

# **English Literature (Opening Minds)**

General Certificate of Secondary Education

Unit **2441/02**: Drama Post-1914 (Higher Tier)

## **Mark Scheme for January 2012**

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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.

<b>Unit</b>	<b>Task</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>1</b>	1 Drama Post-1914	✓	✓		
<b>2</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
<b>3</b>	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
<b>4</b>	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
<b>5</b>	1 Drama Pre-1914	✓	✓		
<b>6</b>	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
<b>7</b>	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
<b>8</b>	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 1 (Higher Tier)****A INDIVIDUAL ANSWERS**

- 1 Mark the answer out of 30.
- 2 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.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three 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.
- 4 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.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie 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 **30**.
- 3 There is NO Assessment of Written Communication on this paper.



## 1901 English Literature – Generic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>12 11 10  9 8 7  6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>not meet any of the above criteria</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
1	30 29 28	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
2	27 26 25	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
3	24 23 22	<ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
4	21 20 19	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
5	18 17 16	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
6	15 14 13	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>Below 6</b>	12 11 10  9 8 7  6 5 4  3 2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> <li>show a little awareness of character</li> <li>show very little awareness of character</li> <li>not meet any of the above criteria</li> </ul>

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 1:</b>  <b>(30 marks)</b>	Act Two: BIFF: <i>Yes, sir! See, the reason...to...BIFF...on his knees.</i>  Explore the ways in which Miller makes this such a moving and memorable moment in the play.
<b>NOTES ON THE TASK:</b> Most answers should show awareness of the importance of this revelatory moment in understanding Biff, Willy and their relationship, but differentiation is likely to spring from the extent to which answers can not only explore the emotional impact of the passage but also see the ways in which Miller has carefully primed us for this climax throughout the play. Stronger answers should be able to focus explicitly on the 'the ways' of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves through their close attention to features like the Woman's laugh, the need to joke and impress (which betrays both father and son), the stockings, Biff's long silence as realisation hits home, the dramatic and rapid reversal in Biff's attitude to his father and his flawed values ...	

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 2:</b>  <b>(30 marks)</b>	How does Miller's portrayal of Uncle Ben contribute to the dramatic impact of the play?  Remember to support your ideas with details from the play.
<b>NOTES ON THE TASK:</b> This is an open question and so it is important to be receptive to a variety of arguments about and approaches to this mysterious and complex creation. Willy reveals that Ben has died two weeks before the action of the play starts (in present time) and because he only exists in the past and in Willy's mind, he is invested with particular dramatic and symbolic significance. Differentiation should emerge from the extent to which answers avoid a conventional discussion of character and focus on what Ben brings to the play. Strong answers are likely to engage with features like the contrasts with Willy (and Charley and Linda), the different dreams, the sibling rivalry, the associations with time and death, his dress, his music...and the best answers will maintain the focus on the writer at work and the idea of 'dramatic impact' throughout.	

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 3:</b>  <b>(30 marks)</b>	You are Bernard as you leave your father's office (in Act Two).  Write your thoughts.
<b>NOTES ON THE TASK:</b> Bernard is a composed, confident and successful man but this has been a deeply troubling visit to his father's office. He is likely to register some shock at the signs of Willy's exhaustion, confusion and rapidly changing moods, and he has been embarrassed by Willy's requests for his advice (and by his father's obvious pride in his achievements). Despite the passage of time he still appears to be genuinely concerned about the wellbeing of his boyhood friend and curious about the reasons for his decline, and seems remarkably free of resentment for the treatment he received from the Lomans. He will surely be aware of the ironies in his own successes set against Biff's failures but is unlikely to derive any malicious satisfaction from the contrast. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 4:</b>  <b>(30 marks)</b>	Act One: ASTON: <i>(looking under his bed)</i> ...to...DAVIES: <i>Not a bad pair of shoes.</i>  How does Pinter make this such a fascinating moment in the play?
<b>NOTES ON THE TASK:</b> Most answers are likely to focus on Aston's generous nature despite Davies's anecdote which reveals his bigotry. The extract also reveals Davies's pride and attempts to recover some self-respect: Davies relies on the kindness of strangers, but is also very ungrateful. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work. The moment is fascinating in different ways – stronger answers may highlight Aston's responses to Davies's anecdotes, the contrast between the two men, or Davies's assertion of his importance here. The strongest may declare themselves in their awareness of the way Pinter uses pauses, questions, anecdote and misunderstandings to create appeal.	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 5:</b>  <b>(30 marks)</b>	In Act Two Mick tells Davies: 'I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel.'  How far does Pinter's portrayal of Davies convince you that Mick is right?
<p><b>NOTES ON THE TASK:</b></p> <p>The question directs attention away from a conventional character study to an evaluation of Davies and his relationship with the brothers – and differentiation is likely to spring from the extent to which answers can maintain this focus on the character's worth and shape an argued personal response fully grounded in the text. It is possible that some answers will question whether Mick's interpretation is a trustworthy one – or they may confine themselves to agreeing with Mick's view, and establish Davies as a rogue: conniving, selfish, manipulative, disloyal. However, answers which adopt a more sophisticated approach by considering Davies as a figure of extreme pathos as well, a victim of society desperate to establish himself in the world and regain some self-esteem, should be highly rewarded. Either approach, or a mixture, should be respected – and each answer should be marked on its merits as an argued and supported personal response. The strongest answers are likely to pay explicit attention to the "How far" of the question and to focus on the writer at work.</p>	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 6:</b>  <b>(30 marks)</b>	Explore <b>TWO</b> moments in the play where Pinter surprises you by a character's actions.  Remember to support your ideas with details from the play.
<p><b>NOTES ON THE TASK:</b></p> <p>The question is very open indeed and answers should be able to find sufficient material to shape a response. Aston's unexpected revelations to Davies about his past, Mick's aggressive, provocative and unpredictable behaviour towards Davies, Aston's decision to invite Davies to stay, and then his retraction at the end of the play, even Davies's attempts to play one brother off against the other could all be used as examples of moments where the character's actions elicit surprise. Differentiation is likely to occur in the attention to detail and how Pinter uses dramatic techniques, actions and language to elicit surprise. The strongest answers are likely to suggest a secure grasp of the potential surprise in the moments chosen in the drama.</p>	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 7:</b>  <b>(30 marks)</b>	ACT 1: KEN: <i>You have lovely breasts. ...to ...SISTER passes and looks at her.</i>  Explore the ways in which Clark makes this both a funny and an upsetting moment in the play.
<b>NOTES ON THE TASK:</b> It is to be hoped that most answers will respond to the unusual presentation of the doctor-patient relationship here and explore the impact of some of the complex and contradictory feelings at work. Ken's humorous directness and jocular wordplay fall away gradually as he confronts the truth of his own impotence and helplessness. Strong answers are likely to address both strands of the question explicitly, despite the difficulties involved in discussing humour. The best answers are likely to explore the humour and the ironic ways in which this developing relationship is upsetting for both Ken and Dr Scott: she now knows that her very attractiveness and attentiveness make him feel less of a man, thereby confirming for him the hopelessness of his predicament and his determination to seek his own death.	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 8:</b>  <b>(30 marks)</b>	How does Clark's portrayal of John, the Orderly, contribute to the dramatic impact of the play?  Remember to support your ideas with details from the play.
<b>NOTES ON THE TASK:</b> The extent to which answers can move beyond a conventional character study to look at Clark's methods and the effect of the characterisation on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their explicit attention to some of the ways in which Clark's portrayal of John as a youthful, exuberant, honest and jocular free-spirit, happily pursuing Nurse Sadler, not only highlights what Ken has lost, but also contrasts the earnestness and guilt which Ken identifies in the attitudes of the other medical professionals, and lightens the tone of the play.	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 9:</b>  <b>(30 marks)</b>	You are Dr Emerson. The Judge has informed you of his decision and Ken Harrison has agreed to stay in the hospital (at the end of the play).  Write your thoughts.
<b>NOTES ON THE TASK:</b> Dr Emerson is disappointed by and disagrees profoundly with the Judge's decision but he is far too obstinate to admit defeat and still hopes that Ken will change his mind during his final days in the hospital. His conviction that after thirty years of clinical experience he knows best and that his duty is always to preserve life is unlikely to have been shaken by any of the arguments at the hearing or by the result. He respects Ken's intellect but he remains convinced that he is depressed and therefore incapable of making a rational decision. The best answers are likely to avoid the over dramatisation of Dr Emerson's feelings (he has a cardiac monitoring unit and other patients to worry about), to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.	

<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<b>Question 10:</b>  <b>(30 marks)</b>	ACT 3 SCENE 3: <i>Again there is a pause. ... to ...</i> THE PLAY ENDS  Explore the ways in which Sherriff makes this such a moving and dramatic ending to the play.
<b>NOTES ON THE TASK:</b> Most answers should be able to find fruitful areas for comment – in Raleigh's tragic circumstances, his self-effacing and naïve demeanour, in Stanhope's compassion, attentiveness and warmth in contrast with his earlier attitude, and in Sherriff's use of stage directions, for example. Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterised by a consistent and selective attempt to explore the dramatic and memorable nature of the ending rather than just working through the extract. Strong answers may also declare themselves in their explicit and detailed attention to the language and significance of the characters' speeches, Stanhope's use of informalities, ('Jimmy') for example, lighting, sound and setting.	

<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<b>Question 11:</b>  <b>(30 marks)</b>	How does Sherriff make Mason an amusing and memorable character in the play?  Remember to support your ideas with details from the play.
<b>NOTES ON THE TASK:</b> This is an open question and answers should find plenty of material from the play to comment upon. Mason is a stable figure and the food he provides is the closest the men get to home. The ceaseless and repetitious debates which run throughout the play provide humour and establish the stark differences between home and the front. Most answers may refer to Mason's role as cook and Mason's lack of culinary skill which gives the men a scapegoat for their discomfort but stronger answers may also refer to the way Sheriff uses him as a source of comic relief in the face of increasingly traumatic and tragic circumstances. The strongest answers may also choose to focus on the memorable impact of his final appearance.	

<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<b>Question 12:</b>  <b>(30 marks)</b>	You are Osborne, just before you leave the dug-out to lead the raid with Raleigh (in Act Three, Scene 1).  Write your thoughts.
<b>NOTES ON THE TASK:</b> Osborne, school-master, rugby player, family man, lover of the countryside, is about to leave the dug-out to lead the raid with Raleigh and is a man fully aware of the implications of what he is undertaking. Feeling a strong sense of responsibility towards the younger Raleigh, he uses a variety of methods to take Raleigh's mind off the raid – this, coupled with his ability to rise above the awfulness of the moment by talking passionately of his former life, in the minutes before the raid, demonstrates his personal mark of heroism. The strongest answers are likely to explore Osborne's unstinting support of Raleigh at this time, and his courage but also to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view. Nostalgic flights of fancy, thoughts of his family, a clear sense of responsibility for his young charge and of his duty and an emerging sense of the hopelessness of the cause, masked by light-hearted tone, are likely to be the dominant notes.	



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