

English Literature (Opening Minds)

General Certificate of Secondary Education

Unit **2445/01**: Drama Pre-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.

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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 2445/01 – 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 2445/01 – 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
4	21 20 19	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for 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:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	<p>ACT 3, SCENE 3: <i>[Enter DOGBERRY ...To ...VERGES: 'Tis very true.</i></p> <p>What do you find so entertaining about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dogberry's instructions to the Watchmen • what the Watchmen say • Dogberry's and Verges's relationship.

NOTES ON THE TASK:

It is hoped that most answers will respond to the entertainment which comes about through Dogberry's inadequate instructions to the Watch and his linguistic errors. Stronger answers which look at Dogberry's fondness for complex language he doesn't understand, for example, should be well rewarded. The best answers are likely to deal directly with the dramatic effect of Dogberry's incompetence and self-importance in attempting to guide the Watch: the audience is fascinated not only by his ineptitude but also by his ability to draw out loyalty from his 'compartner', Verges, in spite of some outstanding errors in judgement regarding their duties!

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>Do you think that Claudio deserves to marry Hero at the end of the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question urges answers to take a view of Claudio (and possibly of Hero too) and differentiation is likely to spring from the extent to which answers can move beyond mere description of him and accounts of what he does, to an evaluation of his character and his deserts in relation to Hero. Is Claudio an empty-headed fop, a man's man, awkward in female company, full of social ambition, arrogant and hurtful...or is he a romantic dreamer, full of heroism, capable of recognising his faults and making amends, truly shy in the ways of love, or is he all of these things? Argued personal responses which wrestle with questions like these and are informed by textual evidence should be well rewarded. Answers may take a view of Hero as well and this approach should be respected and treated on its merits.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Beatrice, just after Benedick has agreed to kill Claudio (in Act 4, Scene 1).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings towards Claudio • your concern for Hero • your feelings about Benedick. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Beatrice's 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. It is clear that Beatrice can detach herself from these strong feelings, and indeed reject her lover, when honour is at stake. She has just confessed that she loves Benedick with 'so much of my heart that none is left to protest', and Benedick likewise. The power of her feelings transports Benedick who, on the strength of them, declares himself Claudio's enemy. It is to be hoped that most answers will register some of Beatrice's anger at the humiliation of her friend and her reluctance to let it go. Anger and passion at Hero's humiliation, blind rage towards Claudio for hurting her friend, 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 willing acceptance of the challenge, and his resolve. The strongest answers are likely to suggest a secure grasp of appropriate details and of Beatrice's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>ACT 5, SCENE 3: ROMEO: <i>Good gentle youth ... To ... Thus with a kiss I die.</i></p> <p>What do you think makes this passage so moving?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation here • Romeo's words and actions • the way the audience knows more than Romeo.

NOTES ON THE TASK:

Most answers should show some awareness of what is moving about Romeo's desperate attempt not to harm Paris, the fight in the tomb between Paris and Romeo and Paris's death, and Romeo's final farewell to Juliet and subsequent death. The strongest answers are likely to deal directly with, and appreciate, the moving language used to convey the characters' emotions (for example, the impassioned soliloquy Romeo delivers over Juliet's body) and the moving nature of the setting and situation. Answers which see the way the extract prepares the audience for the ensuing tragedy at the end of the passage and show awareness of the dramatic ironies should be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	<p>What do you think makes the relationship between Romeo and Mercutio such a memorable part of the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question is an open one and there should be plenty of scope for a personal response to what makes Mercutio's and Romeo's relationship a memorable part of the play. We should be receptive to a range of ideas. For example, most answers are likely to focus on the entertainment in 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 may highlight 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: (21 marks)	<p>You are Juliet. Romeo has just taken his leave of you on his way to Mantua (in Act 3, Scene 5).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings for Romeo • the Prince's decision to banish Romeo • the future. <p>Write your thoughts.</p>

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: the 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 strongest answers are likely to suggest a secure grasp of appropriate detail and of Juliet's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (21 marks)	<p>The Third Act: LORD GORING: <i>Ten o'clock ... to ... There is a dreadful draught here.</i></p> <p>What do you think makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Lord Goring's situation and behaviour • the relationship between father and son • the language they use.

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 the bullets will guide most answers to respond to some of the entertaining elements in this exchange. Differentiation is likely to emerge from the extent to which answers can show awareness of the context – that Lord Goring is anxious to remove his father and deflect his lectures on the subject of matrimony as quickly as possible – and grapple with the amusing contrast between father and son. Answers which look closely at the language of the two men and attempt to engage with the sources of the humour should be well rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>In the Second Act, Lord Goring says that Lady Chiltern is 'a little hard in some of her views on life.'</p> <p>What is your view of Lady Chiltern?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

'I agree with Lord Goring' might be the simple answer. 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. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Lady Chiltern and shape an argued and evaluative personal response based on textual detail. The best answers may be able to see beyond the inflexible principles of the opening two Acts to the lessons she is prepared to learn for the love of her husband.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Sir Robert Chiltern as you leave Lord Goring's house (in the Third Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your wife • your discovery of Mrs Cheveley at Lord Goring's house • the speech you are to make in the House of Commons. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears that 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 suggest a secure grasp of appropriate detail and of Sir Robert's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p>ACT TWO: DR. STOCKMANN: (<i>walks up and down</i>) ... to ... <i>PETRA signs to them to be silent.</i>)</p> <p>What makes this a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dr. Stockmann's situation and feelings • the choice he has to make • the reactions of Mrs. Stockmann and Petra.

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 the bullets will nudge answers to see the drama of the situation Dr. Stockmann is forced into here and the difficulty of the decision he has to make. Differentiation is likely to emerge from the extent to which answers tackle the idea of 'importance' explicitly, and answers which suggest some understanding of the play's central issues emerging in the contrasting attitudes of husband (and daughter) and wife here should be well rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	Choose the TWO moments in the play which make you feel most angry at the unfairness or dishonesty of any of the characters. Explore how these moments produce this angry reaction in you.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the unfair or dishonest actions of particular characters and focus on the “how” of the question in shaping an argued personal response. It is important to be receptive to a range of moments, characters and textual evidence. The best answers may be able to explore very specific moments and to identify such things as hypocrisy, self-interest, manipulation, blackmail, victimisation ... in action. Morten Kiil, the Mayor and Hovstad are likely to be popular and successful choices, but the imbecility of the “compact majority” as represented by the townspeople at the public meeting could also provide a fruitful focus.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	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) You might be thinking about: <ul style="list-style-type: none"> • your brother and his reaction to your visit • the situation with the Baths • what you plan to do next. Write your thoughts.

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 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 his motives, hopeful that he 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. Successful answers are likely to be firmly grounded in the details of the conversation between the brothers at the end of Act Two and to suggest the self-righteousness and conviction that he is acting in the town’s best interests (as well as his own). The strongest answers are likely to suggest a secure grasp of appropriate detail and of the Mayor’s character, as well as a developing sense of his “voice”. The bullets are offered as suggestions only.

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