

Xxxx 2015 – Morning/Afternoon

GCSE ENGLISH LITERATURE

A662/02 Modern Drama (Higher Tier)

Candidates answer on the Answer Booklet.

OCR Supplied Materials:

- 8 page Answer Booklet (sent with general stationery)

Other Materials Required:

- This is an open book paper. Texts should be taken into the examination.
They must not be annotated.

Duration: 45 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **one** question on the play you have studied.

<i>The History Boys</i> : Alan Bennett	page 3	questions 1 (a)-(b)
<i>Hobson's Choice</i> : Harold Brighouse	pages 4-5	questions 2 (a)-(b)
<i>A View from the Bridge</i> : Arthur Miller	pages 6-7	questions 3 (a)-(b)
<i>An Inspector Calls</i> : J B Priestly	pages 8-9	questions 4 (a)-(b)
<i>Educating Rita</i> : Willy Russell	pages 10-11	questions 5 (a)-(b)
<i>Journey's End</i> : R C Sherriff	pages 12-13	questions 6 (a)-(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper. There are also 9 additional marks for spelling, punctuation and grammar, which are indicated with a pencil (✎).
- The total number of marks for this paper is **49**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTIONS TO EXAMS OFFICER/INVIGILATOR

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ALAN BENNETT: *The History Boys*

1 (a)

MRS LINTOTT:	Ah, Rudge,	
RUDGE:	Miss.	
MRS LINTOTT:	How are you all getting on with Mr Irwin?	
RUDGE:	It's... interesting, miss, if you know what I mean. It makes me grateful for your lessons.	5
MRS LINTOTT:	Really? That's nice to hear.	
RUDGE:	Firm foundations type thing. Point A. Point B. Point C. Mr Irwin is more... free-range?	
MRS LINTOTT:	I hadn't thought of you as a battery chicken, Rudge.	
RUDGE:	It's only a metaphor, miss.	10
MRS LINTOTT:	I'm relieved to hear it.	
RUDGE:	You've force-fed us the facts; now we're in the process of running around acquiring flavour.	
MRS LINTOTT:	Is that what Mr Irwin says?	
RUDGE:	Oh no, miss. The metaphor's mine.	15
MRS LINTOTT:	Well, you hang on to it.	
RUDGE:	Like I'm just going home now to watch some videos of the <i>Carry On</i> films. I don't understand why there are none in the school library.	
MRS LINTOTT:	Why should there be?	20
RUDGE:	Mr Irwin said the <i>Carry Ons</i> would be good films to talk about.	
MRS LINTOTT:	Really? How peculiar. Does he like them, do you think?	
RUDGE:	Probably not, miss. You never know with him.	
MRS LINTOTT:	I'm now wondering if there's something there that I've missed.	
RUDGE:	Mr Irwin says that, 'While they have no intrinsic artistic merit – (<i>He is reading from his notes.</i>) – they achieve some of the permanence of art simply by persisting and acquire an incremental significance if only as social history.'	25
MRS LINTOTT:	Jolly good.	
RUDGE:	'If George Orwell had lived, nothing is more certain than that he would have written an essay on the <i>Carry On</i> films.'	30
MRS LINTOTT:	I thought it was Mr Hector who was the Orwell fan.	
RUDGE:	He is. Mr Irwin says that if Orwell were alive today he'd be in the National Front.	
MRS LINTOTT:	Dear me. What fun you must all have.	35
RUDGE:	It's cutting-edge, miss. It really is.	

Either 1 (a) How does Bennett make this conversation between Rudge and Mrs. Lintott such an entertaining and revealing moment in the play?

Remember to support your ideas with details from the passage and the rest of the play.

[40]

 Spelling, punctuation and grammar [9]

Or 1 (b) How does Bennett make the Headmaster's relationships with the teachers such an entertaining and significant part of the play?

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar [9]

HAROLD BRIGHOUSE: *Hobson's Choice*

2 (a)


- MAGGIE: (*rising*): What can we do for you, Mr Prosser?
- ALBERT: (*stopping*): Well, I can't say that I came in to buy anything, Miss Hobson.
- MAGGIE: This is a shop, you know. We're not here to let people go out without buying. 5
- ALBERT: Well, I'll just have a pair of bootlaces, please.
- MAGGIE: What size do you take in boots?
- ALBERT: Eights. I've got small feet. (*He simpers, then perceives that MAGGIE is by no means smiling.*) Does that matter to the laces?
- MAGGIE: (*putting mat in front of armchair*): It matters to the boots. (*She pushes him slightly.*) Sit down, Mr Prosser. 10
- ALBERT: (*sitting*): Yes, but –
MAGGIE *is on her knees and takes off his boot.*
- MAGGIE: It's time you had a new pair. These uppers are disgraceful for a professional man to wear. Number eights from the third rack, Vickey, please. 15
- ALICE: Mr Prosser didn't come in to buy boots, Maggie.
VICKEY *comes down to Maggie with box, which she opens.*
- MAGGIE: I wonder what does bring him in here so often?
- ALBERT: I'm terrible hard on bootlaces, Miss Hobson. 20
MAGGIE *puts a new boot on him and laces it.*
- MAGGIE: Do you get through a pair a day? You must be strong.
- ALBERT: I keep a little stock of them. It's as well to be prepared for accidents.
- MAGGIE: And now you'll have boots to go with the laces, Mr Prosser. How does that feel? 25
- ALBERT: Very comfortable.
- MAGGIE: Try it standing up.
- ALBERT: (*trying and walking a few steps*): Yes, that fits all right.
- MAGGIE: I'll put the other on. 30
- ALBERT: Oh no, I really don't want to buy them.
- MAGGIE: (*pushing him*): Sit down, Mr Prosser. You can't go through the streets in odd boots.
- ALBERT: What's the price of these?
- MAGGIE: A pound. 35
- ALBERT: A pound! I say –
- MAGGIE: They're good boots, and you don't need to buy a pair of laces today, because we give them in as discount. Braid laces, that is. Of course, if you want leather ones, you being so strong in the arm and breaking so many pairs, you can have them, only it's tuppence more. 40
- ALBERT: These – these will do.

- MAGGIE: Very well, you'd better have the old pair mended and I'll send them home to you with the bill. *(She has laced the second boots, rises, and moves towards desk, throwing the boot box at VICKEY, who gives a little scream at the interruption of her reading. ALBERT gasps).* 45
- ALBERT: Well, if anyone had told me I was coming in here to spend a pound I'd have called him crazy.
- MAGGIE: It's not wasted. Those boots will last. Good morning, Mr Prosser. *(She holds door open.)* 50
- ALBERT: Good morning. *(He looks blankly at Alice and goes out).*
- ALICE: Maggie, we know you're a pushing sales-woman, but—
- MAGGIE: *(returning to counter she picks up old boots and puts them on rack):* It'll teach him to keep out of here a bit. He's too much time on his hands. 55
- ALICE: You know why he comes.
- MAGGIE: I know it's time he paid a rent for coming. A pair of laces a day's not half enough. Coming here to make sheep's eyes at you. I'm sick of the sight of him. 60
- ALICE: It's all very well for an old maid like you to talk, but if father won't have us go courting, where else can Albert meet me except here when father's out?
- MAGGIE: If he wants to marry you why doesn't he do it?
- ALICE: Courting must come first. 65
- MAGGIE: It needn't. *(She picks up a slipper.)* See that slipper with a fancy buckle on to make it pretty? Courting's like that, my lass. All glitter and no use to nobody. *(She replaces slipper and sits at her desk.)*

Either 2 (a) How does Brighouse make this early conversation such an important moment in the play?

Remember to support your ideas with details from the passage and the rest of the play.


[40]

 Spelling, punctuation and grammar [9]

Or 2 (b) Explore **ONE** or **TWO** moments in the play when Brighouse makes Willie Mossop's behaviour particularly entertaining.

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar [9]

ARTHUR MILLER: *A View from the Bridge*

3 (a)

- ALFIERI: Eddie, I want you to listen to me. [*Pause.*] You know, sometimes God mixes up the people. We all love somebody, the wife, the kids – every man's got somebody that he loves, heh? But sometimes... there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's a niece, sometimes even a daughter, and he never realizes it, but through the years – there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you? 5
- EDDIE: [*sardonically*]: What do you mean, I shouldn't look out for her good? 10
- ALFIERI: Yes, but those things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all, Eddie – what other way can it end? [*Pause.*] Let her go. That's my advice. You did your job, now it's her life; wish her luck, and let her go. [*Pause.*] Will you do that? Because there's no law, Eddie; make up your mind to it; the law is not interested in this. 15
- EDDIE: You mean to tell me, even if he's a punk? If he's –
- ALFIERI: There's nothing you can do. 20
- [EDDIE *stands.*]
- EDDIE: Well, all right, thanks. Thanks very much.
- ALFIERI: What are you going to do?
- EDDIE: [*with a helpless but ironic gesture*]: What can I do? I'm a patsy, what can a patsy do? I worked like a dog twenty years so a punk could have her, so that's what I done. I mean, in the worst times, in the worst, when there wasn't a ship comin' in the harbour, I didn't stand around lookin' for relief – I hustled. When there was empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over – because I made a promise. I took out of my own mouth to give to her. I took out of my wife's mouth. I walked hungry plenty days in this city! [*It begins to break through.*] And now I gotta sit in my own house and look at a son-of-a-bitch punk like that – which he came out of nowhere! I give him my house to sleep! I take the blankets off my bed for him, and he takes and puts his dirty filthy hands on her like a goddam thief! 25
- ALFIERI: [*rising*]: But, Eddie, she's a woman now.
- EDDIE: He's stealing from me!
- ALFIERI: She wants to get married, Eddie. She can't marry you, can she? 40
- EDDIE: [*furiously*]: What're you talkin' about, marry me! I don't know what the hell you're talkin' about!
- [*Pause.*]
- ALFIERI: I gave you my advice, Eddie. That's it. 45
- [EDDIE *gathers himself. A pause.*]
- EDDIE: Well, thanks. Thanks very much. It just – it's breakin' my heart, y'know. I –
- ALFIERI: I understand. Put it out of your mind. Can you do that?
- EDDIE: I'm – [*He feels the threat of sobs, and with a helpless wave*] I'll see you around. [*He goes out up the right ramp.*] 50

ALFIERI: [sits on desk]: There are times when you want to spread an alarm, but nothing has happened. I knew, I knew then and there – I could have finished the whole story that afternoon. It wasn't as though there was a mystery to unravel. I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door. I knew where he was heading for, I knew where he was going to end. And I sat here many afternoons asking myself why, being an intelligent man, I was so powerless to stop it. I even went to a certain old lady in the neighbourhood, a very wise old woman, and I told her, and she only nodded, and said, 'Pray for him...' And so I – waited here.


55

60

Either 3 (a) Explore the ways in which Miller makes this such a powerful and disturbing moment in the play.

Remember to support your ideas with details from the passage and the rest of the play.


[40]

 Spelling, punctuation and grammar **[9]**

Or 3 (b) How does Miller make Marco so significant in the play?

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar **[9]**

J B PRIESTLEY: *An Inspector Calls*

- 4 (a)
- INSPECTOR: She appealed to your organization for help?
- MRS BIRLING: Yes.
- INSPECTOR: Not as Eva Smith?
- MRS BIRLING: No. Nor as Daisy Renton.
- INSPECTOR: As what then? 5
- MRS BIRLING: First, she called herself Mrs Birling—
- BIRLING: (*astounded*) *Mrs Birling!*
- MRS BIRLING: Yes, I think it was simply a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case. 10
- BIRLING: And I should think so! Damned impudence!
- INSPECTOR: You admit being prejudiced against her case?
- MRS BIRLING: Yes.
- SHEILA: Mother, she's just died a horrible death – don't forget.
- MRS BIRLING: I'm very sorry. But I think she had only herself to blame. 15
- INSPECTOR: Was it owing to your influence, as the most prominent member of the committee, that help was refused the girl?
- MRS BIRLING: Possibly.
- INSPECTOR: Was it or was it not your influence?
- MRS BIRLING: (*stung*) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me 20 long to get the truth – or some of the truth – out of her. 25
- INSPECTOR: Why did she want help?
- MRS BIRLING: You know very well why she wanted help.
- INSPECTOR: No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from the committee. 30
- MRS BIRLING: I don't think we need discuss it.
- INSPECTOR: You have no hope of *not* discussing it, Mrs Birling.
- MRS BIRLING: If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl 35 asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim – she seemed to me to be not a good case – and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind. 40
- INSPECTOR: Yes I have.
- MRS BIRLING: No you haven't. Simply because I've done nothing wrong – and you know it. 45
- INSPECTOR: (*very deliberately*) I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen—
- SHEILA: (*bursting in*) No, no, please! Not that again. I've imagined it 50 enough already.
- INSPECTOR: (*very deliberately*) Then the next time you imagine it, just remember that this girl was going to have a child.

SHEILA: (*horrified*) No! Oh – horrible – horrible! How could she have wanted to kill herself? 55

INSPECTOR: Because she'd been turned out and turned down too many times. This was the end.

SHEILA: Mother, you must have known.

INSPECTOR: It was because she was going to have a child that she went for assistance to your mother's committee. 60

BIRLING: Look here, this wasn't Gerald Croft—

INSPECTOR: (*cutting in, sharply*) No, no. Nothing to do with him.

SHEILA: Thank goodness for that! Though I don't know why I should care now.


INSPECTOR: (*to MRS BIRLING*) And you've nothing further to tell me, eh? 65

MRS BIRLING: I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.

Either 4 (a) Explore the ways in which Priestley makes this such a powerful moment in the play.

Remember to support your ideas with details from the passage and the rest of the play.


[40]

 Spelling, punctuation and grammar **[9]**

Or 4 (b) Explore how Priestley's portrayal of Gerald Croft contributes to the dramatic impact of the play.

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar **[9]**

WILLY RUSSELL: *Educating Rita*


5 (a)

- RITA: Oh ey... leave that. I just like talkin' to y'. It's great. That's what they do wrong in schools y' know—(*she gets up and warms her legs by the fire*)—they get y' talkin' an' that, an' y' all havin' a great time talkin' about somethin' an' the next thing they wanna do is turn it into a lesson. We was out with the teacher once, y' know outside school, an' I'm right at the back with these other kids an' I saw this fantastic bird, all coloured it was, like dead out of place round our way. I was just gonna shout an' tell Miss but this kid next to me said, 'Keep your mouth shut or she'll make us write an essay on it.' 5
- FRANK: (*sighing*) Yes, that's what we do, Rita; we call it education. 10
- RITA: Tch. Y'd think there was somethin' wrong with education to hear you talk.
- FRANK: Perhaps there is.
- RITA: So why are y' givin' me an education?
- FRANK: Because it's what you want, isn't it? What I'd actually like to do is take you by the hand and run out of this room forever. 15
- RITA: (*going back to her chair*) Tch—be serious...
- FRANK: I am. Right now there's a thousand things I'd rather do than teach; most them with you, young lady...
- RITA: (*smiling gently*) Tch. Oh sod off... You just like saying things like that. 20
(*She sits down*)
- FRANK: Do I?
- RITA: Yeh. Y' know y' do.
- FRANK: Rita—why didn't you walk in here twenty years ago?
- RITA: Cos I don't think they would have accepted me at the age of six. 25
- FRANK: You know what I mean.
- RITA: I know. But it's not twenty years ago, Frank. It's now. You're there an' I'm here.
- FRANK: Yes. And you're here for an education. (*He waves his finger*) You must keep reminding me of that. Come on, Forster! 30
- RITA: Tch. Forget him.
- FRANK: Listen to me; you said that I was going to teach you. You want to learn. Well that, I'm afraid, means a lot of work. You've barely had a basic schooling, you've never passed an examination in your life. Possessing a hungry mind is not, in itself, a guarantee of success. 35
- RITA: All right. But I just don't like *Howards* bleedin' *End*.
- FRANK: Then go back to what you do like and stop wasting my time. You go out and buy yourself a new dress and I'll go to the pub.
- RITA: (*after a pause*) Is that you putting your foot down?
- FRANK: It is actually. 40
- RITA: Oh. Aren't you impressive when y' angry?
- FRANK: Forster!
- RITA: All right, all right, Forster. Does Forster's repeated use of the phrase 'only connect' suggest that he was really a frustrated electrician?
- FRANK: Rita. 45
- RITA: In considering Forster it helps if we examine the thirteen amp plug...
Black-out
RITA goes out

- Either 5 (a)** Explore the ways in which Russell makes this such an entertaining and important moment in the play.

Remember to support your ideas with details from the passage and the rest of the play.


[40]

 Spelling, punctuation and grammar **[9]**

- Or 5 (b)** Does Russell encourage you to believe that Frank gains anything from his relationship with Rita?

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar **[9]**

R C SHERRIFF: *Journey's End*

6 (a)

TROTTER [stifling a hiccup]: Just a cup o' tea – then I'll go and relieve young Raleigh. Pity 'e didn't come down to supper.

STANHOPE: I told him to. I told him to come down for an hour and let the sergeant-major take over.

TROTTER: I wonder why 'e didn't come. 5

HIBBERT: That lad's too keen on his 'duty'. He told me he liked being up there with the men better than down here with us.

STANHOPE [quietly]: He said that?

HIBBERT: Yes. I told him about the chicken and champagne and cigars – and he stared at me and said, 'You're not having that, are you?' – just as if 10 he thought we were going to chuck it away!

TROTTER: I reckon that raid shook 'im up more'n we thought. I like that youngster. 'E's got pluck. Strong lad, too – the way he came back through the smoke after that raid, carrying that Boche under 'is arm like a baby.

HIBBERT: Did you see him afterwards, though? He came into that dugout and never said a word – didn't seem to know where he was. 15

TROTTER: Well, 'e's only a lad.

STANHOPE [to HIBBERT]: He actually told you he preferred being up with the men better than down here?

HIBBERT: That's what he said. 20

TROTTER: Well, I 'ope 'e gets the MC, that's all; 'e's just the kid I'd like if ever I 'ave a kid – strong and plucky.

STANHOPE: Oh, for God's sake forget that bloody raid! Think I want to talk about it?

TROTTER [surprised]: No – but, after all – 25

STANHOPE: Well – shut up!

TROTTER [uneasily]: All right – all right.

STANHOPE: We were having a jolly decent evening till you started blabbing about the war.

TROTTER I didn't start it. 30

STANHOPE: You did.

TROTTER: You began it about –

STANHOPE: Well, for God's sake stop it, then!

TROTTER: All right – all right.

HIBBERT: Did I ever tell you the story about the girl I met in Soho? 35

STANHOPE: I don't know – I expect you did.

HIBBERT [undismayed]: It'll amuse you. I'd been to a dance, and I was coming home quite late –

STANHOPE: Yes, and it's late now. You go on duty at eleven. You better go and get some sleep. 40

HIBBERT: It's all right. I'm as fresh as a daisy.

STANHOPE: You may be. But go to bed.

HIBBERT: What?

STANHOPE [louder]: I said, 'Go to bed!'

HIBBERT: I say, that's a nice end to a jolly evening! 45

STANHOPE: I'm sorry. I'm tired.

HIBBERT [perkily]: Well, you better go to bed!
[There is silence. STANHOPE looks at HIBBERT, who sniggers.]

STANHOPE: What was that you said?

HIBBERT: I was only joking. 50

STANHOPE: I asked you what you said.


HIBBERT: I said, 'You better go to bed.'
[STANHOPE's flushed face is looking full into HIBBERT's. HIBBERT gives the ghost of a snigger.]

STANHOPE: Clear out of here! 55
 HIBBERT [*rising unsteadily*]: What – what d' you mean.
 STANHOPE: Get out of here, for God's sake!
 HIBBERT [*blustering*]: I say – look here –
 STANHOPE: Get out of my sight!
 [*With a frightened glance at STANHOPE, HIBBERT sneaks quietly 60
 away into his dugout. There is silence, and the guns can be heard –
 deep and ominous.*]
 Little worm gets on my nerves.

Either 6 (a) How does Sherriff make this such a dramatic and tense moment in the play?

Remember to support your ideas with details from the passage and the rest of the play.


[40]

 Spelling, punctuation and grammar **[9]**

Or 6 (b) How does Sherriff's portrayal of Trotter contribute to the dramatic impact of the play?

Remember to support your ideas with details from the play.

[40]

 Spelling, punctuation and grammar **[9]**

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Sample Assessment Material

GCSE ENGLISH LITERATURE

A662/02 Modern Drama (Higher Tier)

MARK SCHEME

Duration: 45 minutes

MAXIMUM MARK 49

SPECIMEN

This document consists of 20 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

ROLE OF THE EXAMINER

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:

	% of GCSE				
	AO1	AO2	AO3	AO4	Total
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 set of BAND DESCRIPTORS across AO1, AO2 and QWC best describes the overall quality of the answer. In Unit A662, the AOs are equally weighted. Once the band is located, adjust the mark concentrating on features of the answer which make it stronger or weaker following the guidelines given below.

There are seven marks at each band.

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. 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 descriptors.
 - Further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve very high 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 the band descriptors, reward appropriately.
 - 4 Band 'BELOW 5' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS



- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **49**.
- 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 rewarded.
- 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 7-9 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 4-6 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 1-3 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		Answer	Marks	Guidance
1	(a) 	<p>Alan Bennett: <i>The History Boys</i></p> <p>This is rather a subtle exchange in some ways and it is hoped that the verbal sparring and low-key humour will provide many answers with fruitful material for comment. It is to be hoped that most will display a clear awareness of the dramatic contexts of the extract in terms of Irwin's recent arrival at the school, Mrs. Lintott's interest in his methods and Rudge's apparent enthusiasm for them, seen in his reading from his notes.</p>	49	Stronger answers are likely to show an appreciation of the underlying humour of the conversation in Rudge's "free-range" and "force-fed" metaphors, his comment on Irwin's enigmatic nature and in Dorothy Lintott's gently sarcastic tone here. Detailed attention to the wider themes of popular culture, the way Rudge matches Mrs. Lintott's sarcasm with his final "cutting edge" riposte and how Bennett's language contributes to the humour should be well rewarded. Answers that detect a hint of the patronising attitude towards Rudge that he himself complains his teachers have shown in Mrs. Lintott's assumption that the "free-range" metaphor is Irwin's, and in Rudge's awareness of this, should be highly rewarded.
1	(b) 	<p>Alan Bennett: <i>The History Boys</i></p> <p>It is hoped that the wording of the question will lead answers away from the conventional character study and encourage exploration of the Headmaster's attitudes towards the different teachers and theirs towards him.</p>	49	Differentiation should emerge from the extent to which answers can shape an informed and evaluative personal response to look at Bennett's methods and the effect of these relationships on an audience. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work in terms of how the Headmaster's authoritarian, but often ineffectual dealings with his staff help to contribute towards the humour of the play, perhaps in his opening conversation with Mrs. Lintott, in the way Hector bamboozles him when he interrupts the French lesson or in the Headmaster's interview with Irwin on his arrival. The strongest may declare themselves in their close attention to features like the Headmaster's clipped and peremptory tone, his errors and misapprehensions and how Bennett exploits these for comic effect, the differing attitudes of Hector and Dorothy Lintott towards the Headmaster's plans and attempts to establish his authority, his dramatic function as the catalyst that precipitates the final tragedy or in the hypocrisy of his valedictory address at the end of the play.


Question		Answer	Marks	Guidance
2	(a) 	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>Most answers are likely to focus on the contexts of Albert's visit to Hobson's shop and the practical difficulties of his courting of Alice and comment on the expository nature of the extract in introducing Maggie's direct, businesslike and unsentimental approach here and perhaps the humour that is implicit in the situation.</p>	49	Strong answers are likely to explore the details of the humour in the way Albert is browbeaten into buying a pair of boots that he didn't really want, Alice's ineffectual attempts to intervene and may explore Brighouse's language and technique in Maggie's ironic tone towards Albert, seen in her comments about his strength, and in the comparison Maggie makes between courting and the "fancy buckle" on the slipper. Answers that can pay detailed attention to the wider contexts of the contrast between the conventional "courting must come first" attitude shown by Alice and Maggie's pragmatic, no-nonsense viewpoint and relate this to plot development as the foundation of Maggie's successful relationship with Willie Mossop should be highly rewarded.
2	(b) 	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This question is very open indeed and there is certainly a wealth of material from which answers may select to shape a response to a moment (or moments) in the play in which Willie's behaviour gives rise to entertainment for an audience, be it in his cowed and timid manner early in the play or his more assertive later persona. The choice of moment(s) must be respected and the interpretation of what constitutes a "moment" will, inevitably, vary, as may the interpretation of "entertaining". Answers may well focus upon Willie's first appearance in the play when Mrs Hepworth visits the shop, the Ada Figgins scene, the wedding night or perhaps the way Willie stands up to Hobson at the end of Act One or, indeed, in the final act.</p>	49	Stronger answers are likely to focus on the effects of Willie's behaviour on an audience and really scrutinise Brighouse's language and dramatic technique in their chosen moment(s), possibly comparing and contrasting his behaviour in each, if two moments are selected. The band and mark will depend upon the answer's knowledge of and engagement with the plot and character and with its ability to respond to the dramatic effects of Willie's behaviour and language, but the strongest are likely to pick up on the question's emphasis on the writer at work and explore the way Brighouse positions his audience in relation to Willie's situation and behaviour in their chosen moment(s).


Question		Answer	Marks	Guidance
3	(a) 	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. Most answers should be informed by an understanding of the dramatic context; Eddie is making his first visit to Alfieri to seek his advice with regard to his growing unease about the burgeoning relationship between Catherine and Rodolpho. Alfieri has told Eddie unequivocally that he has no recourse in law, but Eddie seems reluctant to accept the lawyer's pronouncement.</p>	49	Stronger answers are likely to explore the dramatic structure and build up of the extract in the insistency of Alfieri's advice here, his plain-speaking attempt to convince Eddie that there is nothing he can do, together with his growing unease and ultimate helplessness in the face of Eddie's obsessive protectiveness, the emotive intensity of Eddie's reaction and language, his furious response to Alfieri's rhetorical question and his emotional state when he leaves. The strongest may well declare themselves in their detailed attention not only to the way the tension is built up during the extract, but also in their exploration of Miller's language and dramatic technique in Alfieri's final speech as an indication of the inexorable path of Eddie's obsession in terms of plot development and as a precursor of the tragedy that awaits.
3	(b) 	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>Although Marco is a man of few words, a strong, silent presence, his priorities are made very clear and his role as the instrument of Eddie's tragic end makes him extremely significant. Answers will be likely to focus on his strength of character, revealed through his honesty, his stated priority to work hard and send money home to his wife and children, his gratitude to Eddie and Beatrice for giving him the opportunity to do so, his protectiveness of his brother and, it is hoped, his ultimate part in Eddie's tragic end.</p>	49	Strong answers may focus on the "How" of the question and scrutinise the playwright at work to explore some of the complexities of Marco's character shown in his sense of propriety and somewhat critical view of Rodolpho's behaviour, his discomfort with Eddie's attitude towards his brother, his implicit warning to Eddie in the chair-lifting scene and his keenly felt sense of honour and justice, revealed in his conversation with Alfieri. The strongest are likely to recognise fully the emphasis on the writer at work in the question and explore Marco's wider dramatic function as a kind of Nemesis figure, exacting retribution for the fatal flaw in Eddie's character and consider the issues of revenge, honour and identity that are so central in Marco's final confrontation with Eddie and in so much of Miller's other work.

Question			Answer	Marks	Guidance
4	(a)		<p>J.B. Priestley: <i>An Inspector Calls</i></p> <p>It is hoped that most answers will be able to establish the dramatic contexts of the extract and find fruitful areas for comment in the way the Inspector doggedly pursues his questioning of Mrs. Birling and in her high-handed and snobbish attitude, her blatant acknowledgement of her prejudice and her intractable refusal to accept any responsibility for her part in Eva/Daisy's tragedy.</p>	49	<p>Stronger answers are likely to focus on the "ways" of the question and should find rewarding areas for comment in the conflicts of the extract, particularly in the Inspector's refusal to be deflected by Mrs. Birling's intransigence and the effect of this on an audience and in the contrasts Priestley presents between the emotional response of Sheila and the coldness of Mrs. Birling. The strongest may well reveal themselves in their explicit attention not only to the dramatic build up of the extract, but also to its wider significance within the play, by exploring the irony of Mrs. Birling's final instruction to the Inspector in terms of what is to follow and may be able to put Mrs. Birling's behaviour and attitudes here within the contexts of the play's wider concerns of class and social responsibility.</p>

Question			Answer	Marks	Guidance
4	(b)		<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>It is hoped that the wording of the question will move answers away from the conventional character study and encourage exploration of Gerald's dramatic function within the play. There is clearly a lot of material that candidates may call upon, so it is important to be receptive to a range of ideas and references and not to expect exhaustive coverage.</p>	49	<p>Differentiation is likely to emerge from the extent to which answers can avoid straightforward character study and engage with the "how" of the question, perhaps exploring Gerald's changing attitude towards his part in the tragedy and especially his role in the final act of the play. Strong answers are likely to explore what appears to be his genuine remorse at his part in Eva/Daisy's downfall and death, his acceptance of Sheila's perspective and stated intention to mend matters and work at repairing their relationship, as opposed to his apparent willingness to revert when it appears that the Inspector may not have been genuine. The strongest may perceive Gerald's dramatic function in the build up of the final act and also perhaps identify him as falling between the generations, sharing the remorse and guilt shown by Eric and Sheila, yet prepared to grasp at an "escape route", like the older Birlings, when one seems to appear. Some may perceive him as a sycophantic toady, who behaves reprehensively, others may be more sympathetic – it is the quality of the argument and support offered rather than the line that is adopted that should be rewarded.</p>

Question		Answer	Marks	Guidance
5	(a) 	<p>Willy Russell: <i>Educating Rita</i></p> <p>The extract is taken from Rita's second visit to Frank's study, at an early point in the play when her commitment to education and literature has not yet crystallised. Successful answers should find ample material for comment in Rita's anecdote about school and its implications, her attempts to avoid discussion of "Howard's End", Frank's none too subtle innuendos and eventual attempts to get Rita back on track, together with her pun on "only connect".</p>	49	Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work to locate the sources of the verbal humour. The strongest may declare themselves in their close attention to features such as Rita's situation at the start of her journey towards becoming an educated woman, the wider significance of the bird Rita identifies as being "dead out of place round our way", perhaps as she herself grows to be, and their exploration of the contrasting attitudes towards education that Frank and Rita display at this point.
5	(b) 	<p>Willy Russell: <i>Educating Rita</i></p> <p>This is a very open question and whilst it may be possible to argue that a haircut is all that Frank gains from the relationship in the final analysis, this would seem to undervalue the more positive effects that Rita has in at least partially reawakening Frank's enthusiasm for teaching and literature and in shaking what has become a rather jaundiced view of his sterile, academic life.</p>	49	It is important to be receptive to a range of ideas and references and differentiation should stem from the extent to which answers can shape an informed and evaluative personal response; it is the quality of the argument and of the support provided that matters rather than the nature of the conclusion reached. Some stronger answers may comment on their growing friendship and understanding of each other's social worlds, the way in which Rita's lively sense of humour and unconventional attitudes are a source of delight to Frank and perhaps on the ultimate reward for Frank of seeing Rita with choices she did not have before she came to him, the satisfaction of a teacher who has helped to make someone's life more fulfilled. Others may, quite legitimately, argue that Frank is only too aware that he may have compromised Rita's freshness and originality and that he develops a rather unwise attachment to Rita, leading to excessive drinking and the loss of his tenure. The strongest answers may well strike a balance and are likely to pick up on the question's emphasis on the writer at work and explore the way Russell positions his audience as the relationship develops, perhaps in the light of the new beginnings suggested at the play's end.

Question			Answer	Marks	Guidance
6	(a)		<p>R.C. Sherriff: <i>Journey's End</i></p> <p>Most answers should be aware of the dramatic contexts of the extract - the “celebratory” dinner, following the raid in which Osborne was killed – and will show an understanding of Stanhope’s fragile and volatile mental state after the loss of his close friend.</p>	49	<p>Stronger answers may be able to focus on the playwright at work here and engage with the “How” of the question to scrutinise the way in which the jovial mood of the occasion changes with Hibbert’s comment about Raleigh’s absence, the quiet menace of Stanhope’s tone and his frustrated snapping at Trotter when he praises Raleigh’s contribution to the raid and Hibbert’s failure to gauge Stanhope’s dangerously unpredictable mood here. Such exploration of the dramatic build up of the extract and a strong awareness of the effects of Sherriff’s language should be well rewarded. The strongest answers are likely to reveal themselves in their insight into Sherriff’s methods, perhaps in the use of stage directions to detail Trotter’s unease at Stanhope’s mood in contrast to Hibbert’s lack of awareness and the way in which the gunfire outside echoes the explosive nature of the conflicts within the dug-out, or in presenting some of the play’s central themes here, such as the toll trench warfare takes on the minds of men.</p>













Question			Answer	Marks	Guidance
6	(b)		<p>R.C. Sherriff: <i>Journey's End</i></p> <p>Trotter's sense of humour and shared banter with Mason, his unfailing cheerfulness, his fondness for food and his coping strategies should provide most answers with relevant material for comment.</p>	49	<p>Strong answers are likely to take the hint in the question to move beyond a conventional character study, consider the playwright at work here and examine Trotter's dramatic function as a sort of "Everyman", whose very ordinariness, seen in his conversations with Osborne about his home life, acts as a poignant reminder of the extraordinary and horrifying situation in which he and his comrades find themselves. Answers that can comment on Trotter's quiet and unassuming bravery, his telling revelation that he is not, in fact, "always the same" and the loyalty he shows, for example when Stanhope tells him that he is Osborne's replacement as his second-in-command, should be well rewarded. The strongest may well declare themselves in their close attention to Trotter's language and background and the way in which these factors set him apart from the other officers and emphasise the wider theme of comradeship in extremis.</p>

APPENDIX 1
Higher Tier Band Descriptors

Band	Marks	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.	QWC
1	40-35	Candidates respond to the text critically and imaginatively; they consistently select and evaluate a wide range of relevant textual detail that thoroughly illustrates and supports a personal interpretation	Candidates confidently explore and evaluate how language, structure and form contribute to the writer's presentation of ideas, themes and settings, and of how these affect the audience.	Spelling, punctuation and grammar are consistently accurate and assured; meaning is very clearly communicated.
2	34-28	Candidates respond to the text critically with some imagination; they select and evaluate a good range of relevant textual detail to illustrate and support a personal interpretation.	Candidates demonstrate a good understanding of how language, structure and form contribute to writers' presentation of ideas, themes and settings and of how these affect the audience.	Spelling, punctuation and grammar are usually accurate and assured; meaning is very clearly communicated.
3	27-21	Candidates respond to the text critically; they select and evaluate a range of relevant textual detail to illustrate and support a personal interpretation.	Candidates demonstrate a sound understanding of how language, structure and form contribute to writer's presentation of ideas, themes and settings and of how these affect the audience.	Spelling, punctuation and grammar are usually accurate; meaning is clearly communicated.
4	20-14	Candidates make some critical response to the text; they refer to some textual detail in support of their answer.	Candidates make some response to the effects of language, structure and form in the texts, showing some awareness of key ideas.	There may be some errors in spelling, punctuation and grammar but meaning is usually clearly communicated.
Below 4	13-7	Candidates make a basic response; they refer to limited textual detail that is sometimes relevant.	Candidates make a basic response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	The response may be illegible at times, with some errors in spelling, punctuation and grammar that can sometimes hinder communication.
	6-1	Candidates make a limited response that shows little awareness of the text.	Candidates make a limited response that shows little awareness of key ideas.	The response may be illegible at times, with multiple errors in spelling, punctuation and grammar that hinder communication.

0 marks = no response or no response worthy of credit

Assessment Objectives Grid (includes QWC )

Question	AO1	AO2	AO3	AO4	Total
1(a) 	12.5%	12.5%			25%
1(b) 	12.5%	12.5%			25%
2(a) 	12.5%	12.5%			25%
2(b) 	12.5%	12.5%			25%
3(a) 	12.5%	12.5%			25%
3(b) 	12.5%	12.5%			25%
4(a) 	12.5%	12.5%			25%
4(b) 	12.5%	12.5%			25%
5(a) 	12.5%	12.5%			25%
5(b) 	12.5%	12.5%			25%
6(a) 	12.5%	12.5%			25%
6(b) 	12.5%	12.5%			25%
Totals	12.5%	12.5%			25%

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