

English Literature (Opening Minds)

General Certificate of Secondary Education

Unit **2445/02**: Drama Pre-1914 (Higher Tier)

Mark Scheme for January 2012

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

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

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

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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

© OCR 2012

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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 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 2445/02 – Higher 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
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<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
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text <ul style="list-style-type: none"> show a little awareness makes some comment <ul style="list-style-type: none"> show very little awareness makes very limited comment <ul style="list-style-type: none"> fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 – Higher 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
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<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
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	ACT 3, SCENE 3: <i>[Enter DOGBERRY ...to ...VERGES: 'Tis very true.</i> Explore the ways in which Shakespeare makes this such an entertaining moment in the play.

NOTES ON THE TASK:

Most answers should be aware of the entertaining effect of Dogberry's fondness for complex language he doesn't understand, for example, and responses to the entertainment which comes about through Dogberry's linguistic errors, his inadequate instructions to the Watch and their largely unquestioning acceptance of these instructions should be well rewarded. Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Answers which explore the comic figure of Dogberry (his self importance and pomposity) and relish his relationship with Verges whose unerring support of Dogberry in spite of preposterous instructions is certainly entertaining.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How far does Shakespeare's portrayal of Claudio convince you that he will make a good husband for Hero? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a conventional character study to an evaluation of Claudio and of his suitability as Hero's husband - 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 try to establish Hero's qualities in order to suggest how far short Claudio falls - or they may confine themselves to weighing up Claudio as a superficial mercenary, a misogynist, full of social ambition and a lack of self-knowledge, arrogant and hurtful...or as a romantic dreamer, full of heroism, capable of repentance and truly shy in the ways of love... or all of these things. Either approach or a mixture of the two should be respected – and each answer should be marked on its merits as an argued and supported personal response.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Beatrice, just after Benedick has agreed to kill Claudio (in Act 4, Scene 1). Write your thoughts.

NOTES ON THE TASK:

Although Beatrice has just confessed that she loves Benedick with 'so much of my heart that none is left to protest', and Benedick likewise, it is clear that Beatrice can detach herself from these strong feelings, and indeed reject her lover, when honour is at stake. Her steely determination to avenge Hero's humiliation is powerful, passionate and real. She is prepared to renounce everything dear to her for the sake of her friend and there is no room for doubt. The power of her feelings overwhelms and transports Benedick who, on the strength of them, declares himself Claudio's enemy. Passionate anger and indignation at Hero's humiliation, surprise that Benedick seems less certain of Hero's innocence, a growing realisation of the significance of Benedick's declaration of love... are likely to be the dominant notes, with the possibility of some quiet pride at Benedick's eventual acceptance of the challenge, and his resolve to do her will. The strongest answers are likely to develop beyond a strong grasp of the context and of Beatrice's passionate and driven character, and represent a convincing 'voice' and point of view - while avoiding over simplification.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	ACT 5, SCENE 3: ROMEO: <i>Good gentle youth ... to ... Thus with a kiss I die.</i> Explore the ways in which Shakespeare makes this passage so moving.

NOTES ON THE TASK:

Most answers should show some awareness of the way Shakespeare makes this passage so moving: the bringing together of the two lovers of Juliet in a fatal confrontation, reinforcing the idea that their destinies are controlled by the fates; revealing the bitter irony in Romeo's outspoken desire not to harm Paris; Romeo's impassioned soliloquy over Juliet's body and his suicide. 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 may declare themselves in their explicit and detailed attention to the language and significance of Paris's aggressive fighting talk, Romeo's ability to rise above the feud at this transforming moment, Romeo's soliloquy... Close attention to the conflicts, external and internal, within this extract, to the interplay of revenge and desperation, to the idea of fate, light and darkness which unites the two parts of the extract...should be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare make the relationship between Romeo and Mercutio such a memorable part of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and there should be plenty of scope for a personal response to the memorable nature of Mercutio's and Romeo's relationship. We should be receptive to a range of ideas about what makes their relationship such a memorable part of the play. It is to be hoped that many answers will focus on the entertainment of their relationship: their shared sense of fun, the bawdy wit, the light-hearted and devil-may-care attitude to life and the irresponsible and arrogant exuberance of their shared youth. Stronger answers should be able to explore the love Romeo has for Mercutio, killing Tybalt in a rage after the murder of his closest friend, and the intense loyalty Mercutio has for Romeo, with tragic results. The best answers are likely to be firmly anchored to the detail in the play and at the same time engage with the idea of 'memorable' by seeing Mercutio's and Romeo's relationship in the context of the whole play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Juliet. Romeo has just taken his leave of you on his way to Mantua (in Act 3, Scene 5). Write your thoughts.

NOTES ON THE TASK:

At this point in the play, Juliet is a character in conflict. Having just gained a husband she is now faced with the prospect of losing him and her parting adieus, hastily delivered as Lady Capulet comes in to the bedroom, are full of foreboding for the future. Juliet has to compose herself and adopt a dutiful façade for her mother but the despair she feels at the parting overwhelms everything at this point; this tension between her role as devoted wife and dutiful daughter is palpable. Differentiation is likely to emerge in the extent to which answers can convey her despair and passion at this point, without losing the sense that she is now a much more determined and independent-minded character who has defied the world for Romeo. The best answers are likely to avoid the oversentimentalisation of her feelings, to develop beyond a strong grasp of context, and character, and represent a convincing "voice" and point-of-view.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	<p>The Third Act: LORD GORING: <i>Ten o'clock ... to ... There is a dreadful draught here.</i></p> <p>Explore the ways in which Wilde makes this such an entertaining moment in the play.</p>

NOTES ON THE TASK:

Lord Goring is awaiting the arrival of the troubled Lady Chiltern and the appearance of Lord Caversham is the first of a series of inconvenient comings and goings in his packed evening. It is to be hoped that many answers will respond to this situation and to Goring's attempts to remove his father and deflect his serious demands on the subject of matrimony with his characteristic frivolity. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Answers which focus clearly on the language and humour in this exchange (and on the nature of the father-son relationship) and which see the scene in the context of the whole play (contrasting the more serious scenes to come in the Third Act, building to Goring's final happy union with Mabel, presenting the ironic references to Sir Robert...) should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	<p>In the Second Act, Lord Goring tells Lady Chiltern: 'You are a little hard in some of your views on life'.</p> <p>How far does Wilde's portrayal of Lady Chiltern convince you that Lord Goring is right about her?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

'Completely' might be the simple answer here – especially at that stage in the play. In the first two Acts, Lady Chiltern often appears cold, unforgiving, and detached from the real world in the unbending demands she makes, particularly of her idealised husband. Later in the play, however, Goring calls her 'one of the most noble and gentle women in the world' and in the Fourth Act a more forgiving character emerges from her humbling experiences. The question directs attention away from a conventional character study, and differentiation is likely to emerge from the extent to which answers can maintain an informed and evaluative personal response. A range of arguments and responses could be possible, but careful selection of supporting evidence, an awareness of character development and a broader sense of the significance of the play's title in the lessons Lady Chiltern has to learn...are likely to be the features of the best answers.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Sir Robert Chiltern as you leave Lord Goring's house (in the Third Act). Write your thoughts.

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears the exposure of his dark secret will ruin his political career and, much more woundingly, that it has already lost him the love of his wife. His closest friend and the man to whom he has turned for help and advice at the time of his deepest personal and political crisis, has not only lied on his word of honour but appears to be consorting with the very woman who is blackmailing him. He is likely to be reeling from this perceived betrayal but must regain his composure quickly because the Commons debate on the Argentine Canal scheme is to start within the hour and he has decided to risk all by unequivocally and honourably denouncing it. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view. A voice which conveys shock, anger and suffering but also the determination to salvage integrity and self-respect... seems the most likely.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Act Two: DR. STOCKMANN: (<i>walks up and down</i>) ... to ... PETRA signs to them to be silent.) Explore the ways in which Ibsen makes this a dramatic and significant moment in the play.

NOTES ON THE TASK:

The Mayor has made it clear to Dr. Stockmann that he will be dismissed from the Baths if he publishes his damaging report and his parting shot as he retreats from the threat of physical violence is to remind his brother of his duty to his family. It is to be hoped that many answers will show clear awareness of the significance of the ensuing domestic debate in emphasising the private cost of performing a public duty. Mrs. Stockmann's desire to preserve her family's quiet, comfortable and respectable life is ranged against Dr. Stockmann's determination to preserve his integrity and tell the truth. Stronger answers should be able to focus explicitly on the 'the ways' of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the dramatic contrast between the attitudes of husband (and daughter) and wife here, and can examine features like the timing of the boys' entrance to intensify the drama of the decision Stockmann has to make...should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	<p>'Journalists like us are not really up to much,' says Hovstad (in Act Three).</p> <p>How far does Ibsen's portrayal of Hovstad and Billing encourage you to share this low opinion?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

'Completely' might be the simple answer and it is difficult to imagine answers which mount a spirited defence of Hovstad and Billing but it is important to respect the line adopted, and to mark each answer on its merits. The question directs attention away from conventional character studies to an evaluation of the two gentlemen of the press – and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus and shape an argued personal response fully grounded in the text. Answers which trace the origin of the quotation in the question and examine the first indication (in his manipulative conversation with Petra) that Hovstad is not really interested in telling the truth, or which look in detail at the willingness of Hovstad and Billing to soak up Stockmann's hospitality and then trim their 'principles' cynically when their own interests are threatened, or which examine the way in which Ibsen explodes the myth of a 'progressive and independent press' challenging rather than following public opinion ... are likely to be the most convincing.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	<p>You are the Mayor just after you have told your brother that he must change his report on the water at the Baths (the end of Act Two).</p> <p>Write your thoughts.</p>

NOTES ON THE TASK:

It has been an angry encounter. The Mayor has demanded a retraction of Dr. Stockmann's report on the water at the Baths and has threatened him with dismissal from his post as the medical officer at the Baths if he refuses. The Mayor has made his exit as physical violence between the brothers is on the point of erupting. He is likely to be indignant at the irrational, aggressive and ungrateful behaviour of his brother, suspicious of sibling rivalry and a personal agenda, hoping that his errant brother will see sense but not at all confident that he will and therefore already planning his next move to secure his own and the town's prosperity – the silencing of the 'free' press. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view. A voice which is self-righteous rather than openly calculating and cynically self-interested ... seems the most likely.

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

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

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

© OCR 2012

