

English Literature

General Certificate of Secondary Education **2445/02**

Unit 1: Drama Pre -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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Your mark scheme consists of the following:

	Page
Introduction	2
Assessment Objectives	3
Using the Mark Scheme	5
Information and Instructions for Examiners	6
Question specific guidance: Band Descriptors and Notes on the Task	10
Co-ordination Scripts (issued separately)	

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 (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. 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.
- 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 2445/02 - 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 2445/02 - 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:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	Act 3, Scene 2: <i>Enter DON JOHN. DON JOHN: My lord and brother, God save you. to DON JOHN: ...seen the sequel.</i> How does Shakespeare make this such a dramatic moment in the play?

NOTES ON THE TASK:

It is to be hoped that many answers will show a clear awareness of the importance of this scene before the powerful forces of reputation and honour are ranged against Hero's innocence. Stronger answers should be able to focus on the 'how' of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the 'dramatic' here and which can trace in detail some of the ways in which the feelings and attitudes expressed here are dramatic (later to be ironically transformed, undermined or exposed) should be highly rewarded; for example, the villainy of Don John and the readiness of Don Pedro and 'the right noble' Claudio to become instantly cruel and savage in their condemnation of a perceived slight, without evidence.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	Does the way Shakespeare portrays Benedick encourage you to feel differently about him at different points in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Although some answers may argue for a consistent and unchanging response, and this could be a valid and successful line of argument, the simple answer to the question is likely to be 'yes'. It is hoped that most answers will respond strongly to: Benedick's independent spirit alongside his honour and loyalty to his fellow noblemen; his ability to express himself openly and cleverly alongside a sense of vulnerability and fragility; his crippling pride alongside his impulsive and honest actions. Differentiation is likely to emerge from the extent to which answers engage with the way Shakespeare presents a complex and at times contradictory character to the audience. Stronger answers may be able to focus explicitly on the 'way' of the question and really scrutinise the playwright at work here - the way Benedick's 'merry war' with Beatrice conceals a more serious consideration of commitment, and contrasts with his rapid acceptance of Beatrice's love again, based on very little evidence, for example.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two). Write your thoughts.

NOTES ON THE TASK:

At this point in the play, Benedick is clearly suffering the effects of love. He has resolved to put his pride to one side, look more optimistically on the institution of marriage and 'be horribly in love with her'. The gulling by Don Pedro and Claudio has worked: Benedick is not only arrayed in outlandish clothes, perfumed and coiffured, but is displaying the traditional symptoms of lovesickness - melancholy and being at a loss for words. There is likely to be a range of possible reflections at this moment in the play and this should be respected. Awkwardness and self-justification are likely to be the dominant notes, alongside a more celebratory tone! Differentiation is likely to emerge in the extent to which answers can convey his fear of ridicule at this point, without losing the sense that he is plainly delighted with Beatrice's apparent affection for him. The best answers are likely to explore the thoughts and feelings Benedick has about Beatrice and his somewhat abashed state of mind at this point in the play, to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Act 3, Scene 2: <i>JULIET: ...Come gentle night, ... to NURSE: ...such a gorgeous palace!</i> Explore some of the ways in which Shakespeare makes this such a dramatic moment in the play.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to explore the dramatic impact of Juliet's soliloquy as she waits for the Nurse to return with news of their honeymoon night. The contrast in mood and tone as the Nurse enters is remarkable. The delayed revelation that Romeo has killed Tybalt and is to be banished from Verona builds unbearable tension. Stronger answers may be able to explore the context of the extract. For example, the secret marriage of Romeo and Juliet and the involvement of the Nurse, the feud between the Capulets and the Montagues, hideously exacerbated by Romeo's actions, all serve as a backdrop to what is an increasingly hopeless situation for the young newly-weds. Answers which explore the dramatic effect of the language and dialogue and the contrast between Juliet's and the Nurse's attitudes, for example, should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare's portrayal of Mercutio contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The character of Mercutio is significant in terms of what he represents in the play: a reckless figure whose senseless loyalty to the Montagues results in a meaningless and tragic death. Mercutio is a lively, irreverent, bawdy figure in the lives of the citizens of Verona. He lives life to the full and provokes Romeo on to more daring and dangerous escapades. He serves as a foil to the melancholy of a lovesick Romeo and the peacemaker Benvolio at the beginning of the play. It is Mercutio's wild abandon that leads Romeo to the Capulets' party and the subsequent tragic drama. The extent to which answers can move beyond a conventional character outline to look at Shakespeare's methods and the effect of the characterisation on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their close attention to key moments where Mercutio supplies a turning point in the action or significantly affects the actions of other characters (notably Romeo), and may suggest awareness of the skill required to construct a theatrical character who is both believable and symbolic.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (in Act Three, Scene Five). Write your thoughts.

NOTES ON THE TASK:

Just before this point in the play Lord Capulet has arranged the wedding day with Paris and organised his wife to prepare his daughter for her nuptials. Conscious of the negative publicity such a wedding would have, so soon after the death of Tybalt, Lord Capulet shrewdly proposes few guests and, in recognition of the swiftness with which the ceremony is to take place, sets the day as Thursday. Content with his arrangements, Juliet's apparent misery over the death of Tybalt, followed by her refusal to wed confounds Lord Capulet. However, his disbelief rapidly escalates to anger and his harsh, self-pitying, cruel attack on Juliet is sustained and unrelenting. Rage and utter self-belief are likely to be the dominant notes in strong answers. Lord Capulet did not consider the possibility of a refusal at this point, so sure is he of his daughter's obedience and compliance. Differentiation is likely to emerge in the extent to which answers can convey his fury and the insensitivity of his approach. The best answers are likely to handle these varying emotions effectively and to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	Second Act: <i>LADY CHILTERN stands like someone in a dreadful dream... to ...Her sobs are like the sobs of a child.</i> Explore the ways in which Wilde makes this such a 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. Differentiation is likely to emerge from the extent to which answers can engage with the dramatic context and explore the portrayal of a complex set of emotions here. The impact of Mrs Cheveley's revelations on Lady Chiltern and on her feelings for her husband is so immediate and so devastating that she recoils from physical contact, reproaches him bitterly and speaks of their relationship in the past tense. Strong answers are likely to focus on the rapidity with which disillusion sets in for Lady Chiltern, but also convey understanding of the complexity of Lord Chiltern's feelings and of the effect of his final speech, in which he reproaches Lady Chiltern for idealizing him and condemning him to a life of shame and dishonour, and leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. Close and detailed attention to the intensity of the language with which the Chilterns reproach each other ("...soiled me for ever...horrible painted mask...common thief...monstrous pedestals...you ruined my life...") and to the powerful effect and significance of their desperate movements and actions ("rushing... thrusting...rushes... sways... flings... buries... sobs .."), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde make the differences between the characters of Lord Goring and Sir Robert Chiltern so fascinating? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts between these two chalk-and-cheese friends are at the very heart of the play. On the surface, it appears that Lord Goring's wealth gives him the freedom to live an idle and trivial life devoted to fashion, conversation and social gatherings; whereas Sir Robert has not always enjoyed the same luxuries and has pursued a political career with such single-minded ambition that he is widely admired for his brilliance and is offered a seat in the Cabinet by the age of forty. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text. Differentiation is likely to emerge from the extent to which answers can maintain a comparative approach and can explore the ways in which Wilde portrays the striking differences in their temperaments and values (especially in the long conversation at the start of the Second Act) and creates such an ironic gap between appearance and reality. Any detailed exploration of the lessons Sir Robert must learn from Lord Goring about central issues like honesty, integrity, idealised love, ends justifying means, guilty secrets... and of the ironically misguided perceptions of the two men (especially in the pronouncements of Lord Caversham), should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act). Write your thoughts.

NOTES ON THE TASK:

Lord Caversham is a minor character perhaps but it is to be hoped that he creates a strong enough impression for most answers to register the attitudes of this crusty old buffer and to tune into his baffled commentary on the ways of the young, and especially those of his errant son. He feels that his son lives a purposeless life entirely devoted to the pursuit of pleasure and that, at thirty-four years old, it is Lord Goring's duty to forego pleasure and to get married. The purpose of his visit is to order his son to marry, in fact. He has already demonstrated that he is susceptible to the charms of Mabel Chiltern and will later urge his son to propose to her. He admires Sir Robert's ambition, energy and political achievements, and suggests to his son (with unconscious irony) that he should take Sir Robert as his "model". He appears to be the only character in the play who is impervious to his son's wit and charm. The strongest answers are likely to engage with the conversation with his son near the start of the Third Act in some detail, to develop beyond a firm grasp of context and character, and to represent a convincingly grumpy "voice" and point-of-view.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Act One: <i>PETRA</i> . <i>What can that be... to ...open letter in his hand.</i> How does Ibsen make this a fascinating moment to return to when you know what happens later in the play?

NOTES ON THE TASK:

It is to be hoped that many answers will show clear awareness of the importance of this as an apparently cheerful and chattily amicable gathering of the Stockmann family and friends in Act One before all the powerful forces of self-interest, subterfuge and spin are ranged against Dr. Stockmann's simple desire to tell the truth. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text, but differentiation is likely to emerge from the extent to which answers can maintain their focus on the effect of the extract in the context of what happens later in the play, and foreground the ways in which Ibsen introduces central issues to be developed, and hints at ironic reversals and problems to come. Answers which can be explicit in their attention to some of the ironies (Petra's own idealistic desire to tell the truth, apparently supported here by the gentlemen of the press, is destined ultimately to get her the sack in the final Act when her "dangerous ideas are used against her, Dr. Stockmann is eagerly awaiting the report which will lead to such disastrously unexpected consequences, Hovstad and Billing are to betray their generous hosts, the English story will lead to another highly-charged discussion of the truth and the falling-out with Hovstad, Horster's generous offer will become the Stockmanns' only option at the end of the play...) and explore the dramatic contrast between the mood here and the mood later in the play, should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How far does Ibsen's portrayal of the Mayor encourage you to feel that he is the real 'enemy of the people'? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

"Completely" might be a simple and effective answer, and answers which maintain a detailed and selective focus on the portrayal of the Mayor as the cynical politician, jealously guarding his reputation and his selfish interests at the expense of the truth and of the health of the people who elected him, are likely to be successful. He is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of believing that his brother is taking a stand based on principle rather than self-interest and that the truth matters. In the final Act, with his brother at his lowest ebb, the shamelessly manipulative Mayor seizes the moment to tempt him with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths. Nevertheless, the Mayor is also portrayed as a man apparently convinced that he is acting in the town's best interests (as well as his own) and some strong answers might well explore the subtle idea that the compact majority gets exactly what it deserves. Differentiation is likely to emerge from the extent to which answers can maintain an argued and evaluative personal response based on shrewdly selected textual detail, particularly relating to the telling contrasts which Ibsen constructs between the Mayor and his brother. The best answers are likely to engage with the idea of 'an enemy of the people' very closely as they develop their case.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four). Write your thoughts.

NOTES ON THE TASK:

The public meeting has proved to be a frustrating and ill-tempered affair for Dr. Stockmann. In place of the public celebration of his service to the community which he once anticipated, he has discovered all the forces of self-interest and ignorance ranged against him, and is outraged to have been branded an 'enemy of the people'. He may be outraged and flabbergasted at the treatment he has received but he clings to his principles, remains defiant and is unlikely to regret telling the compact majority a few home truths and the unmoderated language he has employed. There may be some pride in the loyal support shown to him by his family and Captain Horster, but there will be nothing but scorn for his brother, for Aslaksen and for the rest of his ungrateful community. Successful answers are likely to be firmly grounded in the details of the public meeting and in his mood at the start of Act Five. Far from being cowed or disheartened, Stockmann is probably already planning to establish a life in the New World which can be based on freedom and truth. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view. A voice which is shocked at the injustice but angrily defiant and conveying characteristic conviction and determination ...seems the most likely.

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