

English Literature (Opening Minds)

General Certificate of Secondary Education

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

| 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 (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. 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.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 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 'ABOVE 4' should be used **ONLY for answers which fall outside (ie 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**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21.
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 • not meet any of the criteria above |

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 not meet any of the criteria above |

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 1: (21 marks) | Act Two: BIFF: <i>Yes, sir! See, the reason...to...BIFF...on his knees.)</i> What do you think makes this such a moving and memorable moment in the play? |
| NOTES ON THE TASK: The question is very open and we should be receptive to a range of responses to this pivotal moment in the play as long as they are grounded in the text. It is to be hoped that most answers will register the devastating effect of Biff's rude awakening here and respond to the emotional impact of the passage. Stronger answers may declare themselves in their attention to the importance of this revelatory moment in the understanding Biff, Willy and their relationship. The best answers are likely to see the climactic nature of the extract and suggest some insight into the way Miller has built to and prepared us for this moment. | |

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (21 marks) | What do you think makes Uncle Ben a memorable character in the play? Remember to support your ideas with details from the play. |
| NOTES ON THE TASK: This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to character, supported by selective references to specific moments and details. 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 a particularly mysterious aura and significance. It is to be hoped that many answers will be able to see why his elder brother is so memorable to Willy, and the best are likely to focus on some of the key details of Ben's ruthlessness, his individualism, his dress, his music, his association with death and time ... which make him such an exceptional character in the play. | |

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (21 marks) | You are Bernard as you leave your father's office (in Act Two). You might be thinking about: <ul style="list-style-type: none"> • Willy's behaviour and state of mind • the differences between your life and Biff's • the differences between the past and the present. Write your thoughts. |
| NOTES ON THE TASK: 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 Biff 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 success set against Biff's failures but is unlikely to derive any malicious satisfaction from the contrast. Successful answers are likely to be firmly grounded in the details of the conversation between Bernard and Willy in Act Two. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Bernard's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only. | |

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (21 marks) | Act One: ASTON: (<i>looking under his bed</i>) ...to...DAVIES: <i>Not a bad pair of shoes.</i> What makes this such a fascinating moment in the play? You should consider: <ul style="list-style-type: none"> • the relationship between Aston and Davies • the effect of Davies's stories • the words the characters use. |
| NOTES ON THE TASK: 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 moment is fascinating in different ways: stronger answers may highlight the contrast in Aston's and Davies's behaviour and response here, or in Davies's self importance and ignorance shown through his stories. The strongest answers are likely to be characterised by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the pauses, questions, anecdotes and misunderstandings for example. Evidence of this effective use of text, a developing personal response, or both, should be highly rewarded. | |

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (21 marks) | Mick describes Davies as ‘an old rogue’ and ‘an old scoundrel’. How far do you agree? Remember to support your ideas with details from the play. |
| NOTES ON THE TASK: Davies is on stage for virtually the duration of the action so most answers should be able to find sufficient material to shape a response to his character. The question urges answers to take a view of Davies and differentiation is likely to spring from the extent to which answers can move beyond mere description of Davies and accounts of what he does, to an evaluation of his character. Is Davies a conniving and manipulative man, or is he a victim of society, desperate to regain some self-esteem for example? The strongest answers will present an argued personal response which is informed by textual support. Answers which begin to show awareness of Mick’s view of Davies as being one of several interpretations and address the ‘how far’ of the question explicitly, should be highly rewarded. | |

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (21 marks) | What do you think makes Mick such a memorable character in the play? Remember to support your ideas with details from the play. |
| NOTES ON THE TASK: The question is a very open one and there should be plenty of scope for personal response to this ambiguous character. Answers may offer a range of ideas about what makes Mick memorable which should be respected: for example, his violent and sadistic nature, his inconsistent attitude towards Davies, his silent menace, his ability to get power over characters, his cruel, mocking nature but also his close bond with his brother, Aston. The strongest answers are likely to be firmly anchored to the detail of selected scenes and at the same time engage with the idea of ‘memorable’ by seeing Mick in the context of the whole play, especially perhaps in his conflict with Davies. | |

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (21 marks) | ACT 1: KEN: <i>You have lovely breasts. ...to ...SISTER passes and looks at her.</i> What do you think makes this both a funny and an upsetting moment in the play? You should consider: <ul style="list-style-type: none"> • Ken's situation and his reactions to it • his relationship with Dr Scott • Dr Scott's reactions to him. |
| NOTES ON THE TASK: It is hoped that the bullets will help most answers to respond to the unusually frank and intimate doctor-patient relationship here and to Ken's strengthening feelings that his life under these circumstances is intolerable. The question is an open one and so it is important to be receptive to a range of possible responses to this revealing moment as long as they are grounded in the text. Strong answers are likely to declare themselves in their willingness to wrestle with the complex and contradictory feelings which Dr Scott arouses in Ken (and the effect of his revelations on her), and any close attention to the sources of the humour should be well rewarded. | |

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (21 marks) | What do you think makes John, the Orderly, a memorable and important character in the play? Remember to support your ideas with details from the play. |
| NOTES ON THE TASK: This is an open question inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative re-working of what John does in the play to an evaluation of his impact on an audience. 'What makes John memorable?' is a different question from 'What do you remember about?' Answers which focus explicitly on elements like the humour, the romantic interest, the honesty, the youthful exuberance, the freedom from guilt which John brings to the play should be well rewarded, but the best answers might also attempt to set these features in the context of Ken's predicament. | |

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (21 marks) | <p>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).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the Judge's decision • Ken Harrison and his fight for the right to die • your treatment of him. <p>Write your thoughts.</p> |
| <p>NOTES ON THE TASK:</p> <p>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 strongest answers are likely to suggest a secure grasp of appropriate detail and of Dr Emerson's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.</p> | |

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| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 10: (21 marks) | <p>ACT 3 SCENE 3: <i>Again there is a pause. ... to ... THE PLAY ENDS</i></p> <p>What do you think makes this such a moving final scene?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Stanhope and Raleigh here • Stanhope's reaction to Raleigh's death • the effects of lighting, sound and setting. |
| <p>NOTES ON THE TASK:</p> <p>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, assertiveness and warmth in contrast with his earlier attitude, and in Sheriff's use of sound and movement for example. The strongest answers are likely to be characterised by a consistent attempt to look at the moving nature of the ending, and in their attention to the language and action, for example Stanhope's use of informalities ('Jimmy'), rather than just working through the extract. Evidence of a developing personal response, effective use of text, or both should also be generously rewarded.</p> | |

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| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (21 marks) | What do you think makes Mason an amusing and memorable character in the play? Remember to support your ideas with details from the play. |
| NOTES ON THE TASK: It is hoped that answers will be able to respond in some way to Mason's role as cook but may also refer to his stable figure, in increasingly traumatic circumstances. This is an open question but the emphasis on what makes him 'amusing and memorable' should move answers beyond a straightforward discussion of Mason to a consideration of what he brings to the play, and this is likely to be a key discriminator. For example, the repetitious debates which run throughout the play provide humour and Mason's lack of culinary skill gives the men a scapegoat for their discomfort. The best answers will consider some of these ideas, and show a developing personal response with effective use of text in support. | |

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| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (21 marks) | You are Osborne, just before you leave the dug-out to lead the raid with Raleigh (in Act Three, Scene 1). You might be thinking about: <ul style="list-style-type: none"> • the raid • your relationship with Raleigh • your family. Write your thoughts. |
| NOTES ON THE TASK: Osborne, school-master, rugby player, family man and 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. 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. It is to be hoped that most answers will register some of Osborne's unstinting support of Raleigh at this time, and his courage ... The strongest answers are likely to suggest a secure grasp of appropriate details and of Osborne's character, as well as a developing sense of his 'voice'. A clear sense of responsibility for his young charge and of his duty, thoughts of his family and an emerging sense of the hopelessness of the cause, masked by a light-hearted tone are likely to be the dominant notes alongside a keen awareness of his former life and the poignant memories. The bullets are offered as suggestions only. | |

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