

## **GCSE**

### **English Literature**

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

General Certificate of Secondary Education

### **Mark Scheme for June 2016**

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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.

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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)

**ASSESSMENT OBJECTIVES**

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

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

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

**SPELLING, PUNCTUATION AND GRAMMAR**

- 1 Spelling, Punctuation and Grammar (SPaG) are also assessed in this paper. The ASSESSMENT GRID for SPaG indicates the qualities in a candidate's answer which should be awarded.
- 2 Marks for SPaG should be awarded using 'best fit', following the procedure set out in the notes on 'Content', above.

**Spelling, punctuation and grammar (SPaG) assessment grid**

<b><i>High performance 7-9 marks</i></b>
Candidates spell, punctuate and use rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.
<b><i>Intermediate performance 4-6 marks</i></b>
Candidates spell, punctuate and use rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
<b><i>Threshold performance 1–3 marks</i></b>
Candidates spell, punctuate and use rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.

Question		Indicative Content	Marks	Guidance
1	(a) 	<p>Bennett: <i>The History Boys</i></p> <p>The majority of answers should be able to consider the very different retrospective comments of Scripps, Dakin and Posner about their experiences of their Oxbridge interviews. The Headmaster's elation at the outcomes and his peremptory dismissal of Rudge's prospects are likely to be set against the irony of Rudge's nonchalant arrival and revelation about the "family connections" that gained him his place at Christ Church.</p>	40	<p>Differentiation is likely to arise from the extent to which answers can engage with both the humour and the pathos of the extract. The humour of the Headmaster's delight at the achievements of the boys, in contrast to his blasé dismissal of Rudge as "always an outside chance" and the irony of Rudge's prior and unrevealed knowledge of his own success, may be a feature of most successful answers.</p> <p>Stronger answers are likely to show how an appreciation of Bennett's use of comic dialogue to create effect, perhaps in Rudge's response to the sympathy of Mrs Lintott and Irwin, the Headmaster's apparent amazement that anyone in Rudge's family had been at Christ Church, in Dakin's observations about the student room in which he stayed or his "No sex" comment.</p> <p>The strongest may declare themselves in their close attention to both strands of the question and be able to detect not only the more subtle ironies in the memories that Scripps, Dakin and Posner have of their experiences, but also the pathos of Scripps's self-loathing and pity, Dakin's visit to Corpus "where Irwin was", Posner's loneliness and the influence of Irwin's methods on all three, and indeed Rudge himself, especially in the light of their future lives.</p>
	(b) 	<p>Bennett: <i>The History Boys</i></p> <p>It is hoped that the focus upon Bennett's use of the character of Irwin and his importance within the play will lead answers away from conventional character study and into a consideration of the characters dramatic function and impact. Clearly, there is no shortage of relevant material at candidates' disposal, so it is important to be receptive to a variety of approaches and references and not to expect exhaustive coverage. It seems likely that candidates will choose to select their material from Irwin's arrival at the school, the way he interacts with the boys in his lessons and how this changes as the play progresses;</p>	40	<p>Differentiation is likely to stem from the extent to which answers can avoid a narrative approach to consider not only what Irwin does in the play, but also his wider dramatic contribution to the action. The majority of responses at this level should show an awareness of Irwin's interaction with the boys, his growing influence upon them, his apparent success in getting them the coveted Oxbridge places and his utilitarian approach to education as a means to an end.</p> <p>Stronger answers may scrutinise Irwin's methods of questioning established ideas to find an "angle" in the light of his future career as a television historian and political advisor. The dramatic impact of his growing influence on the boys, particularly Dakin, and the long-term consequences of</p>

Question		Indicative Content	Marks	Guidance
		his exchanges with Dakin and Posner should also provide fruitful material for discussion and his conversations with Mrs Lintott, Hector and the Headmaster may well be the focus of some answers.		this may also be considered along with his function as a foil to the broader humanist “learning for learning’s sake” approach of Hector. The strongest may be able to explore not only Irwin’s contribution to the educational debate at the core of the play, but also how Bennett language creates humour in Irwin’s exchanges with the Headmaster and Mrs Lintott and the significance of his opening speech.

Question		Indicative Content	Marks	Guidance
2	(a) 	<p>Brighouse: <i>Hobson’s Choice</i></p> <p>Most answers will be aware of the dramatic contexts of this extract; Maggie has just summarily dismissed Ada Figgins and told Willie Mossop that he is to marry her instead and the first signs of Willie’s potential are about to be revealed in his defiance in the face of Hobson’s threats. Answers are likely to consider Maggie’s forthright and calm manner, despite Alice’s snobbish rejection of Willie as a brother-in-law and her father’s reaction to Vickey’s tale-telling about Maggie’s proposed marriage and the reactions of Alice and Vickey to Hobson’s autocratic pronouncement on the marriage prospects of all his daughters.</p>	40	<p>Answers are likely to consider the conflicts of the extract and the way in which Brighouse’s dialogue contrasts the forthright, no-nonsense attitude of Maggie with the selfish and snobbish behaviour of her sisters and may find amusement in the fact that their interference and tale-telling to their father backfires on them spectacularly.</p> <p>Stronger answers are likely to scrutinise Brighouse’s writing here and become apparent in their attention to both strands of the question, by considering the comic effect of Maggie’s matter-of-fact comment on Willie’s acceptance of the news that he is to wed and in her wry observation on Albert Prosser’s readiness for marriage as well as in Hobson’s change of tone when his opinion of that “decent lad” Willie Mossop suddenly changes when he is revealed as a potential son-in-law.</p> <p>The strongest answers may well declare themselves in their exploration of Hobson’s intransigence in the way he reacts to Maggie’s plans, his patriarchal assumption of control over his daughters and his perception of Maggie’s “uppishness” in terms of the seeds of conflicts yet to come and the significance of this with regard to the wider contexts of changing male/female roles that lie at the very core of the play.</p>

Question		Indicative Content	Marks	Guidance
	(b) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>This is an open question about the impact of two relatively minor characters, who have, nonetheless, a significant influence upon the development of the plot of the play. It is important not to have preconceptions about what is required and to be receptive to a variety of possible responses to their involvement and, indeed, the nature of "enjoyment" itself. It is, perhaps, unlikely that sharp distinctions will be made between the two suitors of Alice and Vickey and this is not necessarily to be expected. Most responses can be expected to see their contributions as primarily concerned with the realisation of Maggie's scheme to "persuade" her father to accept the marriages of her younger sisters. Material is likely to be derived mainly from Acts Two and Three, which feature Albert and Freddie's contributions to the development of plot through their involvement in Maggie's plan and in Hobson's ultimate defeat, though many may well choose to consider the comic possibilities inherent in Albert's visits to Hobson's shop and in their conversation with Willie Mossop on his wedding night.</p>	40	<p>Differentiation here is likely to stem from the extent to which answers can move beyond a narrative account of the two characters' involvement in the action and consider how Brighouse uses them to develop the plot of the play and to enhance its comic effect by focusing selectively on the enjoyment they provide. The quality of the response and the textual support offered are the key to a response moving up through the mark bands rather than the line adopted. Stronger answers are likely to focus on the comic nature of the two young men's dealings with Maggie and may find enjoyment, for example, in the way she browbeats Albert into buying a pair of boots he doesn't want or in the way she manipulates both characters into an involvement in her scheme to force Hobson to agree to the marriages of her younger sisters, albeit to their own advantage. The strongest may be able to appreciate the focus of the question on the playwright at work to consider Brighouse's language and stagecraft in his deployment of the two characters as a plot device and, perhaps, in the comic dialogue of their exchanges with Will and Maggie on their wedding night. Such responses may also be able to explore the two characters' relationships with Maggie and her sisters in terms of the play's wider themes of equality and changing gender roles.</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. It is hoped that most answers will be fully aware of the dramatic contexts of the extract; just after Catherine and</p>	40	<p>Most successful answers should be able to comment on the conflicts here; on the fact the Eddie's control is stretched to its limits, and on Eddie's ultimately futile attempt to force Catherine to stay, despite her clearly-stated intention to leave with Rodolpho. Stronger answers are likely to maintain a focus on the dramatic build-up of the extract and on its importance as a pivotal moment in the play, by picking up on Miller's stage</p>

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	<p>Rodolpho's conversation at the beginning of Act Two, in which she confesses to Rodolpho her confused emotions with regard to Eddie, and just before Eddie's climactic visit to Alfieri and his fatal phone call to the Immigration Bureau.</p> <p>Responses should be aware of Eddie's troubled and volatile mood here (he is already drunk) and may choose to focus on his shock and fury at finding Catherine and Rodolpho alone together and his abrupt ultimatum to Rodolpho, Catherine's inner struggle to break away from Eddie's possessive and increasingly obsessive control, the rising tensions and the implications of the two kisses.</p>		<p>directions, which provide ample evidence of the tumult of emotion building, in Eddie's initial shock and anger, Catherine's pity for Eddie and her subsequent fear, the dramatic kiss of control and Rodolpho's ineffective attempt to intervene. Such responses may also comment on the way Miller's language shows the uncompromising nature of Eddie's obsession in his attempts to show Catherine Rodolpho's lack of masculinity ("Rodolpho making you a dress?"), in Eddie's mocking laughter after he kisses Rodolpho and in his emphatic final warning to Rodolpho. The strongest may declare themselves in their close focus on not only the dramatic build-up of the extract, but also on its significance in the light of what happens immediately after and in the final scenes of the play.</p>
(b) 	<p>Miller: <i>A View from the Bridge</i></p> <p>It is hoped that most answers will be able to comment on the closeness of the familial bond between these two temperamentally very different characters and focus upon Rodolpho's exuberance and outgoing nature, Marco's deferential correctness of manner and fierce determination to work hard and provide for his family back in Italy and on the significance of their situation as outsiders in a country with different customs and laws. It is likely that candidates will draw their material from the brothers' early encounters with the Carbone family and Eddie in particular, Marco's insistence that his more extrovert brother conform to the proprieties of their new life and Rodolpho's dutiful obedience to his brother's wishes and set these against Rodolpho's growing confidence and clear attraction to Catherine, Marco's unease with the situation and his protectiveness, shown in the boxing and chair lifting scene and perhaps in Rodolpho's unsuccessful attempts to act as a peacemaker to prevent Marco from exacting the retribution demanded by their culture.</p>	40	<p>Strong answers are likely to avoid narrative accounts of Rodolpho's and Marco's involvement in the action of the play and pick up on the focus of the question to consider the relationship between them in terms of its dramatic function and explore not only what is revealed about the brothers, but the implications of their presence in the Carbone household, their close familial bond and its ultimate role as a catalyst that brings about the tragic denouement.</p> <p>The strongest should pick up the question's emphasis on Miller's writing to examine the dramatist at work in the way he communicates Rodolpho's initial unawareness of the potential dangers of their presence in Eddie's household and Marco's growing unease with the developing situation and may explore the wider contexts of the way the relationship highlights issues such as law, natural law, family honour and identity that lie at the dramatic core of the play.</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 Gerald returns to the Birling house with the possibility that the Inspector is a hoax and following Arthur Birling's phone call to the Chief Constable, which seems to confirm this. Most responses should find ample material in the older Birlings' readiness to forget what has happened and go back to their old ways, as opposed to the reactions of Sheila and Eric, who are determined not to forget the Inspector's message.</p>	40	<p>Strong answers are likely to show an awareness of Arthur and Sybil Birling's complacency and, particularly, Sybil's rather smug, and perhaps imperfectly remembered, insistence on her own fortitude in the face of the Inspector's questioning. The startling contrast between the willingness of the parents to gloss over their wrongdoings, the mounting disquiet of Eric and Sheila at this attitude and the growing bond between them as they express their shared determination to learn from their misdeeds and accept responsibility, may well be features of stronger answers. The strongest may reveal themselves in their close focus upon how Priestley's writing creates tension here through the clear generational conflict, whilst showing an awareness of the way in which the playwright sets the scene for the final dramatic phone call, announcing the arrival of another police inspector and reinforcing the play's central message of shared responsibility.</p>
	(b) 	<p>Priestley: <i>An Inspector Calls</i></p> <p>This is an open question with a great deal of potential material at candidate's disposal, so it is very important to be receptive to the wide range of arguments and textual references we may encounter and not to expect exhaustive coverage. It is hoped that the focus of the question on the character's dislikeable qualities will discourage conventional character study and enable answers to reason a supported personal response to Arthur Birling's numerous negative traits and their effect on an audience. It is entirely possible that many answers will draw most of their material from the first act of the play to discuss Birling's social pretensions, his ruthless and uncaring business theories, his toadying to Gerald, his pompous, yet obviously flawed pronouncements about the <i>Titanic</i> and the likelihood of war, his cavalier disregard of the opinions of his own children and his arrogant attempts</p>	40	<p>Strong answers will be able to avoid a character study and respond to the focus of the question to shape a personal evaluation of Arthur Birling's more unpleasant traits. Such responses are likely to show a clear awareness of Birling's character; his arrogant assumption of his own correctness, his disregard for others, his social climbing, his materialism and, most importantly, his refusal to accept responsibility for his own actions, his apparent willingness to revert to type when he thinks he is in the clear and his failure to learn from his considerable errors of judgement. The strongest may well become apparent in their judicious selection of material, wide-ranging analysis and their focus on Priestley's writing. The playwright's presentation of the character as representative of a generation rooted in the past, seen in terms of the play's wider theme of collective responsibility, is likely to be characteristic of such responses. At all events, the key to differentiation will, as always, be the quality of the argument and support offered.</p>

Question	Indicative Content	Marks	Guidance
	<p>to intimidate the Inspector. This would provide ample material and would, of course, be entirely admissible. Candidates may range wider in their search for evidence to consider Birling's attitude toward Eric when he learns of his son's involvement with Daisy Renton and his theft of money from the office as evidence of his less likeable and materialistic characteristics, or his apparent relief and reversion to type when he thinks that the Inspector was merely a hoax, all of which should provide examples of his less likeable and materialistic characteristics.</p>		

Question		Indicative Content	Marks	Guidance
5	(a) 	<p>Russell: <i>Educating Rita</i></p> <p>The majority of answers are likely to focus on the fact that this extract is from the early stages of Rita's journey and may note the context of Frank's frustration with her first essay on "Peer Gynt". Most should find ample material in Rita's perspicacity about her current life and culture and its stultifying effect, the anecdote about the woman at the hairdresser's and the early intimations of problems at home in Denny's dislike of her attendance at her Open University course. Candidates may also comment on Rita's clear desire to break free from the confines of her present life, revealed at the end of the extract in her determination to feed her passion for learning.</p>	40	<p>Differentiation is likely to stem from the extent to which answers can engage with both the power and the pathos of Russell's language, particularly in terms of how it reveals Rita's perception of the barrenness of her current life and culture and her realisation that she, like Peer Gynt, is on a search for fulfilment.</p> <p>Stronger answers are likely to be able to respond to Rita's bleak picture of what she sees around her and see the way what seems to be another of Rita's digressions, from Frank's perspective, is developed by Russell into a meaningful analysis of popular culture and Frank's sudden attention replaces his earlier minimal responses. Such responses may well be able to see the seeds of future plot development in Denny's opposition to Rita's chosen course, as opposed to Rita's passionate commitment to it ("...it feeds me, inside."). The strongest may declare themselves in their close scrutiny of Russell's methods and language, perhaps in Rita's distinction between real life and politics ("I hate politics. I'm just telling' y' about round our way.") or in their discussion of the metaphors of the "disease" and "drug addicts".</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 not to have pre-conceived ideas of the obstacles on Rita and to be receptive to a range of possible responses as long as they are grounded in the text.</p> <p>It is hoped that most answers should be able to identify Rita's background 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 observations about the restrictive nature of her marriage to Denny and its collapse as representative of the pressures upon her.</p> <p>Equally, it may be that some may see Frank himself, particularly as his affection and regard for Rita begin to grow, as a factor that she has to overcome. At any event, the quality of the argument and the support offered rather than the line adopted will determine how the response moves up through the mark bands.</p>	40	<p>The focus of the question is on Russell's writing and differentiation may well emerge from the extent to which candidates can engage with Russell's language and the way in which Rita's background and schooling are presented may well be a key discriminator.</p> <p>Strong answers are likely to be able to explore the "How" of the question to consider the humour of Rita's comments about her school, for example, but may also be able to perceive the pathos of her situation as a "half-caste" or "freak", neither belonging in her own environment, nor yet in the one to which she aspires, perhaps shown in her inability to pluck up the courage to enter Frank's dinner party. The pressures exerted upon her by the expectations of her friends and the culture into which she was born, her marriage to Denny and his expectations of her, the burning of the books, the anger at finding out "...I was on the pill again" may also be a feature of such strong responses.</p> <p>The strongest may be able to set these pressures within the wider contexts of the cultural clash that lies at the heart of the play and, perhaps, see Frank's growing regard for her as being a restrictive factor. Such responses may even identify Rita's own flawed perceptions of what it is to be educated, her growing pretensions and the influence of Trish as potential hindrances to her achievement of her goal of finding a new Rita, without losing sight of what was valuable in the old one.</p>

Question	Indicative Content	Marks	Guidance
6 (a) 	<p>Sherriff: <i>Journey's End</i></p> <p>This is a particularly tense and almost shocking moment in the play and it is envisaged that most answers will find plenty of material in the conflicts here. Candidates may respond to Stanhope's quiet menace that erupts into irrational fury and its dramatic impact on Raleigh, Osborne and upon an audience. An understanding of the contexts, Stanhope's fear that Raleigh will say something to his sister about his drunkenness and intemperance, and his stated intention to prevent this by censoring Raleigh's letters home, is likely to be the starting point for successful answers. Raleigh's "wide-eyed" amazement at what he sees as the wholly unexpected behaviour of his boyhood friend and hero, Osborne's astonished and horrified interjection, Stanhope's uncharacteristic turning on his most trusted confidant, the touching loyalty and admiration expressed for Stanhope in Raleigh's letter and the self-loathing and guilt of a chastened Stanhope at the end of the extract are also features that may be addressed in successful answers. As a particularly packed moment in the play, with a great many dramatic and language features from which to select, we should be receptive to a variety of possible ideas and references and not expect exhaustive coverage.</p>	40	<p>There could be a wide range of successful approaches, but strong answers are likely to consider the "ways" of the question and explore how Sherriff builds the tension here through careful and methodical attempts to consider the development of the onstage action by scrutinising Sherriff's stage directions and language. Stanhope's early quiet menace, his insistence that Raleigh comply with his request, notwithstanding the fact that it is not really an irrefutable order that Stanhope must censor all letters, Raleigh's clear nervousness and discomfort at the prospect of Stanhope seeing what he has written and his faltering attempt to take back the letter, Stanhope's ensuing fury and near physical assault on the young man, Osborne's horror at Stanhope's behaviour and the anti-climax of Stanhope's shame at the end of the exchange may all figure in such stronger responses.</p> <p>The strongest are likely to become apparent in their awareness of the tense silence after Raleigh's exit, Stanhope's shame and agitation, shown in his nervous digging at the magazine with a pencil and the moving nature of the language of Raleigh's admiration for Stanhope as Osborne reads the letter. Such answers are likely to be able to see the extract within the contexts of some of the play's wider themes, such as the toll that war takes upon men and the nature of comradeship and hero-worship.</p>
(b) 	<p>Sherriff: <i>Journey's End</i></p> <p>Despite the fact that the Colonel makes only three comparatively brief appearances in the play, he has a considerable impact on the other characters, notably Stanhope, and on the audience. He first appears to bring the unwelcome news of the necessity of a raid on the German trenches and is shown the deference due to his rank by Stanhope, though his suggestion that the two officers to lead the raid should be Osborne and the</p>	40	<p>Differentiation may be achieved through the extent to which answers can pick up the steer in the question and move beyond conventional character study to consider the effects of Sherriff's portrayal of the Colonel on the other characters and on the audience. Most answers will be only too well aware that the Colonel only appears to impart bad news and that the orders he brings lead him into conflict with Stanhope, who cares deeply for the safety of all his men.</p> <p>Stronger answers may appreciate that the Colonel, like all other soldiers, is subject to orders from above that he may</p>

Question	Indicative Content	Marks	Guidance
	<p>inexperienced Raleigh is not received well. His next appearance is just prior to the raid and he is clearly uncomfortable that it must go ahead, despite the dreadful risks that are pointed out by Stanhope. His clear discomfiture when asked by Stanhope to speak to Osborne and Raleigh before they embark on their hazardous, possibly suicidal, mission may well be noted. The final occasion when then Colonel appears is immediately after the raid, when his interrogation of the German prisoner and the fact that the Brigadier will be pleased clearly takes precedence over finding out whether casualties have been incurred.</p>		<p>not contravene, and these are likely to avoid completely demonising him as a brutal and uncaring senior officer, though it may also be legitimately noted that he is not to be found anywhere too close to the action. Such responses are likely to be aware of the Colonel's tetchiness and impatience when Stanhope persistently points out the obvious dangers, but show understanding of the fact that Stanhope and the Colonel are both aware that it is futile to question the Brigadier's orders. Their shared awareness of the suicidal nature of the raid may also be noted in the Colonel's refusal to countenance Stanhope's personal involvement when it is offered.</p> <p>The strongest are likely to declare themselves in their appreciation of Sherriff's language and stagecraft and may contrast the Colonel's elation at the "success" of the raid, the capture of a German prisoner and the Brigadier's approval with Stanhope's overwhelming grief and bitter sarcasm after the death of his friend, Osborne. An understanding of the wider contexts of the Colonel's dramatic function as a device to highlight the attitudes of a High Command that showed scant concern for the lives of their troops, perhaps in Stanhope's withering comment that "They can't have it later because of dinner, I suppose" may well be typical of such responses.</p>

## APPENDIX 1

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO1</b>	<b>AO2</b>	<b>QWC</b>
<b>1</b>	<b>40–35</b>	<ul style="list-style-type: none"> <li>sophisticated critical perception in response to and interpretation of text</li> <li>cogent and precise evaluation of well-selected detail from the text.</li> </ul>	<ul style="list-style-type: none"> <li>sensitive understanding of the significance and effects of writers' choices of language, structure and form.</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate and assured</li> <li>meaning is very clearly communicated.</li> </ul>
<b>2</b>	<b>34–28</b>	<ul style="list-style-type: none"> <li>clear and well-developed critical response to the text</li> <li>clear evaluation of relevant from the text.</li> </ul>	<ul style="list-style-type: none"> <li>clear, critical understanding of the effects of writers' choices of language, structure and form.</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is very clearly communicated.</li> </ul>
<b>3</b>	<b>27–21</b>	<ul style="list-style-type: none"> <li>a developed personal response to the text</li> <li>use of appropriate support from detail of the text.</li> </ul>	<ul style="list-style-type: none"> <li>good overall understanding that writers' choices of language, structure and form contribute to meaning/effect.</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are mainly accurate</li> <li>meaning is clearly communicated.</li> </ul>
<b>4</b>	<b>20–14</b>	<ul style="list-style-type: none"> <li>reasonably organised response to text</li> <li>use of some relevant support from the text.</li> </ul>	<ul style="list-style-type: none"> <li>understanding of some features of language, structure and/or form.</li> </ul>	<ul style="list-style-type: none"> <li>text is legible</li> <li>some errors in spelling, punctuation and grammar</li> <li>meaning is clearly communicated for most of the answer.</li> </ul>

Band	Marks	AO1	AO2	QWC
<b>Below 4</b>	<b>13–7</b>	<ul style="list-style-type: none"> <li>• some straightforward comments on the text</li> <li>• use of a little support from the text.</li> </ul>	<ul style="list-style-type: none"> <li>• a little response to features of language, structure and/or form.</li> </ul>	<ul style="list-style-type: none"> <li>• text is mostly legible</li> <li>• frequent errors in spelling, punctuation and grammar</li> <li>• communication of meaning is sometimes hindered.</li> </ul>
	<b>6–1</b>	<ul style="list-style-type: none"> <li>• a few comments showing a little awareness of the text</li> <li>• very limited comment about the text</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of language, structure and/or form.</li> </ul>	<ul style="list-style-type: none"> <li>• text is often illegible</li> <li>• multiple errors in spelling, punctuation and grammar</li> <li>• communication of meaning is seriously impeded.</li> </ul>
	<b>0</b>	<ul style="list-style-type: none"> <li>• response not worthy of credit.</li> </ul>	<ul style="list-style-type: none"> <li>• response not worthy of credit.</li> </ul>	

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