

English Literature

General Certificate of Secondary Education

Unit **2445/02**: Drama Pre-1914 (Higher 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 (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 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 5, Scene 1: <i>Enter LEONATO, his brother ANTONIO and the Sexton</i> <i>LEONATO: Which is the villain? to BORACHIO ...I do know by her.</i> Explore the ways in which Shakespeare makes this such a powerful moment in the play.

NOTES ON THE TASK: It is to be hoped that many answers will show a clear awareness of Leonato's indignation and desire to see the men who have so injured his daughter. The importance of this scene lies in the strength of Leonato's position now that Hero, alive and well, has been vindicated. Stronger answers should be able to focus on the "ways" of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to "powerful" and can trace in detail some of the ways in which the feelings and attitudes expressed here are powerful, should be highly rewarded. For example, Leonato's prepared show of anger and his calculated speech, the theatrical grief of "the right noble" Claudio who had earlier mocked Leonato as an old man "without teeth", the silenced Don Pedro and the humiliation of public exposure....

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How does Shakespeare 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 very open indeed and most answers should be able to find sufficient material to move beyond a narrative account and to shape a personal response to one or two amusing moments in the play. It is important to be receptive to a range of responses and textual evidence. Answers may refer to the witty nature of Benedick's and Beatrice's encounters, the gulling of both characters and their subsequent teasing over their reluctance to conform, for example. The best answers are likely to avoid over-simplification and to suggest some awareness of how Shakespeare uses humour to explore the nature of love and relationships. The band and mark will depend on the answer's understanding of, and engagement with features like plot, character, language... and with the answer's ability to respond both to the situation and to the way Shakespeare writes.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Beatrice. You have just left Benedick with Claudio after exchanging your first words with him since he has returned from the wars (in Act One, Scene One). Write your thoughts.

NOTES ON THE TASK: At this point in the play, Beatrice is in her element. Her acerbic wit and attitude towards Benedick, newly returned from the wars, make it very clear that she has recovered from an earlier skirmish with Benedick who had won her heart “with false dice”. She relishes the verbal repartee, reminding Benedick of earlier encounters and her superior understanding of the way he operates in order to put him in his place. Beatrice locks horns with Benedick without hesitation and by doing so demonstrates how lively, witty and incorrigible she is. Differentiation is likely to emerge in the extent to which answers can convey her delight in the opportunity to engage in the “merry war” with Benedick once more, without losing the sense that she is protecting herself through her repartee. The best answers are likely to explore the thoughts and feelings Beatrice has about Benedick and her 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. Vigour and relish for the “fight” are likely to be the dominant notes, alongside a more cautionary note.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Act 3, Scene 5 <i>JULIET: What villain, Madam?... to LADY CAPULET</i> <i>And see how he will take it at your hands.</i> Explore the ways in which Shakespeare makes this such a striking moment in the play.

NOTES ON THE TASK: It is hoped that most answers will be able to explore the “striking” nature of Juliet’s dissembling alongside Lady Capulet’s fierce desire for revenge on Romeo for the death of Tybalt. The “striking” nature of the extract lies in Juliet’s capacity to maintain a keen interest in Romeo’s safety whilst maintaining the “party line”: that all Montagues are hated, and Romeo’s murder of Tybalt warrants an equally violent end. The various tactics she employs in securing Lady Capulet’s promise that she can mix the final poisonous cocktail to “kill off” Romeo are masterful considering the pressure she is under at this point in the play. Stronger answers are likely to be able to explore the context of the extract. For example, the fact that Juliet has disobeyed her parents by clandestinely marrying a Montague and that Lady Capulet is forcing an arranged marriage, which her daughter has professed no desire or enthusiasm for, serve as a backdrop to what is building to become a clash of wills between parents and child. Answers which explore the dramatic effect of the language, the contrast between characters’ behaviour, or the dissembling tactics of Juliet, for example, should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How far does Shakespeare's portrayal of Friar Lawrence encourage you to feel that he is a good friend to Romeo? Remember to support your ideas with details from the play.

NOTES ON THE TASK: "Not at all" might be a simple and effective answer, given the tragic outcomes, and answers may well maintain a detailed, selective and critical focus on the portrayal of the Friar as irresponsible or thoughtless or incompetent or self-important or cowardly... However other answers may (with equal success) concentrate on the portrayal of the Friar as a trusted counsellor and confidant, an emotional support and a man of God who has the best intentions for the young lovers and for the well-being of his troubled community. The quality of the argument is much more important than the line adopted, though balanced responses to the "How far" style of question are often the most convincing. 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 scenes shared with Romeo. The best answers are likely to engage with the idea of a "good friend" very closely as they develop their case.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Romeo. You have just killed Tybalt and fled (in Act Three, Scene One). Write your thoughts.

NOTES ON THE TASK: At this point in the play Romeo has killed the cousin of his new wife Juliet in revenge for Tybalt's killing of Romeo's closest friend Mercutio. The Prince has previously stated that should a fourth brawl between families disturb the streets of Verona the punishment will be death. Romeo is "fortune's fool" and his first thoughts regarding this sentiment, as he leaves the crime scene, are likely to be the dominant notes in strong answers. Differentiation is likely to emerge in the extent to which answers can convey the "Catch 22" nature of his situation – the realisation that in killing Tybalt he has ruined his chances of happiness with Juliet and put his own life in danger, that if he hadn't killed him he would have suffered the abuses of the Capulets unchecked for his "cowardly" refusal to engage... The best answers are likely to handle these fraught 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)	Third Act: MRS CHEVELEY: (<i>again tears at the bracelet...</i> to the end of the Third Act. Explore some of the ways in which Wilde makes this such a dramatic 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. Differentiation is likely to emerge from the extent to which answers can engage with the dramatic context and explore the effect on the two characters of the doubly dramatic twist here: there is a moment of triumph as Mrs Cheveley, disappointed in her quest for a third husband, is exposed as a thief and compelled to give up Sir Robert's incriminating letter, but then she steals Gertrude's letter to Lord Goring assuming that it exposes an affair between them. Strong answers are likely to focus on the rapidity with which the plot develops and also develop a response to the extremes of emotion, language and dramatic action. Close and detailed attention to features like the intensity of the dialogue and the violence of Mrs Cheveley's changing reactions ("paroxysm of rage... trembling... agony of physical terror...laughing...illuminated with evil triumph...") should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde make ONE or TWO moment(s) in the play particularly amusing for you? Remember to support your ideas with details from the play.

NOTES ON THE TASK: There are many moments to choose from (almost any of the scenes involving Mabel Chiltern or Lord Caversham, or which demonstrate Lord Goring's wit...) but it is important to respect personal views of what is "amusing", to be receptive to a range of possible choices and reasons for these choices as long as they are grounded in the text, and to concentrate on the quality of the response irrespective of whether the answer focuses on one or two moments. Definitions of what constitutes a "moment" are also likely to vary from answer to answer. The focus in the question is on the writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected moments and shape an argued personal response which foregrounds the "how" of the question. Strong answers may well be those which most clearly identify and explore the sources of the humour at each moment and which establish the context most economically. Close attention to characterisation, the construction of ironic situations, the use of contrast and particularly perhaps to the liveliness and wit of the dialogue ...should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Mabel Chiltern. You have accepted Lord Arthur Goring's proposal of marriage and you have left the room (in the Fourth Act). Write your thoughts.

NOTES ON THE TASK: "At last!" might be Mabel's dominant feeling after waiting impatiently for a proposal and confessing her admiration for Arthur publicly for the last six months (so she claims) but there are also likely to be expressions of joy that she is to marry a man she adores as she sets off to wait for him in the conservatory. Mabel is aware of the existence of the mysterious brooch, has met (and dislikes) Mrs Cheveley and notices that her sister-in-law, Gertrude, looks pale but she remains largely untouched by the complex machinations swirling around her so that her reflections are likely to be confined to her happy matrimonial prospects, to social events, rides in the park, bonnets and respite at last from Tommy Trafford's persistent proposals. Strong answers are unlikely to drift into an excess of romantic gushing and to convey her steadfast refusal to take life (and especially the man she is to marry) too seriously. The strongest answers are likely to engage the proposal in the Fourth Act in some detail, to develop beyond a firm grasp of context and character, and to represent a convincingly lively and humorous "voice" and point-of-view.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Act One: <i>MAYOR: All in all... to HOVSTAD: ...just a bite.</i> How does Ibsen make this conversation early in the play so fascinating?

NOTES ON THE TASK: It is to be hoped that many answers will show clear awareness of this as an apparently cheerful and optimistic opening to the play with the Mayor and the Editor of the local newspaper enjoying the hospitality of the Stockmanns and relishing the town's outstanding financial prospects based on the success of the Baths. "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 successful answers are likely to focus on the introduction to key characters here and especially on the Mayor's pomposity and reluctance to give credit to his brother. Differentiation is likely to emerge from the extent to which answers can convey an understanding of the scene's expository nature and explore its effect 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 pay close attention to the ways in which the Mayor's smug and fate-tempting confidence in the Baths is to be ironically undermined, which suggest that the Mayor's competitive resentment of his brother's ideas and high profile is laying the foundations for future conflict, which contrast the mood here and the mood later in the play, which show awareness of the way in which Hovstad's attitude to his generous host will undergo a hypocritical transformation, which pick up the ominous reference to the article... should be very highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	Explore ONE moment in the play where you think Ibsen portrays Dr. Stockmann as someone to admire and ONE moment where you might feel differently about him. Remember to support your ideas with details from the play.
NOTES ON THE TASK: The question directs attention away from a conventional character study to an evaluation of Dr. Stockmann at two points in the play, and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus and shape a case for admiration on one occasion and for a different view of him (sympathy, hostility, disappointment, shock, bewilderment...) on another. Successful arguments for admiration are likely to focus on a moment which displays Ibsen's portrayal of his indefatigability, his idealism, his integrity, his honesty, his courage ...whereas attention to the portrayal of his arrogance, egotism, tactlessness, naivety, his attitude to his wife... might shape a convincing approach to the other moment. It is important to be receptive to a range of views as long as they are clearly grounded in the text and to accept that the definition of what constitutes a "moment" might vary a great deal from answer to answer. The strongest answers might well see the portrayal of Stockmann's qualities in the context of the corruption, self-interest and gullibility which surround him.	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Morten Kiil on your way to visit your son-in-law, Dr. Thomas Stockmann (in Act Five). Write your thoughts.

NOTES ON THE TASK: Morten Kiil values his good name and has been nettled by his son-in-law's claim at the public meeting that his Tanneries have been poisoning the town for years. Nevertheless he has devised a scheme that will not only restore his reputation but also produce a handsome profit, and has bought up devalued shares in the Baths using the money that his daughter and grandchildren were to inherit. He sets off to visit Dr. Stockmann convinced that he has the means to force him to retract his criticism of the Baths. He can't believe that Stockmann who has been vilely mistreated by his community and branded "an enemy of the people" will be "stupid" enough to sacrifice the long-term security of his family by continuing to broadcast ideas about pollution, especially as he doesn't accept these ideas because he can't understand them. He is a man of such nastiness and cynicism that he is prepared to pauperise his own family for entirely selfish reasons. The strongest answers are likely to develop beyond a firm grasp of the context, of the conversation that is to follow between Kiil and Stockmann and of Kiil's nasty character, and represent a convincing "voice" and point-of-view. A voice which is angry and maliciously determined to carry through his self-interested scheme ...seems the most likely.	
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