

**GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE**

A662/02

Unit 2: Modern Drama (Higher Tier)

SPECIMEN PAPER

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet

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 clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use Black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question on the play you have studied.

<i>The History Boys</i> : Alan Bennett	pages 2 - 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 Priestley	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)

- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **40**.
- This document consists of **16** pages. Any blank pages are indicated.

ALAN BENNETT: *The History Boys*

HECTOR: Good. Very good. Any thoughts?

Posner sits next to him.

POSNER: I wondered, sir, if this 'Portion of that unknown plain / Will Hodge for ever be' is it like Rupert Brooke, sir. 'There's some corner of a foreign field ... 'In that rich earth a richer dust concealed ...'

HECTOR: It is. It is. It's the same thought ... though Hardy's is better, I think ... more ... more, well; to earth. Quite literally, yes, down to earth.

Anything about his name?

POSNER: Hodge? 10

HECTOR: Mmm - the important thing is that he *has a name*. Say Hardy is writing about the Zulu Wars or the Boer War possibly, these were the first campaigns when soldiers ... or common soldiers ... were commemorated, the names of the dead recorded and inscribed on war memorials. Before this, soldiers ... private soldiers anyway, were all unknown soldiers, and so far from being revered there was a firm in the nineteenth century, in Yorkshire of course, which swept up their bones from the battlefields of Europe in order to grind them into fertiliser.

So, thrown into a common grave though he may be, he is still Hodge the drummer. Lost boy though he is on the other side of the world, he still has a name.

POSNER: How old was he? 20

HECTOR: If he's a drummer he would be a young soldier, younger than you probably.

POSNER: No. Hardy.

HECTOR: Oh, how old was Hardy? When he wrote this, about sixty. My age, I suppose. 25

Saddish life, though not unappreciated.

'Uncoffined' is a typical Hardy usage.

A compound adjective, formed by putting 'un-' in front of the noun. Or verb, of course.

Un-kissed. Un-rejoicing. Un-confessed. Un-embraced. 30

It's a turn of phrase he has bequeathed to Larkin, who liked Hardy, apparently.

He does the same.

Un-spent. Un-fingermarked.

And with both of them it brings a sense of not sharing, of being out of it.

Whether because of diffidence or shyness, but a holding back. Not being in the swim. Can you see that? 35

POSNER: Yes, sir. I felt that a bit.

HECTOR: The best moments in reading are when you come across something - a thought, a feeling, a way of looking at things - which you had thought special and particular to you. Now here it is, set down by someone else, a person you have never met, someone even who is long dead. And it is as if a hand has come out and taken yours. 40

He puts out his hand, and it seems for a moment as if Posner will take it, or even that Hector may put it on Posner's knee. But the moment passes.

Shall we just have the last verse again and I'll let you go. 45

Posner does the last verse again.

Dakin comes in.

And now, having thrown in Drummer Hodge, as found, here reporting for duty,
helmet in hand, is young Lieutenant Dakin. 50

DAKIN: I'm sorry, sir.

HECTOR: No, no. You were more gainfully employed, I'm sure.

Why the helmet?

DAKIN: My turn on the bike.

It's Wednesday, sir. 55

HECTOR: Is it? So it is.

But no. Not today.

No. Today I go a different way.

'The words of Mercury are harsh after the songs of Apollo. You that way, we this way.'

Hector goes briskly off, leaving Dakin and Posner wondering.

Either 1a Explore the ways in which Bennett makes this such a moving moment in the play. [40]

Or 1b How far does Bennett's portrayal of Irwin convince you that he is a good teacher?

Remember to support your ideas with details from the play. [40]

HAROLD BRIGHOUSE: *Hobson's Choice*

MAGGIE: I want a word with you. You're treading on my foot, young woman.

ADA: Me, Miss Hobson? *(She looks stupidly at Maggie's feet.)*

MAGGIE: What's this with you and him?

ADA: *(gushing)*: Oh, Miss 'Obson, it is good of you to take notice like that.

WILLIE: Ada, she - 5

MAGGIE: You hold your hush. This is for me and her to settle. Take a fair look at him, Ada.

ADA : At Will?

MAGGIE: *(nodding)*: Not much for two women to fall out over, is there?

ADA: Maybe he's not so much to look at, but you should hear him play. 10

MAGGIE: Play? Are you a musician, Will?

WILLIE: I play the Jew's harp.

MAGGIE: That's what you see in him, is it? A gawky fellow that plays the Jew's harp?

ADA: I see the lad I love, Miss 'Obson. 15

MAGGIE: It's a funny thing, but I can say the same.

ADA: You!

WILLIE: That's what I've been trying to tell you, Ada, and - and, by gum, she'll have me from you if you don't be careful.

MAGGIE: So we're quits so far, Ada.

ADA: You'll pardon me. You've spoke too late. Will and me's tokened. 20

MAGGIE: That's the past. It's the future that I'm looking to. What's your idea for that?

ADA : You mind your own business, Miss 'Obson. Will Mossop's no concern of thine.

WILLIE: That's what I try to tell her myself, only she will have it it's no use. 25

MAGGIE: Not an atom. I've asked for your idea of Willie's future. If it's a likelier one than mine, I'll give you best and you can have the lad.

ADA: I'm trusting him to make the future right.

MAGGIE: It's as bad as I thought it was. Willie, you wed me.

ADA: *(weakly)*: It's daylight robbery. 30

WILLIE: Aren't you going to put up a better fight for me than that, Ada, You're fair giving me to her.

MAGGIE: Will Mossop, you take orders from me in this shop. I've told you you'll wed me.

WILLIE: Seems like there's no escape.

ADA: Wait while I get you to home, my lad. I'll set my mother on to you. 35

MAGGIE: Oh, so it's her mother made this match?

WILLIE: She had above a bit to do with it.

MAGGIE: I've got no mother, Will.

WILLIE: You need none, neither.

MAGGIE: Well, can I sell you a pair of clogs, Miss Figgins? 40

ADA: No. Nor anything else.

MAGGIE: Then you've no business here, have you? (*Moves up to doors and opens them.*)

ADA: (*going to him*): Will, are you going to see me ordered out?

WILLIE: It's her shop, Ada. 45

ADA: You mean I'm to go like this?

WILLIE: She means it.

ADA: It's cruel hard. (*Moves towards doors.*)

MAGGIE: When it comes to a parting, it's best to part sudden and no whimpering about it. 50

ADA: I'm not whimpering, and I'm not parting neither. But he'll be whimpering tonight when my mother sets about him.

MAGGIE: That'll do.

ADA: Will Mossop, I'm telling you, you'll come home tonight to a thick ear. (*She goes.*)

WILLIE: I'd really rather wed Ada, Maggie, if it's all same to you. 55

MAGGIE: Why? Because of her mother?

WILLIE: She's a terrible rough side to her tongue, has Mrs Figgins.

MAGGIE: Are you afraid of her?

WILLIE: (*hesitates, then says*): Yes.

MAGGIE: You needn't be. 60

WILLIE: Yes, but you don't know her. She'll jaw me till I'm black in the face when I go home tonight.

MAGGIE: You won't go home tonight.

WILLIE: Not go!

MAGGIE: You've done with lodging there. You'll go to Tubby Wadlow's when you knock off work and Tubby 'ull go round to Mrs Figgins for your things. 65

WILLIE: And I'm not to go back there never no more?

MAGGIE: No.

WILLIE: It's like an 'appy dream. Eh, Maggie, you do manage things.

Either 2a Explore the ways in which Brighouse makes this such an entertaining moment in the play. [40]

Or 2b How does Brighouse's portrayal of Maggie's sisters contribute to your enjoyment of the play?

Remember to support your ideas with details from the play. [40]

ARTHUR MILLER: *A View from the Bridge*

EDDIE: Tell her about Vinny. [*To CATHERINE*] You think I'm blowin' steam here?

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copyright restrictions.

BEATRICE: Who's mad? [*She gets up, clearing the dishes.*] I'm not mad. [*She picks up the dishes and turns to him.*] You're the one is mad. [*She turns and goes into the kitchen as CATHERINE enters from the bedroom with a cigar and a pack of matches.*]

Either 3a How does Miller make this such a fascinating moment to return to when you know what happens later in the play?

[40]

Or 3b How does Miller's portrayal of Beatrice make her such an admirable character in the play?

Remember to support your ideas with details from the play.

[40]

J B PRIESTLEY: *An Inspector Calls*

- INSPECTOR: I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died in the Infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.
- ERIC: *(involuntarily)* My God!
- INSPECTOR: Yes, she was in great agony. They did everything they could for her at the Infirmary, but she died. Suicide, of course. 5
- BIRLING: *(rather impatiently)* Yes, yes, Horrid business. But I don't understand why you should come here, Inspector -
- INSPECTOR: *(cutting through, massively)* I've been round to the room she had, and she'd left a letter there and a sort of diary. Like a lot of these young women who get into various kinds of trouble, she'd used more than one name. But her original name - her real name - was Eva Smith. 10
- BIRLING: *(thoughtfully)* Eva Smith?
- INSPECTOR: Do you remember her, Mr Birling?
- BIRLING: *(slowly)* No - I seem to remember hearing that name - Eva Smith - somewhere. But it doesn't convey anything to me. And I don't see where I come into this. 15
- INSPECTOR: She was employed in your works at one time.
- BIRLING: Oh - that's it, is it? Well, we've several hundred young women there, y'know, and they keep changing.
- INSPECTOR: This young woman, Eva Smith, was a bit out of the ordinary. I found a photograph of her in her lodgings. Perhaps you'd remember her from that. 20
- INSPECTOR takes a photograph, about postcard size, out of his pocket and goes to BIRLING. Both GERALD and ERIC rise to have a look at the photograph, but the INSPECTOR interposes himself between them and the photograph. They are surprised and rather annoyed. BIRLING stares hard, and with recognition at the photograph, which the INSPECTOR then replaces in his pocket.*
- 25
- GERALD: *(showing annoyance)* Any particular reason why I shouldn't see this girl's photograph, Inspector?
- INSPECTOR: *(coolly, looking hard at him)* There might be. 30
- ERIC: And the same applies to me, I suppose?
- INSPECTOR: Yes.
- GERALD: I can't imagine what it could be.
- ERIC: Neither can I.
- BIRLING: And I must say, I agree with them, Inspector. 35
- INSPECTOR: It's the way I like to go to work. One person and one line of inquiry at a time. Otherwise, there's a muddle.
- BIRLING: I see. Sensible really. *(Moves restlessly, then turns.)* You've had enough of that port, Eric. 40
- The INSPECTOR is watching BIRLING and now BIRLING notices him.*

- INSPECTOR: I think you remember Eva Smith now, don't you, Mr Birling?
 BIRLING: Yes, I do. She was one of my employees and then I discharged her.
- ERIC: Is that why she committed suicide? When was this, Father?
 BIRLING: Just keep quiet, Eric, and don't get excited. This girl left us nearly two years ago. Let me see - it must have been in the early autumn of nineteen-ten. 45
- INSPECTOR: Yes. End of September, nineteen-ten.
 BIRLING: That's right.
- GERALD: Look here, sir. Wouldn't you rather I was out of this?
 BIRLING: I don't mind your being here, Gerald. And I'm sure you've no objection, have you, Inspector? Perhaps I ought to explain first that this is Mr Gerald Croft - the son of Sir George Croft - you know, Crofts Limited. 50
- INSPECTOR: Mr Gerald Croft, eh?
 BIRLING: Yes. Incidentally we've been modestly celebrating his engagement to my daughter, Sheila. 55
- INSPECTOR: I see. Mr Croft is going to marry Miss Sheila Birling?
 GERALD: *(smiling)* I hope so.
 INSPECTOR: *(gravely)* Then I'd prefer you to stay.
 GERALD: *(surprised)* Oh - all right.
- BIRLING: *(somewhat impatiently)* Look - there's nothing mysterious - or scandalous - about this business - at least not so far as I'm concerned. It's a perfectly straightforward case, and as it happened more than eighteen months ago - nearly two years ago - obviously it has nothing whatever to do with the wretched girl's suicide. Eh, Inspector? 60
- INSPECTOR: No, sir: I can't agree with you there. 65
 BIRLING: Why not?
 INSPECTOR: Because what happened to her then may have determined what happened to her afterwards, and what happened to her afterwards may have driven her to suicide. A chain of events.

Either 4a Explore the ways in which Priestley makes the Inspector's first appearance in the play so dramatic here. [40]

Or 4b Does Priestley's portrayal encourage you to feel sympathy for Eric at any point in the play?
 Remember to support your ideas with details from the play. [40]

WILLY RUSSELL: *Educating Rita*

- FRANK: (*looking along the shelves*) Where the hell ... ? Eliot? (*He pulls out some books and looks into the bookshelf*) No. (*He replaces the books*) 'E' (*He thinks for a moment*) 'E', 'e' 'e' ... (*Suddenly he remembers*) Dickens. (*Jubilantly he moves to the Dickens section and pulls out a pile of books to reveal a bottle of whisky. He takes the bottle from the shelf and goes to the small table by the door and pours himself a large slug into the mug in his hand*) 5
- The telephone rings and startles him slightly. He manages a gulp at the whisky before he picks up the receiver and although his speech is not slurred, we should recognise the voice of a man who shifts a lot of booze*
- Yes? ... Of course I'm still here.... Because I've got this Open University woman corning, haven't I? ... Tch. ... Of course I told you But darling, you shouldn't have prepared dinner should you? Because I said, I distinctly remember saying that I would be late.... Yes. Yes, I probably shall go to the pub afterwards, I shall need to go to the pub afterwards, I shall need to wash away the memory of some silly woman's attempts to get into the mind of Henry James or whoever it is we're supposed to study on this course.... Oh God, why did I take this on?... Yes. ... Yes I suppose I did take it on to pay for the drink. ... Oh, for God's sake, what is it? ... Yes, well - erm - leave it in the oven. ... Look if you're trying to induce some feeling of guilt in me over the prospect of a burnt dinner you should have prepared something other than lamb and ratatouille.... 10
- Because, darling, I like my lamb done to the point of abuse and even I know that ratatouille cannot be burned. ... Darling, you could incinerate ratatouille and still it wouldn't burn.... What do you mean am I determined to go to the pub? I don't need determination to get me into a pub ... 15
- There is a knock at the door* 20
- Look, I'll have to go.... There's someone at the door. ... Yes, yes I promise. ... Just a couple of pints.... Four. ...
- There is another knock at the door*
- (*Calling in the direction of the door*) Come in! (*He continues on the telephone*) Yes. ... All right ... yes. ... Bye, bye. ... (*He replaces the receiver*) Yes, that's it, you just pop off and put your head in the oven. (*Shouting*) Come in! Come in! 25
- The door swings open revealing RITA*
- RITA: (*from the doorway*) I'm comin' in, aren't I? It's that stupid bleedin' handle on the door. You wanna get it fixed' (*She comes into the room*)
- FRANK: (*staring, slightly confused*) Erm – yes, I suppose always mean to ...
- RITA: (*going to the chair by the desk and dumping her bag*) Well that's no good always meanin' to, is it? Y' should get on with it; one of these days you'll be shoutin' 'Come in' an' it'll go on forever because the poor sod on the other side won't be able to get in. An' you won't be able to get out. 30
- FRANK *stares at RITA who stands by the desk*
- FRANK: You are?
- RITA: What am I? 35
- FRANK: Pardon?
- RITA: What?
- FRANK: (*looking for the admission papers*) Now you are?
- RITA: I'm a what?
- FRANK *looks up and then returns to the papers as RITA goes to hang her coat on* 40

the door hooks

RITA: (*noticing the picture*) That's a nice picture, isn't it? (*She goes up to it*)

FRANK: Erm – yes, I suppose it is - nice ...

RITA: (*studying the picture*) It's very erotic.

FRANK: (*looking up*) Actually I don't think I've looked at it for about ten years, but
yes, I suppose it is. 45

RITA: There's no suppose about it. Look at those tits.

He coughs and goes back to looking for the admission paper

Is it supposed to be erotic? I mean when he painted it do y' think he wanted to
turn people on?

FRANK: Erm - probably. 50

RITA: I'll bet he did y' know. Y' don't paint pictures like that just so that people can
admire the brush strokes, do y'?

FRANK: (*giving a short laugh*) No – no - you're probably right.

RITA: This was the pornography of its day, wasn't it? It's sort of like *Men Only*, isn't
it? But in those days they had to pretend it wasn't erotic so they made it
religious, didn't they? Do *you* think it's erotic? 55

FRANK: (*taking a look*) I think it's very beautiful.

RITA: I didn't ask y' if it was beautiful.

FRANK: But the term 'beautiful' covers the many feelings I have about that picture,
including the feeling that, yes, it is erotic. 60

RITA: (*coming back to the desk*) D' y' get a lot like me?

Either 5a Explore the ways in which Russell makes this such a lively and effective opening to
the play. [40]

Or 5b How does Russell make the relationship between Rita and Denny such a
memorable and important part of the play?

Remember to support your ideas with details from the play. [40]

R C SHERRIFF: *Journey's End*

- HIBBERT: I've a perfect right to go sick if I want to. The men can – why can't an officer?
- STANHOPE: No man's sent down unless he's very ill. There's nothing wrong with you, Hibbert. The German attack's on Thursday; almost for certain. You're going to stay here and see it through with the rest of us. 5
- HIBBERT; *(hysterically)* I tell you, I *can't* - the pain's nearly sending me mad. I'm going; I've got all my stuff packed. I'm going now – *you can't stop me!* *He goes excitedly into the dug-out: STANHOPE walks slowly towards the steps, turns, and undoes the flap of his revolver holster. He takes out his revolver, and stands casually examining it.* 10
 HIBBERT *returns with his pack slung on his back and a walking-stick in his hand. He pauses at the sight of STANHOPE by the steps.*
- HIBBERT: Let's get by, Stanhope.
- STANHOPE: You're going to stay here and do your job.
- HIBBERT: Haven't I *told* you? I *can't!* Don't you understand? Let – let me get by. 15
- STANHOPE: Now look here, Hibbert. I've got a lot of work to do and no time to waste. Once and for all, you're going to stay here and see it through with the rest of us.
- HIBBERT: I shall die of this pain if I don't go!
- STANHOPE: Better die of the pain than be shot for deserting, 20
- HIBBERT: *(in a low voice)* What do you mean?
- STANHOPE: You know what I mean –
- HIBBERT: I've a right to see the doctor!
- STANHOPE: Good God! Don't' you understand! - he'll send you back here. Dr. Preston's never let a shirker pass him yet – and he's not going to start now – two days before the attack – 25
- HIBBERT: *(pleadingly)* Stanhope – if you only *knew* how awful I feel - Please do let me go by –
He walks slowly round behind STANHOPE. STANHOPE turns and thrusts him roughly back. With a lightning movement HIBBERT raises his stick and strikes blindly at STANHOPE, who catches the stick, tears it from HIBBERT'S hands, smashes it across his knee, and throws it on the ground. 30
- STANHOPE: God! – you little swine. You know what that means - don't you? Striking a superior officer! 35
There is silence. STANHOPE takes bold of his revolver as it swings from its lanyard. HIBBERT stands quivering in front of STANHOPE. Never mind, though. I won't have you shot for that –
- HIBBERT: Let me go –
- STANHOPE: If you went, I'd have you shot - for deserting. It's a hell of a disgrace - 40
 to die like that. I'd rather spare you the disgrace. I give you half a minute to think. You either stay here and try and be a man – or you try to get out of that door – to desert. If you do that there's going to be an accident. Do you understand? I'm fiddling with my revolver, d'you see? – cleaning it - and it's going off by accident. It often happens out here. 45
 It's going off, and it's going to shoot you between the eyes.
- HIBBERT: *(in a whisper)* You daren't –

- STANHOPE: You don't deserve to be shot by accident- but I'd save you the disgrace of the other way – I give you half a minute to decide. *(He holds up his wrist to look at his watch.)* Half a minute from now – 50
There is silence a few seconds go by. Suddenly HIBBERT bursts into a high-pitched laugh.
- HIBBERT: Go on, then, shoot! You won't let me go to hospital. I swear I'll never go into those trenches again. Shoot! – and thank God –
- STANHOPE: *(with his eyes on his watch)* Fifteen more seconds – 55
- HIBBERT: Go on! I'm ready –
- STANHOPE: *(He looks up at HIBBERT who has closed his eyes.)* Five.
Again STANHOPE looks up. After a moment he quietly drops his revolver into its holster and steps towards HIBBERT, who stands with lowered head and eyes tightly screwed up, his arms stretched stiffly by his sides, his hands tightly clutching the edges of his tunic. Gently STANHOPE places his hands on HIBBERT'S shoulders. HIBBERT starts violently and gives a little cry. He opens his eyes and stares vacantly into STANHOPE'S face. STANHOPE is smiling. 60
- STANHOPE: Good man, Hibbert. I liked the way you stuck that. 65
- HIBBERT: *(hoarsely)* Why didn't you shoot?
- STANHOPE: Stay here, old chap – and see it through –
HIBBERT stands trembling, trying to speak. Suddenly he breaks down and cries: STANHOPE takes his hands from his shoulders and turns away. 70

Either 6a Explore the ways in which Sherriff makes this such a dramatic and significant moment in the play. [40]

Or 6b 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]

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are five marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve 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 a band descriptor, 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 **40**.
- 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.

A662H: Modern Drama: Higher Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	40-35	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text cogent and precise evaluation of well-selected detail from the text 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	34-28	<ul style="list-style-type: none"> clear and well-developed critical response to the text clear evaluation of relevant from the text 	<ul style="list-style-type: none"> clear, critical understanding of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
3	27-21	<ul style="list-style-type: none"> a developed personal response to the text use of appropriate support from detail of the text 	<ul style="list-style-type: none"> good overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
4	20-14	<ul style="list-style-type: none"> reasonably organised response to text use of some relevant support from the text 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
Below 4	13-7	<ul style="list-style-type: none"> some straightforward comments on the text use of a little support from the text 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible frequent errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
	6-1	<ul style="list-style-type: none"> a few comments showing a little awareness of the text very limited comment about the text 	<ul style="list-style-type: none"> very limited awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	response not worthy of credit	response not worthy of credit	

The History Boys

Text:	ALAN BENNETT: <i>The History Boys</i>
Question 1a:	<p>Passage - Act One - From "HECTOR: Good. Very good. Any thoughts?." to the end of Act One.</p> <p>Explore the ways in which Bennett makes this such a moving moment in the play.</p>
<p>NOTES ON THE TASK: This is a packed and highly charged passage and it is important to be receptive to a range of possible responses and references, and not to expect exhaustive treatment. It is to be hoped that most answers will establish some of the painful features of the situation for Hector at this point and convey a clear sense of his unhappiness: he has learnt that he must share his Oxbridge lessons with Irwin, Dakin has opted for exam practice with Irwin rather than Hector's poetry session and worst of all, the Headmaster has told him that he must retire early because his fumbling has been observed. Strong answers may well explore Hector's teaching methods and perhaps register some sadness that he is about to lose a role which he exercises here with such enthusiasm and sensitivity. The best answers are likely to explore the moving impact of the complex feelings of both Hector and Posner here, and any detailed attention to features like their shared sense of alienation and dissatisfaction, the significance of the poem and of their discussion of it in relation to their own unhappy predicaments ("being out of it...holding back..."), the sadness of the hands not held, the pathos of Hector's exit, alone in his motorcycle gear...should be highly rewarded.</p>	

Text:	ALAN BENNETT: <i>The History Boys</i>
Question 1b:	<p>How far does Bennett's portrayal of Irwin convince you that he is a good teacher?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: 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 treatment. "Completely" might be the conclusion reached by answers which attach the same importance to results as the Headmaster, in that all eight Oxbridge entrants are accepted. Detailed attention in strongly affirmative answers to the successful techniques (of pushing perversely contentious or paradoxical arguments for effect) which he passes on to the boys or the way he goads them into unconventional thinking so that even the brazenly self-confident Dakin becomes desperate for his approval or the fact that Posner turns to him for advice...should be well rewarded. The strongest answers might well move beyond the idea of short-term results and consider the way Bennett explores the concept of "good" teaching by contrasting Irwin's methods with Hector's or Mrs Lintott's, and any detailed attention to the ideas about truth or "rounded human beings" or history as "journalism" or literature as "gobbets"...should be very well rewarded. The key to differentiation will be the focus on the "How far" wording of the question and on the specific portrayal of Irwin as a teacher, the quality of the argument and of the support selected rather than the conclusion reached, and support which looks at the way Bennett positions the audience with the testimony of other characters ("clever ... cutting-edge... useful.... focused...meretricious...") is likely to be particularly effective.</p>	

Hobson's Choice

Text:	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
Question 2a:	<p>Passage – Act 1 - From “MAGGIE: I want a word...” to “WILLIE: ...you do manage things.”</p> <p>Explore the ways in which Brighouse makes this such an entertaining moment in the play.</p>
<p>NOTES ON THE TASK: It is to be hoped that most candidates will be able to demonstrate awareness of the humorous context and to respond to the comic elements in the situation: Willie is a powerless bystander as the two women squabble for his hand, with the threat of a third (Ada's mother) in the background. There are many entertaining features to choose from and so it is important to be receptive to a variety of ideas and not to expect exhaustive treatment. Strong answers are likely to declare themselves in their attention to features like Brighouse's portrayal of Willie's apparent helplessness as his fate is being decided, like the contrast between Maggie's single-minded determination in disposing of her adversary, and Ada's feeble reliance on the threat of her mother (and Willie's willingness to wed out of fear of her), like the absence of romance in this battle for possession...The strongest answers might well declare themselves in their close attention to Willie's changing reactions, particularly the comic relief which he expresses at the prospect of his escape from the Figgins family, and in their recognition that Willie's life is about to be immeasurably changed for the better .</p>	

Text:	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
Question 2b:	<p>How does Brighouse's portrayal of Maggie's sisters contribute to your enjoyment of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: This is an open question about the impact of two relatively minor characters and it is important to be receptive to a variety of responses to the two sisters and ideas about the nature of “enjoyment”. Subtle distinctions between Vickey and Alice are unlikely to be made and are not to be expected. The question directs attention away from a conventional discussion of the sisters to an evaluation of what they bring to the play, and it is to be hoped that the emphasis on “enjoyment” will stimulate answers to engage features like the comic contrast which Brighouse constructs between the idleness, superficiality, snobbery, selfishness and helplessness of the girls and the sterling qualities of their older sister. Strong answers are likely to maintain this focus on “enjoyment” and shape an argued personal response fully grounded in the text. Answers which relish and explore the enjoyable way in which the girls' relationships provide romantic interest (and a problem for Maggie to solve on their behalf), or pay close attention to the way they are enabled (by Maggie) to stand up to their tyrannical father, or to the talk of “bustles” or “uppishness”, or to the satisfyingly humiliating kisses they are compelled to bestow on Willie or to their undignified expulsion at the end...should be well rewarded.</p>	

A View from the Bridge

Text:	ARTHUR MILLER: <i>A View from the Bridge</i>
Question 3a:	<p>Passage - Act One - From “EDDIE: Tell her about Vinny.” to “.. a pack of matches.”]</p> <p>How does Miller make this such a fascinating moment to return to when you know what happens later in the play?</p>
<p>NOTES ON THE TASK: This is a packed passage and “fascinating” is a broad term and so it is important to be receptive to a variety of ideas and not to expect exhaustive treatment. A sharp awareness of the dramatic context for this early scene is likely to be an important starting point for successful answers, as the trio await the arrival of Beatrice’s cousins, unaware of the way their seemingly happy family life is to be tragically disrupted. Differentiation is likely to emerge from the extent to which answers maintain their focus on the effect of the extract in the context of what happens later in the play. Strong answers are likely to explore the significance of the Vinny Bolzano story and the irony of Eddie’s dire warnings about the ignominious consequences of snitching, for instance. Close attention to some of the disturbing portents in the extract (Miller’s portrayal of Eddie’s over-protectiveness and the intensity of his feelings for Catherine, of Beatrice’s disapproval and the uneasiness which already exists in her relationship with Eddie, of the anxiety about the illegal arrival of the cousins...), and a willingness to engage the ominously complex interplay of emotions between the three characters onstage, should be very well rewarded.</p>	

Text:	ARTHUR MILLER: <i>A View from the Bridge</i>
Question 3b:	<p>How does Miller’s portrayal of Beatrice make her such an admirable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: The question directs attention away from a broad character study, and differentiation is likely to spring from the extent to which answers manage to keep the writer in view and shape an informed and evaluative personal response to Beatrice’s “admirable” qualities. Close and selective attention to the portrayal of her remarkable loyalty, unselfish devotion to the happiness of her family, forbearance, patience and all-round big-heartedness, is likely to characterise successful answers. The strongest answers may declare themselves in their attention to Miller’s portrayal of subtler but even more profoundly admirable characteristics like her tact in urging greater independence on Catherine and the absence of jealousy, her willingness to challenge Eddie’s behaviour, her courage in ultimately confronting him with the truth about his feelings and (along with Alfieri) her sharp understanding of the seriousness of the situation throughout the play. Some might challenge the question, find her forbearance less than admirable and argue (as Beatrice does herself) that she has been tacitly complicit in the developing tragedy and is therefore also to blame, whereas others might see her willingness to accept blame as another feature of her saintliness. Any evidence of this quality of thought should be very highly rewarded.</p>	

An Inspector Calls

Text:	J.B. PRIESTLEY: <i>An Inspector Calls</i>
Question 4a:	<p>Passage - Act One - From "INSPECTOR: I'd like some information..." to "A chain of events."</p> <p>Explore the ways in which Priestley makes the Inspector's first appearance in the play so dramatic here.</p>
<p>NOTES ON THE TASK: It is to be hoped that many answers will be able to respond to some of the dramatic features of the Inspector's first appearance: the portrayal of his manner, appearance and methods, his confidence, his sense of purpose, his intimidating authority, the emotive language he uses to describe Eva's Smith's death, his guarded display of the photograph... The strongest answers are also likely to not only focus selectively on the dramatic impact within the extract but also explore the context for and the timing of the Inspector's first appearance in detail, and answers which see the significance of Priestley timing of the Inspector's arrival to coincide with Birling's complacent and selfish rejection of communal responsibility should be highly rewarded.</p>	

Text:	J.B. PRIESTLEY: <i>An Inspector Calls</i>
Question 4b:	<p>Does Priestley's portrayal encourage you to feel sympathy for Eric at any point in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: This is an open question and while a complete absence of sympathy for Eric might appear overly censorious, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response, and it is the quality of the argument and of the supporting evidence selected which matters rather than the nature of the conclusion reached. It might prove difficult to argue for sympathy on the basis of the first two Acts in which Eric appears largely as the spoilt, immature thief and womaniser, dependent on his wealthy parents and on drink. Nevertheless an occasional comment does suggest that he wishes to distance himself from the stuffiness and selfishness of his parents and there could well be successful arguments which portray him as a victim of his upbringing and of his monstrous parents. Strong arguments for sympathy may well declare themselves in their attention to Act Three and answers which explore in detail Eric's willingness to admit and accept his guilt and to focus on the sadness and waste of the suicide rather than on self-preservation, are likely to be the most convincing – and should be highly rewarded.</p>	

Educating Rita

Text:	WILLY RUSSELL: <i>Educating Rita</i>
Question 5a:	<p>Passage - Act One - From “FRANK (<i>looking along the shelves</i>)....” to “D’ y’ get a lot like me?”</p> <p>Explore the ways in which Russell makes this such a lively and effective opening to the play.</p>
<p>NOTES ON THE TASK: It is to be hoped that most candidates will be able to respond to the liveliness of the introduction to our two principals and to the impact of the humour in this opening scene. Differentiation is likely to emerge from the extent to which answers can explore in detail the exact sources of the liveliness and humour, and explicitly engage the expository nature of the scene in response to the second “effective” strand of the question. Strong answers are likely to declare themselves in their understanding of the speed and economy with which Russell portrays the differences between Rita and Frank (in language, class, age, personality, attitudes, education...) which are to be at the heart of the play. Any detailed understanding of the skill with which the visual gag and the telephone call establish Frank’s situation and attitudes, or of the impact and significance of Rita’s forceful entry and surprisingly forceful language, or of the problems of communication, or of the striking contrasts between them... should be highly rewarded.</p>	

Text:	WILLY RUSSELL: <i>Educating Rita</i>
Question 5b:	<p>How does Russell make the relationship between Rita and Denny such a memorable and important part of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: It is to be hoped that most answers will be able to pay close attention to the impact of key moments in the disintegration of her marriage which Rita recounts to Frank (the pill concealment, the book-burning, the jealousy, the dinner invitation, the final ultimatum...) without drifting into narrative or simply descriptive approaches. The extent to which answers can not only display an appreciation of the effect of the failing relationship in highlighting central issues like class, choice, culture, betrayal..., but also engage the ways in which Russell manages to bring the relationship alive despite Denny’s absence from the stage, is likely to be a key discriminator. The strongest answers may declare themselves in their willingness to explore the portrayal of the difficult and painful choices which Rita feels compelled to make and in their understanding that Denny can be seen not just as a figure of fun or a boorish obstacle to Rita’s finer aspirations, but also as an innocent victim.</p>	

Journey's End

Text:	R.C. SHERRIFF: <i>Journey's End</i>
Question 6a:	<p>Passage - Act II Scene 2 - From "HIBBERT: I've a perfect right to go sick..." to "...and turns away."</p> <p>Explore the ways in which Sherriff makes this such a dramatic and significant moment in the play.</p>
<p>NOTES ON THE TASK: It is to be hoped that most candidates will be able to respond to the dramatic nature of the action (the striking, the stick-snapping, the threatened use of the revolver...) and the intensity of the feelings in this scene. There are many dramatic features to choose from and so it is important to be receptive to a variety of ideas and not to expect exhaustive treatment. Strong answers are likely to declare themselves in their awareness of the dramatic context for this confrontation (the news that Stanhope must break to Osborne and Raleigh about the raid, his growing impatience with Hibbert's perceived cowardice...), in their attention to Sherriff's portrayal of Hibbert's desperation (his willingness to be shot on the spot rather than face the terror of the trenches, for instance) and of Stanhope's steely determination, apparent ruthlessness and final compassion. The strongest answers might well declare themselves in their detailed attention to the effect of the dramatic language, the threats, the counting...and in their willingness to explore the "significant" strand of the question explicitly. Developed understanding of what Sherriff reveals here not only about Hibbert and the stresses of trench warfare but also about Stanhope's astonishing bravery, sense of duty, fellow-feeling and leadership...should be highly rewarded.</p>	

Text:	R.C. SHERRIFF: <i>Journey's End</i>
Question 6b:	<p>How does Sherriff's portrayal of Trotter contribute to the dramatic impact of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK: Trotter may be a relatively a minor character but it is to be hoped that most answers will be able to convey the distinctive quality of the humour, cheerfulness and apparent unflappability which he brings to the play. Strong answers are likely to move well beyond a conventional character study approach, to avoid oversimplification and see him as much more than just a greedy figure of fun or as a comic double-act with Mason. An understanding that the portrayal of his home-life and of his friendliness, loyalty, bravery, sense of duty, decency, his elaborate but ultimately futile coping strategies, his suggestion that he is not, in fact, "always the same"... invests Trotter's story with its own moving qualities, should be highly rewarded. The strongest answers may well declare themselves in their detailed attention to the language and the background which set him apart from the other Officers and to the portrayal of the very ordinariness which provides such a dramatic contrast with the extraordinary events unfolding around him.</p>	

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					

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