

English Literature

General Certificate of Secondary Education

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

Mark Scheme for June 2011

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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 5 (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.
 - **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 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**.
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.
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 • fails to meet the criteria for the task and shows scant knowledge of the text |

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 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: (21 marks) | <p>Act Two: WILLY (<i>grabbing for BIFF</i>).... to STANLEY: ...<i>whatta you looking at?</i></p> <p>What do you think makes this such a powerfully moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind at this point • the intermingling of past and present • the reactions of Biff and Stanley. |

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 the first two bullets will nudge many answers into a successful appreciation of the complex dramatic context (the confused transition in Willy's mind from past to present, 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 focus on 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...). Any awareness of the touching ironies (in the way that 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.

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|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (21 marks) | <p>Do you find Biff to be a more likeable character than his brother, Happy?</p> <p>Remember to support your ideas with details from the play.</p> |

NOTES ON THE TASK: A resounding "yes" is a likely response but this is a very 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. 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 selfish "philandering bum", lying and seducing 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 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 likeability. Close attention to the differences between them during any of their dramatic confrontations, in the restaurant, in the final family showdown at home, in the "Requiem"... should be well rewarded.

| | |
|-----------------------------------|---|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (21 marks) | <p>You are Charley watching Willy leave your office after you have given him money to pay his insurance (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Willy's situation and state of mind • your relationship with him • the differences between your life and Willy's. <p>Write your thoughts.</p> |

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. The strongest answers are likely to suggest a secure grasp 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, as well as a developing sense of his concerned but pragmatic “voice”. The bullets are offered as suggestions only.

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|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (21 marks) | <p>Act Three: MICK: <i>You're a bloody imposter, mate, to He hurls the Buddha against the gas stove. It breaks.</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"> • Mick's behaviour here • the reactions of Davies • the relationship between Mick and Davies. |

NOTES ON THE TASK: It is to be hoped that many answers will be able to respond to the first bullet: Mick's behaviour serves to strengthen the idea that he is a person who enjoys dominating others and he also demonstrates yet another unpredictable change of mood towards Davies here. 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 sympathetic listener into interrogator, but also in Davies, whose earlier confident stance against Aston, with Mick as ally, takes a beating in this extract as Mick proceeds to pick him apart. Stronger answers may also highlight the contrast in Mick's and Davies's behaviour and responses here: the contrast between Davies's defensiveness and confusion, and the tirade that follows from Mick, for example. An understanding of the changing situation, relationships and conflicts might also characterise the strongest answers.

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|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (21 marks) | <p>What do you think makes Aston's relationship with Davies so fascinating?</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 may be 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 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.

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|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (21 marks) | Explore ONE or TWO moment(s) in the play which you find particularly amusing. 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 focus on the sources of amusement, the use of detail, the personal engagement 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 attention to context, detail and language and may also suggest awareness of the close links between comedy, uncertainty and menace throughout the play.

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|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (21 marks) | <p>Act One: DR SCOTT <i>I've brought you something... to KEN...I don't need it...</i></p> <p>What do you think makes this such a fascinating and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Ken's situation and feelings here • why he refuses the tablet • Dr Scott's reactions. |

NOTES ON THE TASK: 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, 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 convey some of the qualities of Ken's humour, understand his rejection of the valium and suggest the power of his arguments and what they reveal of his feelings. Clear attention to both strands of the question, and any awareness 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, the way the extract sets up the more dramatic conflicts to come... should be highly rewarded.

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|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (21 marks) | <p>Do you think that Dr Emerson is a good doctor?</p> <p>Remember to support your views with details from the play.</p> |

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 focus on an evaluation of Emerson as a doctor without drifting into a narrative re-working of what he does in the play or becoming bogged down in broad definitions of good medical practice detached from the specific detail of this particular doctor in this particular situation. Hostile answers might shape convincing arguments about Emerson's authoritarian approach to his staff and the way he ignores the wishes of his patient, injecting and attempting to confine him against his will. Strongly affirmative answers are likely to sustain convincing arguments by concentrating on examples of his dedication, his conviction, his devotion to his most challenging patient, his determination to preserve life at all costs, and references to the powerful testimonials provided by the Judge, by Dr Scott and by Ken himself are likely to carry a lot of weight. The best answers may well be those which avoid oversimplification and begin to suggest a more complex and balanced response to Dr Emerson – that he represents high-handed medical officialdom but is also “as involved with Mr Harrison as if he were his father”, that Ken sees him as Frankenstein but also appreciates him as a “good doctor”... The quality of the argument and of the textual support is much more important than the line adopted.

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|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (21 marks) | <p>You are Ken Harrison. Dr Emerson and Dr Scott have both gone out and you are alone (at the end of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the judge's decision • the reactions of Dr Emerson and Dr Scott • the choice that you have made. <p>Write your thoughts.</p> |

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 suggest a grasp of appropriate detail rooted securely in this moment, and of Ken's character. Attempts to convey his gratitude to Dr Emerson for his offer (and amusement at his persistence), to grapple with his refusal of the proffered kiss and to suggest a developing sense of his "voice", should be highly rewarded. The bullets are offered as suggestions only.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 10: (21 marks) | <p>Act 3, scene 2: STANHOPE: <i>My officers work together. I'll have no damn prigs.</i> to <i>THE CURTAIN FALLS.</i></p> <p>What do you think makes this such a powerfully dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Stanhope's situation and feelings • how Raleigh reacts • the language the men use. |

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.... Differentiation is likely to emerge from the extent to which answers can show an awareness of the dramatic situation – 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... Answers which look at the language of the men and attempt to engage the sources of the drama should be well rewarded.

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|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (21 marks) | <p>Do you think Stanhope is a good commander?</p> <p>Remember to support your ideas with details from the play.</p> |

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 focus on an evaluation of Stanhope as a commander without drifting into a narrative re-working of what he does in the play or becoming bogged down in broad definitions of good leadership detached from the specific detail of this particular commander in this particular situation. Hostile answers might shape convincing arguments about Stanhope's authoritarian approach to his men and the way he ignores Hibbert's request for sick leave, for example, forcing him at gunpoint to stay in the trench. Strongly affirmative answers are likely to sustain convincing arguments by concentrating on examples of his dedication to the job, his determination to keep his company together and references to powerful endorsements of his leadership from Osborne, Raleigh, even Hibbert himself, are likely to carry a lot of weight. The best answers may well be those which avoid oversimplification and begin to suggest a more complex and balanced response to Stanhope – that he represents single-mindedness and dedication but is also an alcoholic and a nervous wreck, that Osborne sees him as "quick-tempered" but also appreciates him as "the finest officer in the battalion..." The quality of the argument and of the textual support is much more important than the line adopted.

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|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (21 marks) | <p>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).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • why you wanted to see the doctor • what Stanhope has said and done • the future. <p>Write your thoughts.</p> |

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. It is to be hoped that most answers will register some of Hibbert's feelings towards Stanhope at this point. A mixture of relief, fear and even an emerging sense of duty and responsibility are likely to be the dominant notes. The bullets are offered as suggestions only.

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