

English Literature

General Certificate of Secondary Education

Unit **2441/01**: Drama Post-1914 (Foundation Tier)

Mark Scheme for January 2011

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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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**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

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: Unit 5 (Foundation Tier)**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.
 - **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.
- 3 Band 'ABOVE 4' **should** be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark **awarded** to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.
However, **the maximum mark that may be recorded for the paper is 21**.
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2441/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (21 marks)	<p>Act Two: "CHARLEY: Why don't you want..." to "<i>Charley stares after him a moment and follows.</i>"</p> <p>What do you think makes this such a moving and significant moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's situation and state of mind at this point • his relationship with Charley • the hints of problems to come.

NOTES ON THE TASK: This is an open question and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that many answers will be able to respond to some of the evidence of Willy's increasingly desperate situation (he's been fired, he has to borrow money to pay his insurance, he's been painfully confronted by Bernard's success, he admits that Charley is his only friend...) and that the bullets will nudge answers into other fruitful areas. Differentiation could well emerge most clearly in the handling of the second and third bullets, and strong answers are likely to not only respond to Charley's kindness and sensible advice, but also suggest the strong contrast between the two men. Attention to Willy's lingering delusions (about being well-liked, about Biff and Bill Oliver, about having a job, about tennis...), to his reasons for refusing Charley's offer of a job, to his ominous thoughts about death and his own worth...should be highly rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What do you find to admire about the character of Bernard?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK: Bernard may be a minor character confined largely to bit parts in Willy's memories, but his present-time conversation with Willy in Charley's office should supply plentiful evidence of his admirable qualities, especially in relation to the Loman men, and attention to this area of the play is likely to be at the centre of successful answers. This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of Bernard's appearances and shape a personal response to the qualities (decency, loyalty, modesty, tolerance, honesty, industry...) which make him such a memorably sympathetic and admirable character and set him so clearly apart from the Lomans. Focused attention to the contrast with Biff in particular (both in Bernard's unpopular and weedy geek phase and in his successful lawyer and family man phase), to their relationships with their respective fathers, to Bernard's remarkable concern for and devotion to both Biff and Willy despite their cruel treatment of him...should be highly rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	<p>You are Happy on your way home after leaving your father in the restaurant (near the end of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what happened at the restaurant • the way you have behaved • what you can say to your mother. <p>Write your thoughts.</p>

NOTES ON THE TASK: Successful answers are likely to make selective use of Happy's utterances and behaviour in the scene that is to follow. He arrives home guiltily clutching some roses to placate his mother and tries to avoid confrontation by lying about the events of the evening or by shifting the blame onto Biff. An inability to accept the truth about himself, and about his treatment of his father, even in his most private thoughts, is likely to feature in strong answers. Although some residual guilt and certainly an anxiety about the likely reception he is to receive from Linda may emerge, a tone of self-righteousness, irritation at a missed opportunity with the girls, a willingness to condemn Biff for his attempts to tell the truth at the restaurant or even some embarrassment at his father's behaviour may well be more convincing. The strongest answers are likely to suggest a secure grasp of appropriate detail and of the depth of Happy's selfishness and of his delusions. The bullets are offered as suggestions only.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (21 marks)	Act 3: "ASTON: <i>I live here. You don't.</i> " to... <i>Blackout.</i> What do you think makes this such a tense and dramatic moment in the play? You should consider: <ul style="list-style-type: none"> • Davies's situation and behaviour at this point • how Aston behaves towards Davies • the words the characters use.

NOTES ON THE TASK: It is to be hoped that many answers will be able to respond in some detail to the first bullet: Davies's actions here come at the end of a sustained attempt by him to ridicule and mock Aston, using the confidences Aston has shared with him about his mental condition earlier on in the play against him. This serves to strengthen the idea that he is a manipulative and conniving individual. However, Davies's outburst, whilst increasingly wild and unmanageable, also derives from some certainty on his part that he is entitled to a bed in the flat due to the position of caretaker Mick has offered him earlier. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. Stronger answers may highlight the contrast in Aston's and Davies's behaviour and responses here. The extract not only reveals a sudden change in Aston, from benign presence to a more single-minded manner, but also in Davies, whose increasing hysteria is in stark contrast. An understanding of the changing situation, relationships and conflicts might also characterise the strongest answers.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	What makes you feel sympathy for Aston in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK: Aston's encounters with both Davies and Mick should supply plentiful sources of sympathy for Aston, especially in relation to his treatment of Davies, and attention to this area of the play is likely to be at the centre of successful answers. This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of Aston's appearances in the play and shape a personal response to the qualities (his sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust) which make him such a sympathetic character and set him so clearly apart from Davies *and* Mick. Focused attention to the contrast with Mick in particular, to their relationships with Davies, to Aston's notable concern for Davies despite his lack of gratitude... should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	<p>You are Mick. You have just left Davies and Aston, after breaking the Buddha (near the end of Act Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Davies said to you earlier about your brother, Aston • how you feel about Davies now • your plans. <p>Write your thoughts.</p>

NOTES ON THE TASK: Successful answers are likely to be firmly grounded in the ambiguous details of the relationships Mick has with Davies and Aston at this point. Just before this moment, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the point that he has told Davies to leave. As Mick's anger mounts, he hurls the Buddha against the stove, breaking it. However, immediately before Aston enters, Mick expresses his frustration with his brother. Nevertheless, the shared smile between the brothers as Aston enters suggests a bond, further alienating Davies who remains on stage. Mick's unfinished address to his brother before he leaves is likely to be the first area to explore in successful answers, as well as his feelings towards his brother and Davies and what has happened. The strongest answers are likely to suggest a secure grasp of appropriate details and of Mick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<p>Act One: "JOHN goes into KEN'S room." to "KEN is delighted."</p> <p>What do you think makes this early scene so entertaining and revealing?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Ken's situation and state of mind • his sense of humour • the way John reacts to him.

NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the jokes and to the liveliness of the relationship between Ken and John in order to address the "entertaining" strand of the question. Strong answers are likely to attempt to explore the sources of the humour, both verbal and physical, and also begin to recognise what Ken's jokes reveal about the seriousness of his situation and the bleak nature of his attitudes ("compost heap...scrap..."). Answers which clearly engage both strands of the question, which suggest some understanding of what is being gradually revealed of Ken's feelings (about his immobility and impotence, about the exalted authority of the consultants...), or convey some awareness of the sadness of Ken's situation in the context of Terence's freedom to move on and John's freedom to pursue his musical career or try to relate Ken's delight in John's company to later discussions about professionalism and guilt... should be very highly rewarded indeed.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	<p>Does the portrayal of Ken Harrison convince you that the Judge makes the right decision about him?</p> <p>Remember to support your ideas with details from the play.</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 ideas and textual references and not to expect exhaustive arguments. Differentiation is likely to spring from the extent to which answers can move beyond a narrative working-through of Ken's story to an evaluation of his character and the case he makes. A refusal to oversimplify or to launch into ethical debates detached from the detail of Ken's very specific character and situation, should be highly rewarded. A resounding "yes" based on an appreciation of the sharpness of Ken's intelligence, on the clear evidence of his sanity and suffering, and on his impassioned plea for dignity and the right to choose, might well prove to be a popular and highly successful line. Some, however, might draw on the feelings which Mrs Boyle or Doctors Emerson, Scott and Travers express about Ken at different points in the play, that someone with his enormous intellectual resources might come to live a satisfying and productive life, that he is too depressed to make a rational decision, that he might change his mind, that he is simply enjoying the argument and doesn't really want to die... The quality of the case made and the support used is much more important than the line adopted.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	<p>You are Dr Scott. Mr Harrison has explained to you why he wants to die and you have discussed him with Sister (at the end of Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Mr Harrison and his situation • what he has said to you • your treatment of him. <p>Write your thoughts.</p>

NOTES ON THE TASK: Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Mr Harrison, has already found herself at odds with Dr Emerson over the forced injection of Valium, and is so “upset” after her most recent conversation with her most challenging patient that she requires tea and a sympathetic chat. Mr Harrison has surprised and embarrassed Dr Scott with the directness of his compliments, has expressed with disarming frankness the pain which his impotence and continuing sexual desire inflict upon him, has countered all her arguments about choice and morality and has coolly confirmed that he wants to die. Her instincts, her professionalism and her medical training compel her to challenge his decision but she already has reservations about the way they are sedating him and is soon to disagree openly with Dr Emerson. Attempts to grapple with these complex feelings without simplifying or sentimentalizing them excessively are likely to characterize successful answers. The strongest answers are likely to suggest a secure grasp of appropriate detail, rooted in this conversation with Mr Harrison, and of Dr Scott’s character, as well as a developing sense of her “voice”. The bullets are offered as suggestions only.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (21 marks)	<p>Act 2, scene 2: Opening to "S.-M: Quite, Sir."</p> <p>What do you find fascinating and revealing about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation Stanhope and his company are in • Stanhope's words and behaviour here • the Sergeant-Major's response to what Stanhope is telling him.

NOTES ON THE TASK: It is to be hoped that many answers will address the bullets directly and consider the way Stanhope handles his Sergeant Major. Stronger answers are likely to show an understanding of the leadership situation here, of the relationship between men of different rank and the way sensitive information and commands are conveyed – Stanhope's enforced positive attitude, for example, as he responds to the S.M's questions or his ability to bring the S.M. round despite the direness of the situation. The best answers are likely to deal directly with the way Stanhope handles this leadership situation and relates to his men. Comments on the context of the passage (the devastating effect of Raleigh's letter on Stanhope or the earlier indications that the attack is going to put his men in 'the front row of the stalls' for example) and the significance of this moment to the play as a whole should also be well rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	<p>What do you think makes Osborne's first encounter with Raleigh (in Act One) such a fascinating and revealing moment in the play?</p> <p>Remember to support your ideas with details from the play</p>

NOTES ON THE TASK: Osborne's first encounter with Raleigh should supply a range of 'fascinating and revealing' features especially in relation to what the men reveal about their lives away from war, and Raleigh's past relationship with Stanhope. Attention to these areas are likely to be at the centre of successful answers. This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of their first encounter in the play and shape a personal response to the details (Osborne's paternal and approachable manner which inspires confidences, Raleigh's idealistic attitude to war and his naivety, their shared public school background and love of sport) which make the two men, and what they reveal, so fascinating. Focused attention to the contrast between Raleigh's naivety and fresh-faced readiness for adventure and Osborne's more measured approach to their situation, to their attitudes to war, to Stanhope.... should be well rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	<p>You are Raleigh. You have just said goodbye to Stanhope to prepare for the coming attack (in Act Three, Scene Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your situation • your feelings towards Stanhope now • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK: Raleigh's last encounter with Stanhope was disastrous – as Stanhope rounds upon Raleigh for taking his dinner upstairs with the men rather than with the officers, and 'insulting' Trotter and Hibbert by doing so; the agitated Raleigh touches upon his grief over Osborne's death which incenses the volatile Stanhope. The dialogue is tense, frank and agonised, revealing Stanhope's pent-up emotions and devastating grief, and Raleigh's bewilderment. Subsequently, Raleigh's farewell is delivered 'shyly' to Stanhope's 'lowered head'. The tension between the two men remains, the dust hardly settled on their earlier dispute. It is to be hoped that most answers will register some of the conflicting emotions Raleigh feels towards Stanhope who once constituted a 'hero' for him but now has become someone altogether more complex and indefinite in reality. This is also Raleigh's second major exercise since he has been in Stanhope's company, the last one resulting in the death of Osborne, and Raleigh's attitude to war is not the 'romantic' one he had when he first arrived. The strongest answers are likely to suggest a secure grasp of appropriate details and of Raleigh's character, as well as a developing sense of his 'voice'. Respect, frustrated affection and apprehension for the forthcoming attack are likely to be the dominant notes at this point. The bullets are offered as suggestions only.

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