

GCSE

English Literature

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

General Certificate of Secondary Education

Mark Scheme for June 2015

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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
	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 majority of answers will show an awareness of the main characteristics of the three characters (the Headmaster and Mrs Lintott on their first appearance, and Hector) being dramatically revealed here, and something of how it is entertaining for the audience. There is the Headmaster's insistence and sole focus upon Oxbridge success at the expense of all else it seems; Mrs Lintott's quiet questioning of his stance in his presence; and the more open cynicism between her and Hector displayed once the Headmaster leaves.</p> <p>This is a two strand question, and although equal treatment between the strands shouldn't be expected, something should be said in relation to both.</p>	33	<p>Differentiation is likely to arise from the extent to which answers can engage with the humour of the extract and locate its sources; and can identify and discuss the theme of getting into Oxbridge over other things. Most candidates will hopefully be able to describe something of what is funny about this passage; and also how the subject of the boys' academic futures will figure in the rest of the play.</p> <p>Stronger answers may well show an awareness of the way that teachers' views about education can differ and that this can be both a source of humour and significance.</p> <p>The strongest answers will understand what is both funny and significant about this passage and be able to refer to details of incident and language to illustrate that understanding: they may comment and evidence that (as elsewhere in the play) the Headmaster is not as clever as the other teachers and can be made to look foolish (including the sarcastic reference to 'Our fearless leader'); and they may write about the Headmaster's insistence on league tables and Oxbridge at the expense of other things (with students being the "poor sods" who suffer). They may well refer to other points in the play where entertainment at the Head's expense is evident.</p>
1 (b) 	<p>Bennett: <i>The History Boys</i></p> <p>It is to be hoped that most answers will have as their focus the dramatic impact of the closing pages, rather than a re-telling of the events. In doing so, however, most candidates will most likely convey a sense of the unexpected being visited upon the audience, a sense of the unutterable irony of the conclusion, and a sense of a crafted finish with some clear lessons drawn. Clearly, despite it being a relatively short section, there is a great deal of material available to candidates to link back to the</p>	33	<p>The key to differentiation here will be how far answers are able to move beyond a simple narrative account of how the play finishes and really consider both how the ending makes sense of what has gone before (effective), and how it works upon the audience as a piece of drama (dramatic). Most candidates should be able to comment on the dramatic surprise of the re-telling of the accident and also comment on how the lives of some of the characters have turned out unexpectedly (or as expected) when linked to what we have seen in the play.</p>

Question	Indicative Content	Marks	Guidance
	<p>events and words of the play; so it is important not to expect exhaustive coverage, but instead to reward judicious selection and be open to a variety of lines of reasoning and textual detail.</p>		<p>Stronger answers may well detail some of the ways in which the lives of the boys have turned out, with some cross-referencing to other parts of the play. These stronger answers will possibly make an evidenced judgement of sorts about how the end of the play 'makes sense' of what has gone before.</p> <p>The strongest answers may comment in some detail on the ways that the lives of the characters have developed, and the extent to which those individual histories reflect on the wisdom of the various teachers and their philosophies. These stronger candidates may comment on some of the many ironies at the end of the play.</p>



Question		Indicative Content	Marks	Guidance
2	(a) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>The dramatic context of the extract is likely to provide a valuable starting point for most successful answers. The last time we saw Hobson, he realised he had been “diddled” over the business of his daughters’ settlements, and had declared that he was “done with fathering.” Claiming that he is a “dying man”, he has taken to his bed, and called for the doctor – who has told him plainly that he is drinking himself to death and the matter is not really a medical one. There will be, as always, a temptation for some candidates, to deal with the extract in a narrative re-working; however, it is to be hoped that candidates will be able to treat the doctor as a comic character with some hugely entertaining lines and exchanges; treat the predictably sharp and caustic exchanges between Maggie and her father and put them in context; and treat the scene as part of the play’s development and shaping as Brighouse continues to question “normal” values and conventions.</p>	33	<p>Most answers will be able to make some comment on this full and lively scene, with reference to the humour of the doctor’s bullying treatment of Hobson; Hobson’s comic inability to make anyone listen to him; or Maggie’s arrival with the anticipated verbal fireworks between her and her father.</p> <p>Stronger answers will be able to make some explicit comment (with evidence) of what makes the scene both funny and important. These answers may not be fully developed and consistent, but they will have a clear sense of this scene’s place in the play’s development, and also a clear sense of what it is that is entertaining about Hobson’s position and situation, the rudeness and straightforward talking of the doctor, and Maggie’s arrival and taking control yet again with her characteristic plain-speaking and lack of social graces.</p> <p>The strongest responses will be able to deal in some detail (and with appropriate evidencing) of what is an entertaining and significant scene: the broadly accented forthrightness of the doctor, that borders on rudeness but which is much needed in the light of Hobson’s stubbornness; Hobson’s maudlin reluctance to admit he is in the wrong long enough to accept the prescription that is Maggie; Maggie’s comically well-timed arrival; and the traditional bristling dialogue between equally obstinate father and daughter. These answers might well make reference to the play’s broader themes of status, equality, and education (and how the play is moving inexorably towards a conclusion in which merit and skill are rewarded), and these answers should be highly rewarded.</p>
	(b) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>This is an open question with a great deal of potentially relevant material to work with, so it is important to be receptive to a variety of judgements and textual references</p>	33	<p>Differentiation is likely to emerge from the extent to which answers can move beyond a narrative account of the two characters’ contribution to the action; and focus selectively (with evidence) on aspects of their characters that explain</p>

Question	Indicative Content	Marks	Guidance
	<p>and not to expect exhaustive coverage. It is possible that some candidates may follow Hobson's judgement on his daughters that their husbands will regret marrying them and describe them as memorable and important in the sense that they are representatives of the world that Maggie (and Willie) are combating. These candidates will focus on incidents and speeches that reveal perceived qualities that might lead Hobson to make the judgement he does – such as an ignorance of money and a keenness to spend on things that don't matter, including clothes and fashion; and their tyrannical treatment of the "master" of the house. In addition, there will be comment on their snobbish and intolerant attitudes. There will also be answers, it is hoped, that give a broader and (on occasions) more generous and understanding account of their contribution to the drama. It is hoped that answers will treat the sisters as individuals wherever possible.</p>		<p>their memorable-ness and importance, either with reference to their negative qualities or by a more balanced judgement. Most answers will have an opinion on Hobson's daughters and be able to refer to episodes from the play in support of that opinion; it is likely that most candidates will take a negative slant on Vickey and Alice, and that is a perfectly defensible position.</p> <p>Stronger answers will be characterised by an ability to go beyond a generic statement on the two daughters, and support with evidence and comment an informed response to both of the girls' contribution to the play as individuals. These answers may make reference to the busy opening of the play where Alice justifiably complains that her life's chances are being hampered by her father's anti-courting stance, and how her views on courting differ from her practical-minded sister, Maggie; or they may make reference to Vickey's position as the "baby" of the family, with her prettiness, and her willingness to win her father over with excessive displays of affection at the end (until she hears what the commitment involves).</p> <p>The strongest answers will be able to refer to incidents where the sisters seem to be ill-suited to any life involving inconvenience, work, or indeed concern for anyone other than themselves; and both give evidence as well as make comment on the dramatic effectiveness and/or humour of those scenes. There is Vickey's comical refusal, for example, to let anything disturb her reading; or Alice's stern but equally humorous taking in hand of Albert at the wedding when he wanted to add to the speech-making. Their snobbishness is evident on many occasions – when responding to the news that they are to be linked in marriage to Willie; or in their responses to Maggie's plans for a wedding ring; or in Vickey's scathing reference to "mill girls". These candidates</p>


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			<p>will also make reference commonly to the sisters' challenging of their father's social habits and time-keeping; perhaps comment also on the comic impracticality of the sisters (for example, the inability of either of them to complete the accounts book); and the defeat of any plans to benefit from the firm, as a result of their un-daughterly behaviours at the end of the play. Answers that give a balanced view of the daughters, with mention of how their behaviours might be at least in part a reflection of their father's treatment of them, should be highly rewarded.</p>


Question	Indicative Content	Marks	Guidance
3 (a) 	<p>Miller: <i>A View from the Bridge</i></p> <p>This is an extremely tense 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 well-grounded in the text and not to expect exhaustive treatment. There will be a temptation for candidates to over-contextualise the passage, cross-referencing backwards and forwards – and although some of this is to be expected and welcomed, it should not be at the expense of the highly charged dramatic impact of the passage. It is hoped that most answers will be fully aware of the dramatic context of the extract; it is near the start of Act Two, where Act One had ended with Catherine daring to dance with Rodolpho in Eddie's presence ('flushed with revolt'), and Eddie's second challenge to his position with Marco raising the chair and giving Eddie a 'smile of triumph'.</p> <p>Responses may well focus upon Catherine's wish to break away, set against her love of Eddie and his sacrifices for her; and upon Rodolpho's anger at not only Eddie's treatment of her, but also of her 'insults'. Finally there is the understanding of the shared passion and the movement to the bedroom, with Eddie's unseen but looming presence.</p>	33	<p>Differentiation is likely to spring from the extent to which answers are able to maintain their focus on the dramatic build-up of the moment <u>and</u> on its importance as a pivotal moment in the play. Most answers will be able to put this extract generally in the context of Rodolpho's arrival, Eddie's feelings for Catherine and Catherine's growing up.</p> <p>Stronger answers will be able to explain something of Catherine's feelings for Rodolpho set against her feelings for Eddie; and Rodolpho's feelings for Catherine. These stronger answers will be able to comment on how the language of the characters adds to the drama – and perhaps mention how Eddie will most likely respond to what is happening on-stage.</p> <p>The strongest answers may comment in some depth on (and evidence) Catherine's preparedness to leave her home, as a result of the depth of her love for Rodolpho, paired with her sense of debt to Eddie as well as a fear of what Eddie might be capable of. These answers may also say something about the nature of Rodolpho's love for Catherine as expressed in this passage, set alongside his sense of himself as a man rather than a beggar, and his deep distrust and near-contempt for Eddie; and they may also look ahead to how this moment impacts upon what is to come.</p>
(b) 	<p>Miller: <i>A View from the Bridge</i></p> <p>This is an open question with a great deal of potentially relevant material to work with, so it is important to be receptive to a variety of judgements and textual references and not to expect exhaustive coverage. The implicit focus on the drama, should hopefully deter candidates from a general character summary and allow there to be a great deal of comment about the dramatic dynamics of the scenes involving Beatrice, her central role in terms of the</p>	33	<p>Most candidates will be able to choose incidents and speeches from Beatrice in the play and say how these incidents are memorable and dramatic, as well as illustrating aspects of her character. Popular scenes may include Beatrice's motherly advice to Catherine at various points in the play, or her confronting Eddie about when she will be a wife again.</p> <p>Stronger candidates may include some more detail and</p>

Question	Indicative Content	Marks	Guidance
	development of the play's themes and issues, and the complex relationships she has with all of the major characters.		<p>comment on how Beatrice's character plays a significant and dramatic part in so many of the key events and emotionally complex moments in the play: her urging of Catherine to achieve more independence and become a young woman rather than a baby; the felt need to eventually tell Eddie the truth that neither of them wants to hear about his unnatural feelings towards Catherine; and her decision to stay with Eddie rather than attend the wedding.</p> <p>The strongest candidates will be able to explicitly identify (and illustrate) aspects of Beatrice's character and her role in the unfolding drama: for example, her loving and caring nature, evidenced from her very first appearance, for example, in both her treating Catherine as her own daughter, and in the exuberant, contagious excitement she shows on hearing of the arrival of Marco and Rodolpho. There may be reference to and description of some of the other highly dramatic and emotionally complex exchanges she is involved in, such as Eddie's death scene with 'my B' at his side once more. There may in these answers be reference (if not totally developed) to qualities such as trust, loyalty, and optimism.</p>



Question		Indicative Content	Marks	Guidance
4	(a) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>An appreciation of the dramatic context is likely to be the starting point for most successful answers. The extract occurs immediately after the Inspector has turned his attentions to Gerald in Act Two. Birling attempts to 'protect' Sheila from the unpleasant details around her fiancé's involvement in Daisy Renton's death. Most responses should find ample material in Gerald's revelations around how the relationship broke down, and in the different reactions of the characters to that description – in particular the reaction of Sheila (and perhaps) Mrs Birling.</p>	33	<p>Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. Differentiation may come, and answers move up the mark range, in an understanding of Gerald's explanation of what happened and how he describes it to the others; and Sheila's complex, changing and developing response (and perhaps Mrs Birling's less complex response). Most candidates will hopefully be able to set the extract in a context of the Inspector's developing scheme; and also describe Gerald's feelings about what happened and how different characters react differently.</p> <p>Stronger answers will look in detail at the dramatic interplay as different characters have something to say about the revelations, and Priestley (through the Inspector) continues to lead the story to its conclusion.</p> <p>The strongest answers may also show an awareness of some more attractive aspects to Gerald's character – his honesty (finally), and his willingness to admit that he is upset by the news. There may also be comment in the stronger answers on Mrs Birling's forthright and complacent 'disgust' at the revelation (and also perhaps Gerald's willingness to stand up to her and make a claim for finer feelings).</p>
	(b) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>This is an open question with 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 and not to expect exhaustive coverage. It is hoped that the focus of the question on the relationship between the characters will discourage conventional character studies of the two characters, and enable answers to reason a supported personal response to interactions between Arthur Birling and his wife, and the impact on the</p>	33	<p>The key to differentiation here will, of course, be the quality of the argument, the support offered and the extent to which answers avoid separate conventional character studies, and shape an informed personal evaluation of the Birlings' marriage. Most answers should be able to refer to incidents within the play (giving support from text) and comment on how the audience's feelings are affected. Stronger answers will comment on (and support) how Arthur and Sybil are connected by some unpleasant characteristics: arrogance; materialism; self-centredness; and a willingness to judge</p>

Question	Indicative Content	Marks	Guidance
	<p>audience. It is also to be hoped that candidates will go on from acknowledging their likenesses and what makes them a functioning couple, and, possibly, pick out occasions and areas where cracks show in the relationship and comment on them.</p>		<p>others – although the analysis may not be as secure as at Higher Tier. The strongest answers will give some detail around the effects of the language and the dramatic interplay between the pair at various points in the play; and these answers might touch upon how the pair are not always in full agreement. Answers that link the couple to the play's theme of collective responsibility should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
5	(a) 	<p>Russell: <i>Educating Rita</i></p> <p>The extract is from the start of the play's last scene, and candidates should be able to contextualise it appropriately, while at the same time find ample material in Rita and Frank's secure knowledge of each other, in Rita's ability to look back on her journey in education and reflect on her performance in the examination, and in Frank's more guarded and defensive comments about his own journey since meeting Rita. Candidates may also comment on Rita's judgement that Frank has been a good teacher and detail the part he has played in bringing her to where she has reached. Beyond the given extract, there may also be comment on how the play is to conclude.</p>	33	<p>The focus of the question is on how the relationship is conveyed dramatically. Most answers will attempt some contextualising: the last occasion that Frank and Rita met was a difficult one, with Rita asserting her independence, despite Frank's desperate and forlorn attempts to mock her accomplishments. Since then he has made a drunken phone-call to let Rita know that he has entered her for the examination, although the real reason would be to do with his wish to speak to her and see her. He knows he is losing her, and in this scene his expectation perhaps is that she has come to flaunt that independence, and re-open the wounds of his hurt feelings particularly at a time when he has upset the authorities one too many times. Most answers will be able to say something about the strength of the new Rita, compare that with other points in the play, and perhaps say something about how the play will conclude (without by-passing a close focus on this passage).</p> <p>Stronger answers will have something explicit to say about how Rita is now in full control of her own life, and is able to make choices independently – make reference to her blunt language and directness, her enthusiasm to describe what happened in the exam room (despite Frank's non-encouragement), and her refreshing ability to see through the unexpected emptiness of the lives of Trish and her friends.</p> <p>The strongest answers will go beyond a focus solely on Rita who seems to dominate this scene, and say something about Frank's quiet manner – his continuing to pack, the pauses in his short, careful responses – and describe how he might be feeling by means of the dramatic devices.</p>

Question	Indicative Content	Marks	Guidance
(b) 	<p>Russell: <i>Educating Rita</i></p> <p>This is a very open question 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 most answers should be able to identify Rita's background and family as a factor that holds back her development and candidates may select Rita's comments about her school, her contemporaries and their attitudes towards learning, her husband Denny and his pronouncements on what her life should consist of, her social and cultural setting, and her immediate family members as representative of the pressures upon her, at the same time as being representative of the factors that have made her want to change her life story. The quality of the argument and the support offered rather than the line adopted will determine how the response moves up through the bands.</p>	33	<p>The extent to which candidates can engage with Russell's language and the way that the formative nature of Rita's background and schooling (part restrictive, part inspirational) is presented, is likely to be a key discriminator. Most answers will be able to select incidents and speeches from the first part of the play in particular that describe Rita's family context and her early experiences of education. These answers will also most likely make reference to the expectations of Denny her husband and the pressures he puts upon her to conform. The more these answers are able to comment on the dramatic impact of these passages, the more they will progress up the bands.</p> <p>Stronger answers will move beyond a description of Rita's experiences, and put those early experiences into the contexts of her aspirations and dreams, in particular her wish to sing better songs and make something of herself. These answers will look in detail at some episodes from the play where something of the passion, the pathos, and the pride are explored – knives and chaos in school; beer and empty songs at home.</p> <p>Stronger answers may be able to perceive the humour of Rita's comments about her school, for example, but also show more explicit awareness of the pathos of her situation as a "half-caste" - shown elsewhere in the play (candidates may suggest) in her inability to go in to Frank's dinner party, or in her adoration of those she perceives as being where she wants to be. These stronger answers will most likely discuss in some detail the dramatic impact of a number of key scenes and how they illustrate the feelings of Rita caught between a culture she doesn't understand, and one she feels she understands too well: the significance of the glorious bird in terms of Rita's potential; her awareness of the lack of meaning in the culture of pubs and beer; her own version of</p>

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			<p>cultural emptiness in the obsession with dresses as a solution to all; her mother’s tears as part of an understanding of what “better” songs might be sung.</p> <p>The strongest answers will be able to select episodes and speeches from the play that give dramatic voice to the twin frustrations and aspirations of Rita’s childhood and family. They may not pick up explicitly on the twin aspects of the motivation, but they will most likely comment on Rita’s depressing description of her schooling (with humour used to sanction the seriousness of her comments), or equally the wish to avoid noticing beauty in case it became a focus for learning (although this is as much, if not more, a condemnation of the teacher as it is of the students). Any clear attempt to set these pressures within the wider context of the cultural clash that lies at the heart of the play should be highly rewarded.</p>

Question		Indicative Content	Marks	Guidance
6	(a) 	<p>Sherriff: <i>Journey's End</i></p> <p>This is a particularly tense and dramatic moment in the play and it is hoped that most answers will be able to respond to Stanhope's reaction to the arrival of Raleigh and how that tension is shown through the other characters' words and actions also. Some candidates may contextualise the scene with reference to later revelations about Stanhope's relationship with Raleigh's sister; and Stanhope's fears about what the new man may report back. It is hoped that candidates may be able to respond to the underlying tensions and simmering unease of this scene, as opposed to later scenes where Stanhope's feelings are more explicit and plainly stated. It is (despite the lack of much 'action') a packed moment in the play, with a great many dramatic and language features from which to select, and therefore we should be receptive to a variety of possible ideas and references and not expect exhaustive coverage.</p>	33	<p>Most answers will hopefully contextualise, describe and comment on how and why Raleigh's arrival makes such a dramatic impact at this point in the play. Hopefully this will go beyond a re-telling of the circumstances and events (Raleigh's knowledge of Stanhope, and the matter of his sister) to some analysis of the men's feelings and how this creates drama and tension on stage. Stronger answers will go beyond the tensions sparked by Raleigh's arrival, and (without losing touch with the extract) consider broader issues in the play such as the different ways in which the different men cope with the conditions of war (for example, alcohol, food, routine, nostalgia); or the extraordinary ordinariness of much of the war experience. The strongest answers will comment in some detail on how the language and the stage business add to the unbearable sense of tension and simmering unease.</p>
	(b) 	<p>Sherriff: <i>Journey's End</i></p> <p>The focus of this question is on Osborne and his qualities, with it being phrased to dissuade candidates from any extended coverage of Stanhope's leadership qualities – although candidates may well describe and evaluate Osborne's capacity through thoughtful comparisons with his commanding officer. There is, of course, no expectation that there is a 'correct' answer to the query; and it is to be hoped that candidates will consider whether or not Osborne's undoubted qualities are those that would suit the leadership role of company commander, and give evidence to support that judgement. Again it is to be hoped that in reaching an informed judgement, candidates will consider both the qualities that would suit that role and those that may not. There is a large amount of suitable</p>	33	<p>Most answers will be able to move beyond a general character study of Osborne (and avoid too great a focus on Stanhope's leadership qualities) to say something about times when Osborne says or does something that is relevant to the question of leadership and command. The play is full of such occasions, so selective detail and appropriate analysis will be a key discriminator in moving up the grades.</p> <p>For some candidates the temptation to list things he says and does that might be relevant, but without any effective commentary on the link to his character, will help determine the grade possibilities. Stronger answers, therefore, may find a range of evidence throughout the play to support a claim either way; or will illustrate several relevant qualities. These answers may make reference to the fact that he doesn't panic, or that he is brave, or that he is able to make people feel less scared or overcome, or that he looks after people –</p>

Question	Indicative Content	Marks	Guidance
	<p>material that might be drawn upon, and candidates' choice of evidence should be respected; an exhaustive coverage of all possible relevant material is not to be expected.</p>		<p>but always with a clear link to the idea that this is what someone in charge needs to do.</p> <p>The strongest answers will be able to evidence occasions in detail and support a judgement (on either or both sides of the debate) with specific and unambiguous reference to some of Osborne's many personal and professional qualities that would seem to suit the role of commanding officer: organisation; patriotism; loyalty; hard work; knowledge of conditions and the realities of front-line existence; patience and tolerance; tact and sensitivity; an understanding, humane, sympathetic, and avuncular manner.</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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