the bond between Stanhope and Osborne are, within minutes, about to be irrevocably destroyed, or of the implications of this for future plot development, should gain high reward.</p>
	(b) 	<p>Sherriff: <i>Journey's End</i></p> <p>Although Osborne and Raleigh only know each other for a matter of a few days, their relationship is quickly established and assumes a fairly central role in the play. Candidates are likely to take their material from Osborne's first meeting with Raleigh, the rigger conversation and the moving conversation about home immediately before the fateful raid, though it is possible that Osborne's conversations with Stanhope about Raleigh, the letter scene and Raleigh's reaction to the loss of Osborne may also be deployed. As always, it is important to be receptive to candidates selections and to accommodate a range of possible lines of reasoning and references.</p>	33	<p>Most answers are likely to show an understanding of the way the old-hand, Osborne, makes the new boy, Raleigh, feel at home in a new and alien environment and may point to his hints about the changes in Stanhope to prepare Raleigh for his reunion with his boyhood friend. Stronger responses may well explore the way Osborne's language and topics of conversation, such as school and rigger, help to ease the naïve Raleigh into the world of the trenches, and the poignancy of the displacement dialogue about the New Forest to take Raleigh's mind off the forthcoming raid. The strongest may point to the strength of the brief friendship in Raleigh's apparent grief at Osborne's loss and any explicit understanding of the ways in which the relationship alerts the audience to the wider themes of comradeship and the loss of innocence should merit high reward.</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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