

# **English Literature (Specification 1901)**

General Certificate of Secondary Education **2441/01**

Unit 1: Drama Post-1914

## **Mark Scheme for June 2010**

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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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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](mailto:publications@ocr.org.uk)

**Your mark scheme consists of the following:**

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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 (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
		<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>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <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</b> <b>20</b> <b>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</b> <b>17</b> <b>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</b> <b>14</b> <b>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>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> <li>• not meet any of the criteria above</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2441/01 - Foundation 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>Above 4</b>	<b>22</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors
		<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>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<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>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<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>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<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>7</b>	<b>12</b> <b>11</b> <b>10</b>	<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> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>show very little awareness of the character</li> <li>not meet any of the criteria above</li> </ul>

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 1:</b> <b>(21 marks)</b>	<p><i>Act Two: WILLY: They're knocking on the wrong door... to ...and horrified at the WOMAN.</i></p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Willy's situation and behaviour here</li> <li>• the relationship between Willy and Biff</li> <li>• the way the tension builds up.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that the first bullet will nudge many answers into a successful appreciation of the dramatic context and of the way Willy responds to the shock of Biff's arrival. Strong answers are likely to focus on the apparent closeness of their relationship at this point (Biff's naive faith that his father can secure his graduation, the shared joke...) and on the details of the suspense-building (the knocking, the concealment, Biff's horrified reaction to the Woman's entrance...). Any attention to the dramatic ironies (in Biff's feeling that he has let his father down, in his proud reference to "the kind of man" he believes his father to be, in the need for laughter/approval which betrays both father and son...), and any awareness of the climactic nature of the extract or of the way Miller has primed us for this moment, should be highly rewarded.</p>	

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 2:</b> <b>(21 marks)</b>	<p>What are your feelings about Happy's relationship with his father?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is a very open question and it is important to be receptive to a range of possible responses so long as they are grounded in the detail of the play. There may be much sympathy for the young Happy as the overlooked second sibling desperate for approval, and there is likely to be much hostility for the older Happy who becomes the selfish "philandering bum", lying and seducing his way through life, and ultimately denying his own father when he needs him most. The quality of the argument and of the support is much more important than the line adopted and strong answers are likely to maintain an evaluative focus on the relationship. The strongest may be able to convey an understanding that he is very much what his father has made him and is, in this respect, a victim who retains the phoney dream to the bitter end and never achieves his brother's self-knowledge. Close attention to the detail of the relationship in any of the dramatic family confrontations, particularly in the restaurant, in the final showdown at home, in the Requiem... should be well rewarded.</p>	

<b>Text:</b>	<b>MILLER:</b> <i>Death of a Salesman</i>
<b>Question 3:</b>  <b>(21 marks)</b>	<p>You are Willy on your way to see Howard (near the start of Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• what you are going to say to Howard</li> <li>• your working life as a salesman</li> <li>• your family and the future.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths, and the opening to Act Two has struck a particularly optimistic (if deluded) note as Willy insists, to Linda at least, that he's "gonna knock Howard for a loop...get an advance...come home with a New York job...". Willy's thoughts may well focus hopefully on Biff's business opportunity with Bill Oliver, on the prospect of securing a desk job with Howard after thirty-four years of loyal service to the firm and on making a fresh start, but honest doubts are also likely to intrude, and when he actually arrives at Howard's office, he appears far from confident. The strongest answers are likely to maintain the focus on the prescribed moment, and suggest a secure grasp of appropriate detail and of Willy's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.</p>	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 4:</b>  <b>(21 marks)</b>	<p><i>Act Two: Suddenly the electrolux... to ... MICK: I'm impressed, anyway.</i></p> <p>What do you think makes this such a striking moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Mick's words and behaviour</li> <li>• Davies's reactions to Mick</li> <li>• the way the tension builds up.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that many answers will be able to respond to the first bullet: Mick's actions serve to strengthen the idea that he is a person who enjoys victimising others. However, there is uncertainty as we have no way of knowing whether these incidents were accidental. Moreover, Mick becomes more cordial as the passage unfolds. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. The extract not only reveals a sudden change in Mick, from aggressor into civil listener, but also in Davies, who initially takes a defensive stance before becoming mollified. Stronger answers may also highlight the contrast in Mick's and Davies's behaviour and responses here: the contrast between Davies's defensiveness and the brief affirmations that follow from Mick, for example. An understanding of the changing situation, relationships and conflicts might also characterise the strongest answers.</p>	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 5:</b> <b>(21 marks)</b>	<p>What do you think are the main differences between Aston and Davies, and what makes these differences so striking?</p> <p>Remember to support your ideas with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The question is a very open one and there should be plenty of scope for personal response to Davies and Aston. It is important to be receptive to a range of ideas about what makes the men so different. For example, Davies's roguish and conniving tendencies, his selfish and manipulative nature, combined with his disloyalty, contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside an alarming mental confusion. There is plenty of scope for comparison. The best answers are likely to be firmly anchored to the detail of selected scenes. Attempts to engage with the idea of what makes these differences so striking by seeing the men in the context of the whole play should also be well rewarded.</p>	

<b>Text:</b>	<b>PINTER:</b> <i>The Caretaker</i>
<b>Question 6:</b> <b>(21 marks)</b>	<p>You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• the situation you find yourself in</li> <li>• Mick's words and behaviour</li> <li>• Davies's behaviour.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Successful answers are likely to be firmly grounded in the ambiguous details of the relationship Aston has with Davies and Mick at this point. Just before this point, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the point that he has told Davies to leave. As Mick's anger mounts, he hurls the Buddha against the stove, breaking it. However, immediately before Aston enters Mick expresses his frustration with his brother. Nevertheless, the shared smile between the brothers as Aston enters suggests a bond, further alienating Davies who remains on stage. The strongest answers are likely to suggest a secure grasp of appropriate details and of Aston's character, as well as a developing sense of his 'voice'. Aston has already asked Davies to leave, before Mick's tirade, so he is likely to explore this, and his feelings towards his brother and what has happened in detail. The bullets are offered as suggestions only.</p>	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 7:</b> <b>(21 marks)</b>	<p><i>Act One: DR EMERSON Morning... to ...five milligrams.</i></p> <p>What do you think makes this such a powerful moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Ken's situation and his reactions to it here</li> <li>• Dr Emerson's treatment of him</li> <li>• the way the tension builds up.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that the first bullet will nudge most candidates into a consideration of the dramatic context: Ken has been in hospital for four months, knows that he is likely to be paralysed for the rest of his life and eventually receives confirmation of this here, from Dr Emerson. Strong answers are likely to declare themselves in their attention to Ken's bleak humour ("racing around...vegetables...") and in their evaluation of Dr Emerson's approach to his patient: Ken thanks him for the honest answer he eventually receives but there are also elements of the professional detachment which Ken so detests, and both of his recommendations (increased Valium and Mrs Boyle) are to prove disastrously counter-productive. The strongest answers might well declare themselves in the response to the third bullet and any attention to features like Ken's tenacious interrogation of Dr Emerson, his withering directness, his courageous insistence on hearing the absolute truth, his final silence as he absorbs the confirmation of his fate...should be highly rewarded.</p>	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 8:</b> <b>(21 marks)</b>	<p>Which <b>ONE</b> member of the hospital staff do you think has the least success in dealing with Ken Harrison?</p> <p>Remember to support your choice with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The most popular choices are likely to be Mrs Boyle, Dr Travers or Dr Emerson but this is an open question with a great deal of potentially relevant material to work with so it is important to be receptive to a variety of nominees, arguments and textual references. Differentiation is likely to spring from the extent to which answers can move beyond a conventional character study or a narrative working-through of the chosen character's involvement in the action, to a selective evaluation of the character's dealings with Ken, and to the shaping of an argued personal response. Ken's encounters with Mrs Boyle and Dr Travers are both set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to display an awareness of this perceived failing. However others might argue that Dr Scott's personal involvement or Kay's inexperience make them ill-equipped to do their jobs effectively. The quality of the argument and of the textual support is much more important than the medical professional selected or the line adopted.</p>	

<b>Text:</b>	<b>CLARK:</b> <i>Whose Life Is It Anyway?</i>
<b>Question 9:</b>  <b>(21 marks)</b>	<p>You are Mr Hill just after your dinner date with Dr Scott (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• Dr Scott and your conversation with her</li> <li>• your decision to represent Ken</li> <li>• the legal battle to come.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Philip Hill has enjoyed a very pleasant evening on a first dinner date with Dr Scott and hopes to see her again. Their frank conversation, in the course of which Dr Scott even admits that she might be tempted to assist Ken's suicide, has helped him to decide to represent Ken even though this difficult case puts him in the position of arguing for his client's death. He is under no illusions as to the difficulty and knows that Dr Emerson is a formidable adversary determined to keep Ken in hospital under the Mental Health Act. Nevertheless he has already ensured that Ken's consciousness will not be dulled by any more anti-depressants and is in the process of lining up an independent psychiatrist and a barrister, Peter Kershaw, and may already be mulling over the habeas corpus option which he is to suggest later in Act Two. Mr Hill is an intelligent, articulate and dedicated solicitor and differentiation is likely to emerge in the extent to which answers can convey his professional dedication and his interest in Dr Scott, alongside an understanding of the legal and moral issues involved in the case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in his conversations with Dr Scott, Ken and Dr Emerson, and of his character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.</p>	



<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<b>Question 10:</b> <b>(21 marks)</b>	<p><i>Act 2 Scene 1: RALEIGH: Right. He crosses towards the door and turns... to THE CURTAIN FALLS</i></p> <p>What makes this such a dramatic and moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation at this point</li> <li>• Stanhope's behaviour and state of mind here</li> <li>• how the tension builds.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Raleigh's arrival signals a noticeable change in Stanhope, following his frank and easy discussion with Osborne, where he brutally tears the unsealed letter Raleigh brings in from his hand. Most answers should be able to find fruitful areas for comment – in Stanhope's quick temper, in his sudden change of mood, in Osborne's shocked response and Raleigh's astonishment, in the letter itself .... Differentiation is likely to emerge from the extent to which answers can show an awareness of the situation– Stanhope's distrust of Raleigh and his 'hero worship', their shared past history and memories of happier times, Stanhope's 'nerve strain'- and grapple with the dramatic and moving elements here. Answers which look closely at the language of the men and attempt to engage the sources of the drama should be well rewarded.</p>	

<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<b>Question 11:</b> <b>(21 marks)</b>	<p>Explore <b>ONE</b> or <b>TWO</b> moments where you feel particularly sorry for Raleigh.</p> <p>Remember to support your choice(s) with details from the play.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The question is very open indeed and most answers may be able to find sufficient material to shape a response to moments of pity for Raleigh in the play. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the death of Osborne, the unpredictable nature of Stanhope's behaviour, the censorship of his letter, his inability to join the men for supper...for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character, and with the answer's ability to respond to the situation in which Raleigh finds himself. Answers should be rewarded for going beyond narrative, for quality of argument and of support.</p>	

<b>Text:</b>	<b>SHERRIFF:</b> <i>Journey's End</i>
<p><b>Question 12:</b> <b>(21 marks)</b></p>	<p>You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your last night before the raid</li> <li>• your feelings about Raleigh and Stanhope</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Raleigh, young, naïve, excited about the imminent raid has just reminded Osborne that he will be responsible for his young life as he leads ten soldiers out on the raid the following day. The friendly dialogue with Raleigh and Trotter earlier is in stark contrast with the situation Osborne faces now. He has clearly been preparing by writing to his family and calming his nerves by reading 'Alice's Adventures in Wonderland'. It is to be hoped that most answers will register some of Osborne's feelings at this point, the night before the raid, towards his family, Stanhope, Raleigh and the men he is leaving behind. Fear, courage, a strong sense of duty and responsibility and a sense of the harsh reality of war, are likely to be the dominant notes. The bullets are offered as suggestions only.</p>	

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

**OCR Customer Contact Centre**

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Facsimile: 01223 552553