

**GCSE**

**English Literature**

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

General Certificate of Secondary Education

**Mark Scheme for June 2016**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2016

## 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 6 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 3–5 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 1–2 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>It is hoped that the majority of answers will show an awareness of the dramatic contexts of the extract to consider the comments of Scripps, Dakin and Posner about their Oxbridge interviews, the Headmaster's joy at the outcomes and Rudge's revelation about the "family connections" that gained him his place.</p>	27	<p>Differentiation is likely to arise from the extent to which answers can engage with the humour of the extract and locate its sources in, particularly, the Headmaster's delight at the successes of the boys, in contrast to his blasé dismissal of Rudge as "always an outside chance" when, ironically, Rudge was the first to know he had a place. Strong answers may well show an awareness of the way Bennett makes use of comic dialogue to create effect, through Rudge's response both to Irwin's sympathy and to the Headmaster's apparent amazement that someone in Rudge's family had been at Christ Church. The strongest will perhaps detect the more subtle ironies in the comments of Scripps, Dakin and Posner and any detailed attention to the influence of Irwin's methods on all three and, indeed, on Rudge also, should be highly rewarded.</p>
	(b) 	<p>Bennett: <i>The History Boys</i></p> <p>It is hoped that the focus of the question on Irwin's importance in the play will lead answers away from the conventional character study and into a consideration of the character's dramatic function and impact. Clearly, there is a great deal of relevant material available to candidates, so it is important not to expect exhaustive coverage, to reward judicious selection and be open to a variety of lines of reasoning and textual detail. It is probable that candidates will select their material from Irwin's arrival at the school, his lessons and the way he interacts with the boys and perhaps, particularly, from his exchanges with Dakin and Posner, though his conversations with Mrs Lintott, the Headmaster and Hector may also provide fruitful material for discussion.</p>	27	<p>The key to differentiation here will be how far answers are able to move beyond a simple narrative account of what Irwin does in the play and really consider his dramatic contribution to the action, in terms of his interaction with and influence on the boys and his function as a foil to the broader humanist methods and ideas of Hector.</p> <p>Strong answers may well explore Irwin's focus on and success in getting the boys the Oxbridge places so coveted by the Headmaster, through his, arguably, cynical methods of questioning established ideas to find a new "angle". The dramatic impact of his gradually increasing influence on the boys, particularly Dakin, may also typify such responses. Any explicit attention to Irwin's wider dramatic function as a contrast to Hector in presenting a clash of educational ideals and to the significance of his future career as a television historian and politician should merit high reward.</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. 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 determination in the face of Hobson's threat to beat him are about to be revealed. Most responses can be expected to deal with Maggie's forthrightness and Alice's snobbish rejection of Willie as a brother-in-law, Hobson's reactions to the news of Maggie's plans and his autocratic pronouncement on the marriage prospects of all his daughters.</p>	27	<p>Strong answers are likely to examine the conflicts of the extract and explore the way in which Brighouse's dialogue here contrasts the forthright, no-nonsense attitude of Maggie with the selfish and snobbish attitudes of her sisters and may comment on the irony of the fact that Alice and Vickey's tale-telling to their father backfires on them spectacularly. Such responses may also consider Hobson's intransigence when faced with what he perceives as Maggie's "uppishness". The strongest may well explore the humour of Maggie's matter-of-fact comments on Willie's acceptance of the news that he is to wed and on Albert Prosser's readiness for marriage. Any explicit attempt to consider the way in which the extract sets the scene for future conflict in terms of Hobson's patriarchal attitude here or the wider contexts of changing male/female roles will deserve high reward.</p>
	(b) 	<p>Brighouse: <i>Hobson's Choice</i></p> <p>This is an open question about the impact of two relatively minor characters and it is very important not to have preconceptions of what is required and to be receptive to a variety of possible responses to their involvement and, indeed, the nature of "enjoyment". It is probably unwise to expect subtle distinctions between the two suitors of Alice and Vickey and many successful answers are likely to see their contributions as primarily concerned with the realisation of Maggie's scheme to get her father to agree to the marriages of her younger sisters. Material is likely to be derived mainly from Acts Two and Three, Albert's 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 effects of the suitors' visits to Hobson's shop and their dealings with Maggie and, possibly, their conversation with Willie Mossop on his wedding night.</p>	27	<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 on the enjoyment they provide. Strong answers may well perceive the comic nature of the two young men's dealings with Maggie and find enjoyment in the way that she is able to manipulate them to her own ends, albeit to the benefit of her sisters and Albert and Freddie themselves; some might find amusement in the way Albert is browbeaten into buying a pair of boots when he had come to the shop only to woo Alice in the opening scene of the play and in the humorous exchange between a nervous Willie and the two men on Willie's wedding night.</p> <p>The strongest may be able to comment on the dramatic function of the two characters as a plot device and any explicit exploration of their relationships with Maggie and her sisters, in terms of the wider contexts of the changing gender roles that lie at the core of the play, should merit high reward. At any event, the quality of the response and the textual support offered is much more important than the line adopted.</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 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 may well focus upon Eddie's shock and fury at finding Catherine and Rodolpho together and his abrupt ultimatum to Rodolpho, Catherine's inner struggle to break away from Eddie's possessive and increasingly disturbing control and the implications of the two kisses.</p>	27	<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 and on its importance as a pivotal moment in the play. Most successful answers should be able to comment on Eddie's volatile mood here (he is already drunk) and his ultimately futile attempt to force Catherine to stay, despite her clearly-stated desire to leave with Rodolpho.</p> <p>Strong answers are likely to pick up on the stage directions, which provide ample evidence of the tumult of emotion building, Eddie's initial anger, Catherine's fright, confusion and pity for Eddie, the dramatic kiss of control and Rodolpho's ineffective attempt to intervene.</p> <p>The strongest may well be able to perceive not only the build up of the extract, but also the way Miller's language shows the uncompromising nature of Eddie's obsession in his attempt to show Catherine Rodolpho's lack of masculinity ("Rodolpho making you a dress?"), his mocking laughter after the kiss and in his final warning to Rodolpho. Any explicit attempt to explore the significance of the extract in the light of what happens later in the play should be well rewarded.</p>
	(b) 	<p>Miller: <i>A View from the Bridge</i></p> <p>Most successful answers should be able to comment on the closeness of the relationship between these two 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 strong familial bond between the two brothers. Marco's insistence that his brother conform to the proprieties of their new life and Rodolpho's dutiful obedience to his brother's wishes, may be set against his protectiveness, shown in the chair lifting scene, and his eventual fatal confrontation with Eddie.</p>	27	<p>Differentiation is likely to emerge from the way that answers are grounded in the text and can provide detail and support in a selective manner.</p> <p>Stronger answers are likely to avoid narrative accounts of Rodolpho's and Marco's involvement in the play and consider the relationship between them in terms of its wider contexts to 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. Any close scrutiny of the way Miller communicates Rodolpho's apparent unawareness and Marco's growing unease with the developing situation should be highly rewarded.</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 readiness of the older Birlings 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>	27	<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. Stronger answers may show an awareness of Arthur and Sybil Birling's complacency and, particularly, Sybil's rather smug insistence on her own fortitude in the face of the Inspector's questioning. Such responses will note the startling contrast between this and the behaviour of Sheila and Eric, their mounting disquiet at their parents' attitudes and their willingness to accept responsibility for what they know themselves to have done. The strongest may comment not only on the generational conflict that is apparent here, but also on the bond forming between brother and sister, reflecting the Inspector's message of shared responsibility. Any explicit comment on the way this sets up the final dramatic telephone call, announcing the arrival of another police Inspector, will also merit high reward.</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 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 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 to intimidate the Inspector. This would of course be entirely admissible.</p>	27	<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 a conventional character study and shape an informed personal evaluation of Arthur Birling's more unpleasant characteristics.</p> <p>Stronger answers 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 his failure to learn from his errors of judgement.</p> <p>Any explicit and focused attention to the wider significance of the character's dislikeable traits as representative of a generation firmly rooted in the past, or in terms of the play's overriding theme of Collective Responsibility, should be highly rewarded.</p>

Question	Indicative Content	Marks	Guidance
	Candidates may also select 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 may have been a fake.		

Question		Indicative Content	Marks	Guidance
5	(a) 	<p>Russell: <i>Educating Rita</i></p> <p>The extract is from one of Rita's early tutorials in Frank's study and most answers 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 Rita's attendance at her Open University course. Candidates may also comment on Rita's determination and her passion for learning, revealed at the end of the extract.</p>	27	<p>The focus of the question is on the revealing nature of Rita's comments here and differentiation may well emerge from the extent to which answers can engage with Russell's language, particularly in Rita's perception of the apparent lack of fulfilment in her current life and culture and her realisation that she, like Peer Gynt, is embarking on a search for meaning.</p> <p>Stronger answers are likely to be able to respond to Rita's bleak picture of what she sees around her and perhaps to Frank's initial lack of interest, which is replaced with rapt attention as Rita develops her observations.</p> <p>The strongest may well see the seeds of future plot development in Denny's opposition to Rita's chosen course, as opposed to Rita's clear need for it ("...it feeds me, inside."). Any explicit comment on the metaphors of the "disease" and "drug addicts" would merit high reward.</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.</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, 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 bands.</p>	27	<p>The extent to which candidates can engage with Russell's language and the way the restrictive nature of Rita's background and schooling are presented is likely to be a key discriminator. Stronger answers may be able to perceive the humour of Rita's comments about her school, for example, but also show awareness of the pathos of her situation as a "half-caste", perhaps shown in her inability to go in to Frank's dinner party. The pressures exerted upon her by 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 responses. Any explicit 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 fury and its dramatic impact on Raleigh. 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 amazement at the behaviour of his boyhood friend and hero, Osborne's astonished protest; 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 may also be addressed by candidates. 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>	27	<p>Strong answers may well advertise themselves in their scrutiny of the dramatic build-up of the extract; Stanhope's initial quiet menace, his insistence, Raleigh's obvious discomfort and attempt to take back the letter, Stanhope's fury and almost 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. Careful and methodical attempts to consider the onstage action by scrutinising Sherriff's stage directions may be a feature of such responses and the strongest may well consider the language of Raleigh's letter and the irony of his great admiration for Stanhope in the light of the way he has just behaved.</p> <p>Any explicit and focused attempt to set the extract within the play's wider themes of hero-worship and the toll that war takes on men should merit high reward.</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 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</p>	27	<p>Most answers should be aware that the Colonel only appears to impart bad news and that this brings him into conflict with Stanhope. It is hoped that the focus of the question on his dramatic impact will discourage narrative-driven responses and conventional character study.</p> <p>The fact that the Colonel, like all other soldiers, is subject to orders from above may well be noted by stronger responses and these are likely to avoid completely demonising him as a brutal and uncaring senior officer. Such stronger answers may well focus on the Colonel's discomfort at the news he has to impart about the raid, but show appreciation of the fact that he is only too aware of the Brigadier and has his orders to follow. The fact that he, like Stanhope, understands the extreme danger in which Osborne and Raleigh will be placed</p>

Question	Indicative Content	Marks	Guidance
	<p>discomfiture when asked by Stanhope to speak to Osborne and Raleigh before they embark on their hazardous mission may well be noted. The final occasion when the Colonel appears is immediately after the raid, when his interrogation of the German prisoner and the fact that the Brigadier will be pleased seem for him to outweigh the loss of Osborne and his six men.</p>		<p>adds to the dramatic impact of the character and his impatience with Stanhope pointing out the absurdities of the planned raid may be noted by the strongest responses as indicative of the cavalier attitude of the High Command towards the lives of their troops. Explicit focus on Sherriff's language and stagecraft, the uncomfortable pauses that punctuate the dialogue between the Colonel and Stanhope and Stanhope's withering and bitter sarcasm after the death of his great friend, Osborne, should be rewarded highly.</p>

**APPENDIX 1**  
**Foundation Tier Band Descriptors**

<b>Answers will demonstrate:</b>				
<b>Band</b>	<b>Marks</b>	<b>AO1</b>	<b>AO2</b>	<b>QWC</b>
<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 the 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>
<b>5</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</b>	<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>	

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2016

