

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2011

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils 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 2011

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 5 (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.
 - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark **awarded** to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/02 – Higher Tier

| BAND | MARK | DESCRIPTOR |
|--------------------|--|---|
| | | ***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 show a little awareness makes some comment show very little awareness makes 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 2441/02 – 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: | MILLER: <i>Death of a Salesman</i> |
| Question 1: (30 marks) | Act Two: WILLY (<i>grabbing for BIFF</i>) to STANLEY: ... <i>whatta you looking at?</i> Explore the ways in which Miller makes this such a powerfully moving moment in the play. |

NOTES ON THE TASK: 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 and not to expect exhaustive coverage. It is to be hoped that many answers will be able to display a clear awareness of the complex dramatic context (the confused transition from past to present in Willy's mind, his disappointment at being deserted by his sons, his ominous pronouncement about money, the devastating impact of the Boston revelation on Biff...). Strong answers are likely to explore the moving effects of some of the small details (Willy's continuing concern with his appearance and with generous tipping, Stanley's compassion and generosity of spirit, the significance of the seeds...). Detailed attention to some of the touching ironies (in the way Biff sees that the father he has turned to for help is in fact a phoney, in the way that the philandering father is deserted by his philandering sons, in the way that a waiter displays more concern for Willy than his own sons, in Stanley's remark, "...it may be too late now"...) should be highly rewarded.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (30 marks) | Do you think that Miller portrays Biff as a more likeable character than his brother, Happy? Remember to support your ideas with details from the play. |

NOTES ON THE TASK: A resounding "yes" may be a likely response but this is an open question and it is important to be receptive to a range of possible views as long as they are grounded in the detail of the play. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response focused on Miller's portrayals and the idea of likeability, and it is the quality of the argument and of the support provided which matters rather than the nature of the conclusion reached. There may be some sympathetic affection for the young Happy as the overlooked second sibling desperate for approval, but there is likely to be much hostility for the older Happy who becomes the serial seducer, lying and charming his way through life, and ultimately denying his own father when he needs him most. Biff may be a drifter, a thief and a jailbird but his more obvious love and concern for the father he knows to be a phoney, the painful knowledge about Boston which he keeps to himself, his fiercely protective attitude to his mother, the honesty which he tries to bring to the family...might feature strongly in his favour. The strongest answers are likely to explore in some detail the differences between the two brothers displayed in some of their dramatic confrontations, in the restaurant, in the final family showdown at home, in the "Requiem"... and to focus in particular on the way Miller shapes our response by contrasting their feelings for their father.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (30 marks) | You are Charley watching Willy leave your office after you have given him money to pay his insurance (in Act Two). Write your thoughts. |

NOTES ON THE TASK: Jenny has told Bernard that Charley “gets all upset” when Willy visits him and his final “Jesus!” confirms that he has been made painfully aware of Willy’s desperate situation and irrational state of mind on this occasion. He knows Willy has been fired and has no money to pay his insurance, and he registers with some alarm the transition from truculence to tearfulness and the remark about being “worth more dead than alive”. He understands the damaging effects of Willy’s pride and delusions (about having a job, about the importance of being well-liked, about his “fine boys”...) and is clearly exasperated that despite his honesty about their relationship, his advice and his job offer, he has been unable to get through to Willy. There may be some counting of blessings, pride in Bernard’s achievements and contentment with his own lot, but gloating, despite plentiful provocation, is not really Charley’s style. Successful answers are likely to suggest a secure understanding of appropriate detail (rooted in the powerful sentiments of the previous scene and the feelings Charley expresses in the “Requiem”) and of Charley’s sympathetic character. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincingly concerned but pragmatic “voice” and point-of-view.

| | |
|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (30 marks) | Act 3: MICK: <i>You're a bloody imposter, mate, to He hurls the Buddha against the gas stove. It breaks.</i> Explore the ways in which Pinter makes this such a dramatic moment in the play. |

NOTES ON THE TASK: Most answers are likely to focus on Mick's sudden and unpredictable change of mood towards Davies here. Earlier he had seemed to support Davies in his complaints against Aston calling him "stinking", and in his decision to have Davies as his "first-class, experienced interior decorator". However, the balance of power seems to lie with Mick at this point, as Davies is clearly unnerved by Mick's interrogatory tactics and his aggressive stance. Most answers may be able to find rewarding areas for comment on the extract and offer some explanation as to how this is a dramatic moment in the relationship between the men. The strongest answers are likely to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here, alongside an awareness of the context of the passage. The ironic nature of some of Mick's speeches to Davies here is likely to emerge in stronger answers.

| | |
|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (30 marks) | How does Pinter make Aston's relationship with Davies so fascinating? Remember to support your ideas with details from the play. |

NOTES ON THE TASK: The question is an open one and there is plenty of scope for a personal response to potentially fascinating aspects of this curious relationship. It is important to be receptive to a variety of approaches and to a variety of ideas about what make the relationship so fascinating as there is so much material to work with. It is to be hoped that most answers will be able to focus on areas like the portrayal of Aston's kindness and generosity, Davies's ingratitude and evasiveness...and strong answers are likely to display an awareness of the way the relationship changes and develops. Differentiation should spring from the extent to which answers can move beyond a narrative working-through of the relationship to a selective exploration of its impact on an audience. Stronger answers are likely to focus explicitly on the "How" of the question, to foreground the idea of "fascinating" and to address the portrayal of this shifting relationship directly.

| | |
|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (30 marks) | How does Pinter make ONE or TWO moment(s) in the play particularly amusing for you? Remember to support your choice(s) with details from the play. |

NOTES ON THE TASK: The question is an open one and it is important to be receptive to a range of possible definitions of what constitutes a “moment” and of what constitutes amusement. Davies’s evasiveness, his rambling speeches, his self-importance or the contrasts in Mick’s behaviour, his unpredictability, his shifts in tone and register or the business with the bag, the trousers, the Electrolux, the bucket or the many examples of faltering or failed communication between the characters...may prove fertile areas but the willingness to explore the sources of amusement, the use of detail, the personal engagement, the attention to the writing and the quality of the argument are likely to be much more significant than the choices made. The strongest answers may well declare themselves in their close attention to context, detail and language and in their understanding of the close and subtle links between comedy, uncertainty and menace throughout the play.

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (30 marks) | Act One: DR SCOTT <i>I've brought you something... to KEN...I don't need it...</i> Explore the ways in which Clark makes this such a fascinating and revealing moment in the play. |

NOTES ON THE TASK: It is to be hoped that most answers will be informed by an understanding 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, has just received confirmation of this from Dr Emerson and is therefore beginning to challenge the authority of the hospital. This is an open question and “fascinating” is a broad term so that it is important to be receptive to a range of possible response to this low-key and subtle extract which is free of dramatic incident and serious conflict. Strong answers are likely to explore the way in which Clark portrays Ken’s disarming frankness and sense of humour, to understand his rejection of the valium and to convey the power of his arguments and what they reveal of his feelings. Detailed attention to both strands of the question, and exploration of features like the developing intimacy between Ken and Dr Scott, her willingness to listen to her patient, to treat him like a person and to be partially persuaded (in contrast to other members of the medical staff), the significance of Ken’s remark, “Just now... I felt like a human being again”, the way the extract sets up the more dramatic conflicts to come... should be very well rewarded.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (30 marks) | How far does Clark’s portrayal of Dr Emerson encourage you to feel that he is a good doctor? Remember to support your views with details from the play. |

NOTES ON THE TASK: “Completely” might be the persuasive conclusion advanced about Emerson’s qualities as a doctor, and although many answers may choose to emphasise his single-minded authoritarianism, it is difficult to imagine entirely convincing answers which ignore his dedication to saving life and build a wholly critical case based solely on the injection scene or on his willingness to commit his patient with the assistance of a staunchly Catholic psychiatrist. Nevertheless it is important to respect the line adopted, and to mark each answer on its merits, and many answers might choose to emphasise the importance of doctors listening to their patients. The question directs attention away from a conventional character study to an evaluation of Dr Emerson as a doctor, 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. The strongest answers may declare themselves in their close attention to the “how far” of the question, to Clark’s use of the testimony of key characters, like the Judge, like Ken himself and particularly like Dr Scott who, despite holding different views from Dr Emerson still insists that “he cares...he worked his guts out...is as involved with Mr Harrison as if he were his father.” The quality of the argument and of the textual support is much more important than the line adopted but successful answers are likely to avoid lengthy and sweeping definitions of good medical practice detached from the specific detail of this particular doctor in this particular situation and to avoid oversimplification.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (30 marks) | You are Ken Harrison. Dr Emerson and Dr Scott have both gone out and you are alone (at the end of the play). Write your thoughts. |

NOTES ON THE TASK: Ken is likely to be experiencing a variety of feelings, with gratitude to the Judge (and to Mr Hill and Mr Kershaw), some exultation at the sense of exercising control over his own life (and death) at last, and some relief at the outcome perhaps providing the dominant notes. He appears to have no doubts that he is taking the right course in seeking his own death and insists that he will not change his mind. Ken now has to confront the fact that he will be dead inside a week and Emerson still hopes that having won the right to choose death, Ken might opt not to exercise this right, but, as the Judge concludes, "Mr Harrison is a brave and cool man" and so a last-minute drift into excessive sentimentality and a dramatic reversal of his decision seem unlikely. The strongest answers are likely to convey an understanding of appropriate detail and of Ken's character rooted securely in this moment, but also to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view. Convincing reflections on Dr Emerson's offer and on the proffered kiss (and Ken's refusal of it) should be highly rewarded.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 10: (30 marks) | Act 3, scene 2: STANHOPE: <i>My officers work together. I'll have no damn prigs.</i> to THE CURTAIN FALLS. Explore the ways in which Sherriff makes this such a powerfully dramatic moment in the play. |

NOTES ON THE TASK: Raleigh's decision to eat with the men, rather than the officers, after the death of Osborne has, in Stanhope's words, "insulted Trotter and Hibbert." In fact it has incensed the volatile Stanhope. The dialogue is tense, frank and agonised, revealing Stanhope's pent-up emotions and devastating grief, and Raleigh's bewilderment. Most answers should be able to find fruitful areas for comment – in Stanhope's quick temper, in his sudden change of mood, in Raleigh's shocked response and astonishment, in the frankness of the exchanges.... Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. The stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterized by a consistent and selective attempt to explore the powerful nature of the extract, and in their attention to the dramatic context of the moment – Osborne's death in the line of duty, Stanhope's "nerve strain" and his close personal relationship with Osborne, Raleigh's realisation of the horrors of war as opposed to the idealised view he held earlier in the play – rather than just working through the extract.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (30 marks) | How far does Sherriff's portrayal of Stanhope encourage you to feel that he is a good commander? |

NOTES ON THE TASK: "Completely" might be the persuasive conclusion advanced about Stanhope's qualities as a commander, and although many answers may choose to emphasise his shattered nerves, his mood swings and his alcohol-dependence, it is difficult to imagine an entirely convincing answer which ignores his courage, his sense of honour and duty and his devotion to his men, and builds a wholly critical case. Nevertheless it is important to respect the line adopted and to mark each answer on its merits, and many answers might choose to emphasise Stanhope's harsh treatment of Raleigh in particular. The question directs attention away from a conventional character study to an evaluation of Stanhope as a commander, 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. The strongest answers may declare themselves in their close attention to the "How far" of the question and to Sherriff's use of the testimony of key characters like Raleigh, like the Colonel or like Osborne who despite his acute awareness of Stanhope's insecurities still describes him as "a long way the best company commander we've got" and adds "I'd go to hell with him" The quality of the argument and of the textual support is much more important than the line adopted but successful answers are likely to avoid lengthy and sweeping definitions of good military leadership detached from the specific details of this particular commander in this particularly nightmarish front-line context, and to avoid oversimplification.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (30 marks) | You are Hibbert. You have gone to your dug-out after Stanhope has convinced you to stay and do your duty (Act Two, Scene Two). Write your thoughts. |

NOTES ON THE TASK: Hibbert, a weak-willed and cowardly individual when not under the influence of alcohol, who can scarcely contain his fear of the situation he finds himself in, has just witnessed first hand the wrath of his commander, Stanhope, who despises “another little worm trying to wriggle home” rather than someone who takes “an equal chance – together.” Hibbert goes from being defiant, determined and insubordinate to being almost thankful for Stanhope’s resolve, his protection of his officer’s reputation and his admission of his own weakness which humanises them both. The strongest answers are likely to explore Hibbert’s feelings towards Stanhope at this point and to develop beyond a strong grasp of context and character to represent a convincing “voice” and point of view. A mixture of relief, fear and even an emerging sense of duty and responsibility are likely to be the dominant notes.

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

OCR Customer Contact Centre

14 – 19 Qualifications (General)

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 2011