

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 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
	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) 	It is to be hoped that most answers will show an awareness of the dramatic contexts of the extract and be able to respond to the first two bullet points to address the secrecy surrounding Irwin's arrival at the school and the reasons why he is there, as well as making some comment about the Headmaster's behaviour.	33	Differentiation is likely to arise from the extent to which answers can engage with the humour of the passage and locate its sources in Scripps's narratorial role here and in the Headmaster's behaviour towards Irwin and what he says to him. The way in which answers address the third bullet point could be a key discriminator, though we should, as ever, be open to a variety of approaches. Strong answers are likely to show an awareness of the way Bennett uses comic dialogue here to create effect. Any detailed attention to how the Headmaster's clipped and peremptory tone and frequent errors, his comments on school league tables and his observation on Irwin's youth help to create the humour should be highly rewarded.
	(b) 	This is an open question, which invites an argued personal response. There is a great deal of relevant material at the candidates' disposal so it is important to be receptive to a variety of ideas, lines of reasoning and textual detail. It is likely that most answers will select their material from Hector's and Irwin's lessons and their interactions with the boys.	33	Differentiation is likely to arise from the extent to which answers can move beyond conventional character study and really explore the contrasts between these two very different teachers, their attitudes and values and the way the boys respond to them. Strong answers may well contrast their different methods – Hector's re-enactments of classic Hollywood movies and poetry learned by heart, as opposed to Irwin playing devil's advocate and turning established ideas on their heads to find a new "angle" – and their effects. Hector may be remembered with affection by "his" boys, but it is Irwin's coaching that gets them to Oxbridge. The quality of the argument and the support offered rather than the line adopted will be the key discriminator. Answers which are able to give any explicit attention to the wider contexts of this clash of educational ideals, perhaps in terms of Irwin's future career as a television historian and a politician, should be highly rewarded.

Question		Indicative Content	Marks	Guidance
2	(a) 	An understanding of the context is likely to be the starting point for the majority of successful answers: Maggie and Willie have left to set up on their own and taken the bulk of Hobson's trade with them, Alice and Vickey are clearly ill-suited to the running of the shop and Maggie has returned to implement her plan to "persuade" Hobson to settle marriage portions on her sisters. Candidates are likely to focus on the no-nonsense, businesslike approach of Maggie here in contrast to the snobbish attitudes of her sisters and may cite the brass wedding ring and second-hand furniture as evidence.	33	Strong answers are likely to explore the conflicts here and comment on the way Brighouse's dialogue contrasts Maggie's forceful, down-to-earth attitude with Alice's and Vickey's materialistic and snobbish standpoints and their reluctance to accept Willie, a former employee, as a brother-in-law, despite being told by Maggie that she is there to help put them "in the way of getting wed". The strongest answers may detect the humour in Maggie's knowing comments and any explicit attempt to consider the conflict of attitudes here in terms of the play's wider concerns of Improvement, Equality and Choice should be worthy of high reward.
	(b) 	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. It is hoped that the focus of the question on the marriage will avoid conventional character study and enable answers to concentrate on the dramatic nature of the relationship and its effect on an audience. Some may argue, legitimately, that the early running is all made by Maggie, who controls events, effectively browbeats Willie into marriage and then coaches him to bring out his latent potential and make him the successful and more self-assured character we see at the end of the play. Others may argue that the fact that Maggie allows Willie's potential to grow is evidence of equal partnership and point to her insistence that her sisters and father show Willie the respect he is due as her husband, along with her own compromise at the end of the play over the new name of the business – Mossop and Hobson – as evidence of this.	33	The key to differentiation will be the quality of the argument and the support offered rather than the line adopted. Any explicit attempt to balance a response, through a consideration that the partnership becomes more equal as Willie grows as a character, or to see the marriage in its wider social contexts in terms of the play's themes of Improvement, Equality and Choice, should be worthy of high reward.

Question		Indicative Content	Marks	Guidance
3	(a) 	This is a 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 and not to expect exhaustive treatment. It is hoped that the first bullet point will encourage most answers into a successful appreciation of the dramatic contexts of this extract in terms of Eddie's reaction to Catherine's announcement that she is leaving with Rodolpho, the ensuing confrontation and Eddie's state of mind at this point.	33	Differentiation is likely to emerge from the extent to which answers maintain their focus on the extract's dramatic build-up and its importance as a dramatic turning-point in the play. Sound answers should be able to identify the importance of the phone call as a crucial turning-point that leads to the tragic outcome of the play and comment on Eddie's growing frustration that leads him to make it. Strong answers are likely to pick up on the hint in the second bullet point and suggest an understanding of Alfieri's growing unease over Eddie's state of mind and the way he may react. Any answer that can look closely not only at the dramatic build-up of the extract but also at its bearing on what happens later in the play should be well rewarded.
	(b) 	Most answers should be able to respond to Beatrice's support for Catherine in her wish to get a job and gain some independence and may perceive the mother/daughter nature of the situation in her awareness that Catherine is growing up and in her understanding of Catherine's attraction for Rodolpho. Catherine, for her part, also seems to look to Beatrice for support and advice.	33	Differentiation is likely to emerge from the way answers are grounded in the text and provide detail and support in a selective manner. Stronger answers may be able to consider the relationship in terms of its wider contexts and explore not only what the relationship reveals about Beatrice and Catherine, but also about Eddie. Any exploration of Beatrice's unease at the way Catherine behaves around Eddie and Catherine's naivete about the situation should be highly rewarded.

Question		Indicative Content	Marks	Guidance
4	(a) 	Act Two opens at a tense and dramatic moment in the play: Mr Birling and Sheila have already been questioned by the Inspector, leaving Birling shaken and Sheila guilt-ridden and remorseful, while Gerald has admitted to Sheila his involvement with Eva/Daisy and the details are about to be revealed. An awareness of the dramatic contexts of the extract is likely to be an important starting-point for successful answers and it is hoped that the first bullet will nudge answers in that direction. Most will find fruitful areas for comment in Gerald's initial attempts to conceal the details of his affair from Sheila, her refusal to leave while the Inspector questions him and the ensuing conflict between them.	33	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. Stronger answers may well consider the implications for Sheila and Gerald's relationship, the way they speak, their changing views of one another and Sheila's willingness to accept blame. Any detailed focus on the third bullet point in terms of the way the Inspector takes control and introduces the notion of collective responsibility here should merit high reward.
	(b) 	Answers will undoubtedly find ample material in the way the relationship between father and son is presented in the opening scene of the play when the family meet to celebrate Sheila's and Gerald's engagement, where Birling disregards Eric's opinions, criticises his drinking and immaturity and appears to treat him very much as a child, and later in the play when Eric's part in the Eva/Daisy's downfall is revealed to an angry and unsympathetic reaction from his father.	33	Differentiation is likely to stem from the extent to which candidates can avoid conventional character study and engage with Priestley's presentation of the relationship and the contrasting reactions of Eric and his father to their involvement with Eva/Daisy. Stronger answers may well consider Eric's remorse for his treatment of Eva/Daisy in contrast to his father's apparent lack of concern for anything other than the money Eric stole from his office and may focus on Birling's greater urgency to cover up a potential public scandal than worry about his son's feelings. Any answer that pays specific attention to the relationship in terms of the play's wider concerns of collective responsibility and sees Eric as a representative of the younger generation, showing remorse, learning from his errors and mending his ways, as opposed to the older generation's blinkered intransigence and willingness to revert to their uncaring ways, should gain high reward.

Question		Indicative Content	Marks	Guidance
5	(a) 	Most answers will find ample material in Rita's contrasting of her own experience of school with her stereotypical conceptions of the "boardin' school" to which she likens the University campus, in her obvious realisation of the limitations of the life she has been leading and her determination to embark on a course which can change her life dramatically.	33	<p>Differentiation is likely to emerge from the extent to which answers can engage with the humour of Russell's language here, particularly the liveliness of Rita's wit and the contrasts between Rita's restricted and Frank's elaborated codes of language.</p> <p>Stronger answers may well be able to locate the sources of the humour in Rita's comments on her own school life, the Jane Austen/Tracy Austin analogy and see the significance of Rita's realisation that Frank's use of her slang expression "off me cake" would be inappropriate ("Comin' from you it'd sound dead affected, wouldn't it?").</p> <p>The strongest answers at this tier may show an appreciation of this extract as a dramatic turning point – the first step on Rita's journey towards becoming an educated woman, as evidenced by her final "Let's start." imperative and her setting herself a target and reward for success.</p> <p>Any explicit comment on Rita's perception of the apparent emptiness and lack of fulfilment in her current life should merit high reward.</p>

Question	Indicative Content	Marks	Guidance
(b) 	Rita returns from the Open University Summer School at the beginning of Act Two and the visual evidence of the effect it has had is immediately apparent in the way she “bursts through the door” and in the new, second-hand clothes she is wearing. Most answers will be able to pick up on the many examples of her obvious enthusiasm for the experience she has undergone – the friendship group, the late nights talking and drinking, the theatre visits, the interesting lectures.	33	<p>The extent to which candidates can engage with Russell's language and the changes that are apparent in Rita's behaviour is likely to be a key discriminator here. Stronger answers are likely to consider and provide evidence of Rita's growing confidence, perhaps in her being prepared to ask questions in front of two thousand people, her new familiarity with Chekhov and Blake or in her willingness to have the tutorial on the grass with “the proper students”, of whom she had previously been wary.</p> <p>Any explicit comment on the fact that Rita may also be somewhat affected for the worse by the experience in terms of the first signs of reining in her vibrant sense of humour by biting back the Ferlinghetti joke or of pretentious behaviour, e.g. the room/plant analogy, or the first signs of her growing away from Frank's influence in the attempt to reform his drinking habits and encourage him to write, or having read Blake without him, will deserve high reward.</p>

Question		Indicative Content	Marks	Guidance
6	(a) 	It is hoped that the first bullet point will enable answers to establish the contexts of the conversation between the new boy, Raleigh and the experienced old hand, Osborne. Whilst this is not an action-packed extract, most answers should be able to find ample material in the avuncular, self-deprecating way in which Osborne makes Raleigh feel at ease here by introducing common ground such as rugby and school into the conversation to render Raleigh's first experiences of the front line more understandable for him and in Raleigh's youthful keenness and awestruck admiration of Osborne's having played for England.	33	There could be a wide range of successful approaches to this extract, though stronger answers are likely to scrutinise closely the significant detail of the dialogue and consider not only Osborne's moving warmth towards Raleigh, but also how Sherriff introduces some of the play's wider concerns here through Raleigh's perceptions of the unexpected silence of the trenches, the proximity of the German lines, the slow passing of time and the contrast between the trenches and the natural world. Any broader understanding of the moving nature of the conversation about rugby, school and Trotter's normality being a reminder of an irrevocably lost past life should be highly rewarded.
	(b) 	It is hoped that the focus of the question will lead answers away from the conventional character study and encourage exploration of what Hibbert's cowardice brings to the play in dramatic terms. It is likely that many answers will focus on Stanhope's confrontation of Hibbert when he threatens to shoot him for desertion, which offers ample scope for comment, or on the "celebration" meal after the raid and Hibbert's behaviour there, but we should be open to a range of responses and a wide selection of material.	33	Differentiation is likely to stem from the extent to which answers can engage selectively with the detail of the text in the way that Hibbert is brought into conflict with Stanhope. The strongest answers may reveal themselves in their focus on Hibbert's dramatic function as a contrast to the quiet heroism and comradeship of the other characters. Any such explicit exploration of the wider dramatic significance of the character should be highly rewarded.

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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