

Oxford Cambridge and RSA Examinations  
General Certificate of Secondary Education

**ENGLISH LITERATURE**

**1901/2445H**

**Scheme B**

**UNIT 5 Drama Pre-1914  
HIGHER TIER**

**Specimen Paper 2003**

Additional materials:  
Answer booklet.

This is an 'open book' paper. Texts should be taken into the examination. They may be annotated.

**TIME** 45 minutes.

**INSTRUCTIONS TO CANDIDATES**

You must answer **one** question.

- Answer on the text you have studied.

**INFORMATION FOR CANDIDATES**

The total number of marks for this paper is 30.

- All questions carry equal marks.



**You must answer ONE question from this Paper.**

<b>Drama pre-1914</b>	<b>Pages</b>	<b>Questions</b>
SHAKESPEARE: Much Ado About Nothing	4	1-3
SHAKESPEARE: Romeo and Juliet	6-7	4-6
SHAKESPEARE: Henry IV Part (i)	8-9	7-9
SHAKESPEARE: The Merchant of Venice	10-11	10-12
IBSEN: An Enemy of the People	12-13	13-15

## SHAKESPEARE: *Much Ado About Nothing*

- 1      HERO:            Is my lord well that he doth speak so wide?  
LEONATO:        Sweet Prince, why speak not you?  
DON PEDRO:        What should I speak?  
                         I stand dishonoured that have gone about  
                         To link my dear friend to a common stale.  
LEONATO:        Are these things spoken, or do I but dream?  
DON JOHN:        Sir, they are spoken, and these things are true.  
BENEDICK:        This looks not like a nuptial.  
HERO:                True? O God!  
CLAUDIO:        Leonato, stand I here?  
                         Is this the Prince? Is this the Prince's brother?  
                         Is this face Hero's? Are our eyes our own?  
LEONATO:        All this is so; but what of this, my lord?  
CLAUDIO:        Let me but move one question to your daughter;  
                         And by that fatherly and kindly power  
                         That you have in her bid her answer truly.  
LEONATO:        I charge thee do so, as thou art my child.  
HERO:                O God defend me! How am I beset!  
                         What kind of catechizing call you this?  
CLAUDIO:        To make you answer truly to your name.  
HERO:                Is it not Hero? Who can blot that name  
                         With any just reproach?  
CLAUDIO:        Marry that can Hero.  
                         Hero itself can blot out Hero's virtue.  
                         What man was he talked with you yesternight  
                         Out at your window betwixt twelve and one?  
                         Now if you are a maid, answer to this.  
HERO:                I talked with no man at that hour my lord.  
DON PEDRO:      Why then are you no maiden. Leonato,  
                         I am sorry you must hear.

### Either:

- 1      What do you learn of the views and attitudes of the male characters in the play from the way they react to Hero, here and in the scenes following Claudio's accusation?

### Or:

- 2      'It gives happy-ever-after entertainment, but there are some serious points too.'

Explore your own reactions to the ending of *Much Ado About Nothing*.

### Or:

- 3      You are Beatrice, just after you have challenged Benedick to 'Kill Claudio'.

Write your thoughts.



**SHAKESPEARE: Romeo and Juliet**

**4 Enter Nurse, with Peter**

- JULIET: O God, she comes! O honey Nurse, what news?  
Has thou met with him? Send thy man away.
- NURSE: Peter, stay at the gate. [Exit Peter]
- JULIET: Now, good sweet nurse, – O Lord, why look'st thou sad?  
Though news be sad, yet tell them merrily;  
If good, thou sham'st the music of sweet news  
By playing it to me with so sour a face.
- NURSE: I am a-weary, give me leave a while,  
Fie, how my bones ache, what a jaunt have I had!
- JULIET: I would thou hadst my bones, and I thy news:  
Nay, come, I pray thee, speak; good, good nurse, speak.
- NURSE: Jesu, what haste, can you not stay a while?  
Do you not see that I am out of breath?
- JULIET: How art thou out of breath, when thou hast breath  
To say to me that thou art out of breath?  
The excuse that thou does make in this delay  
Is longer than the tale thou dost excuse.  
Is thy news good, or bad? answer to that:  
Say either, and I'll stay the circumstance:  
Let me be satisfied, is't good or bad?
- NURSE: Well, you have made a simple choice, you know  
Not how to choose a man: Romeo! No, not he;  
Though his face be better than any man's, yet his  
Leg excels all men's, and for a hand, and a foot, and  
A body, though they be not to be talk'd on, yet  
They are past compare: he is not the flower of  
Courtesy, but, I'll warrant him, as gentle as a  
Lamb. Go thy ways, wench; serve God. What,  
Have you din'd at home?
- JULIET: No, no: but all this did I know before.  
What says he of our marriage? what of that?
- NURSE: Lord, how my head aches! what a head have I!  
It beats as it would fall in twenty pieces.  
My back o' t' other side, – ah, my back, my back!  
Beshrew your heart for sending me about,  
To catch my death with jaunting up and down!
- JULIET: I' faith, I am sorry that thou art not well.  
Sweet, sweet, sweet nurse, tell me, what says my love?
- NURSE: Your love says, like an honest gentleman, and a  
Courteous, and a kind, and a handsome, and, I  
Warrant, a virtuous, – Where is your mother?
- JULIET: Where is my mother? why, she is within;  
Where should she be? How oddly thou repliest!  
'Your love says, like an honest gentleman,  
Where is your mother?'

NURSE: O God's lady dear!  
Are you so hot? marry, come up, I trow;  
Is this the poultice for my aching bones?  
Henceforward do your messages yourself.

JULIET: Here's such a coil! Come, what says Romeo?

NURSE: Have you got leave to go to shrift to-day?

JULIET: I have.

NURSE: Then hie you hence to Friar Lawrence' cell;  
There stays a husband to make you a wife;  
Now comes the wanton blood up in your cheeks,  
They'll be in scarlet straight at any news.  
Hie you to church; I must another way,  
To fetch a ladder, by the which your love  
Must climb a bird's nest soon when it is dark;  
I am the drudge, and toil in your delight.  
But you shall bear the burden soon at night.  
Go. I'll to dinner. Hie you to the cell.

JULIET: Hie to high fortune! Honest nurse, farewell.  
[Exeunt

**Either:**

4 To what degree do you think this scene can be described as comic and to what degree tragic?

Support your ideas by close reference to the play.

**Or:**

5 'Romeo and Juliet are victims of fate.'

Do you agree?

**Or:**

6 You are Romeo, on your way from the Capulet feast to the Capulet orchard.

Write your thoughts.

**SHAKESPEARE: Henry IV Part (i)**

- 7 WORCESTER: Peace, cousin, say no more.  
And now I will unclasp a secret book.  
And to your quick-conceiving discontents  
I'll read you matter deep and dangerous,  
As full of peril and adventurous spirit  
As to o'er-walk a current roaring loud  
On the unsteadfast footing of a spear.
- HOTSPUR: If he fall in, good night, or sink, or swim!  
Send danger from the east unto the west,  
So honour cross it from the north to south,  
And let them grapple: O, the blood more stirs  
To rouse a lion than to start a hare!
- NORTHUMBERLAND: Imagination of some great exploit  
Drives him beyond the bounds of patience.
- HOTSPUR: By heaven, methinks it were an easy leap  
To pluck bright honour from the pale-faced moon,  
Or dive into the bottom of the deep  
Where fathom-line could never touch the ground,  
And pluck up drownéd honour by the locks,  
So that he doth redeem her thence might wear  
Without corrival all her dignities:  
But out upon this half-faced fellowship!
- WORCESTER: He apprehends a world of figures here,  
But not the form of what he should attend.  
Good cousin, give me audience for a while.
- HOTSPUR: I cry you mercy.
- WORCESTER: Those same noble Scots  
That are your prisoners –
- HOTSPUR: I'll keep them all;  
By God he shall not have a Scot of them;  
No, if a Scot would save his soul he shall not.  
I'll keep them, by this hand!
- WORCESTER: You start away,  
And lend no ear unto my purposes.  
Those prisoners you shall keep –
- HOTSPUR: Nay, I will: that's flat!  
He said he would not ransom Mortimer,  
Forbade my tongue to speak of Mortimer,  
But I will find him when he lies asleep,  
And in his ear I'll holla 'Mortimer!'  
Nay, I'll have a starling shall be taught to speak  
Nothing but 'Mortimer', and give it him  
To keep his anger still in motion.
- WORCESTER: Hear you, cousin, a word.
- HOTSPUR: All studies here I solemnly defy.  
Save how to gall and pinch this Bolingbroke;  
And that same sword-and-buckler Price of Wales –



But that I think his father loves him not  
And would be glad he met with some mischance –  
I would have him poisoned with a pot of ale!

WORCESTER:                   Farewell, kinsman: I'll talk to you  
When you are better tempered to attend.

NORTHUMBERLAND:       Why, what a wasp-stung and impatient fool  
Art thou to break into this woman's mood,  
Tying thine ear to no tongue but thine own!

HOTSPUR:                   Why, look you, I am whipped and scourged with rods,  
Nettled, and stung with pismires, when I hear  
Of this vile politician Bolingbroke.  
In Richard's time – what do you call the place?  
A plague upon it, it is in Gloucestershire –  
'Twas where the mad-cap Duke his uncle kept.  
His uncle York – where I first bowed my knee  
Unto this king of smiles, this Bolingbroke,  
'Sblood, when you and he come back from Ravenspurgh.

**Either:**

**7**     What do you think this extract reveals about:

- the conspirators;
- their reasons for conspiring;
- the likely success of the conspiracy?

**Or:**

**8**     Explore the ways in which Shakespeare makes the world of Eastcheap come to life in this play.

**Or:**

**9**     You are Prince Hal at the end of the play.

Write your thoughts.

**SHAKESPEARE: The Merchant of Venice**

- 10 PORTIA: Are there balance here to weigh  
The flesh?
- SHYLOCK: I have them ready.
- PORTIA: Have by some surgeon, Shylock, on your charge,  
To stop his wounds, lest he do bleed to death.
- SHYLOCK: Is it so nominated in the bond?
- PORTIA: It is not so expressed, but what of that?  
'Twere good you do so much for charity.
- SHYLOCK: I cannot find it; 'tis not in the bond.
- PORTIA: (To ANTONIO) You merchant, have you anything to say?
- ANTONIO: But little. I am armed and well prepared.  
Give me your hand, Bassanio; fare you well,  
Grieve not that I am fall'n to this for you,  
For herein Fortune shows herself more kind  
Than is her custom. It is still her use  
To let the wretched man outlive his wealth,  
To view with hollow eye and wrinkled brow  
An age of poverty: from which ling'ring penance  
Of such misery doth she cut me off.  
Commend me to your honourable wife;  
Tell her the process of Antonio's end.  
Say how I loved you, speak me fair in death;  
And when the tale is told, bid her be judge  
Whether Bassanio had not once a love.  
Repent but you that you shall lose your friend  
And he repents not that he pays your debt.  
For if the Jew do cut but deep enough,  
I'll pay it instantly, with all my heart.
- BASSANIO: Antonio, I am married to a wife  
Which is as dear to me as life itself,  
But life itself, my wife, and all the world,  
Are not with me esteemed above thy life.  
I would lose all, ay, sacrifice them all  
Here to this devil, to deliver you.
- PORTIA: Your wife would give you little thanks for that  
If she were by to hear you make the offer.
- GRATIANO: I have a wife who I protest I love –  
I would she were in heaven, so she could  
Entreat some power to change this currish Jew.
- NERISSA: 'Tis well you offer it behind her back;  
The wish would make else an unquiet house.
- SHYLOCK: (*Aside*) These be the Christian husbands! I have a daughter –  
Would any of the stock of Barabbas  
Had been her husband, rather than a Christian.  
(*Aloud*) We trifle time; I pray thee pursue sentence.
- PORTIA: A pound of that same merchant's flesh is thine;  
The court awards it, and the law doth give it.

SHYLOCK: Most rightful judge!  
PORTIA: And you must cut this flesh from off his breast;  
The law allows it, and the court awards it.  
SHYLOCK: Most learned judge! A sentence! Come, prepare!

**Either:**

**10** Explore the ways in which Shakespeare makes this such a dramatic moment in the play.

**Or:**

**11** Does Shakespeare's presentation of the character of Shylock encourage you to feel sympathy for him at any point in the play?

**Or:**

**12** You are Jessica, waiting for Lorenzo to arrive in Act Two Scene Six.

Write your thoughts and feelings.

## IBSEN: An Enemy of the People

- 13 DR. STOCKMANN: May I speak?  
ASLAKSEN (*Ringing the bell*): Dr Stockmann has the floor.  
DR. STOCKMANN: I'd like to have seen anyone try – even a few days ago – to gag me as I've been gagged this evening. I should have fought like a lion for what I know to be my sacred rights. But that doesn't matter to me now. Now I have more important things to say.  
(*The people crowd closer round him. MORTEN KILL appears among the crowd.*)
- DR. STOCKMANN: (*Continuing*): I've done a lot of thinking these past days – turning things over in my mind, till my brain seemed all muddled and confused –
- THE MAYOR: (*Coughing*): Hm –!
- DR. STOCKMANN: But gradually things straightened out, and I saw them in their true perspective. That's why I'm here this evening. I'm going to expose many things to you, my friends! The fact that our water-works are poisoned and that our health-resort is nothing but a pest-hole is comparatively unimportant compared to the discovery I am about to reveal now.
- MANY VOICES: No mention of the Baths! We won't listen! Leave them out of it!
- DR. STOCKMANN: I've just told you – I'm going to speak about a great discovery I've made in these past days – and this is it: The very sources of our spiritual life are poisoned, and our whole community is founded on a pestilential lie!
- A MURMUR OF  
AMAZED VOICES: What's he saying?  
THE MAYOR: How dare he –!  
ASLAKSEN: (*His hand on the bell*): I call upon the speaker to moderate his language!
- DR. STOCKMANN: No man could love his native town more than I've loved mine! I was very young when I left here, and distance, memory and homesickness combined to cast a kind of aura round the place and round its people. (*Scattered applause and expressions of approval*) I spent many years in the far North, in a God-forsaken hole of a place. I used to visit the few starving wretches scattered about in that rocky wilderness, and I often thought a horse-doctor would have served their purpose better than a man of science like myself.  
(*Murmurs throughout the room*)
- BILLING: (*Laying down his pen*): Strike me dead! I've never heard such –  
HOVSTAD: An insult to honest country-folk!
- DR. STOCKMANN: Just wait a minute! – All that time I don't think anyone could have accused me of forgetting my home town. I sat there brooding over an idea – like an eider-duck on her eggs – and what I finally hatched out was the plan for our Baths. (*Applause and protests*) And when at last fate was kind enough to make my return home possible – I felt as though my every wish had been fulfilled. I still had one wish, though; an ardent, unwavering, passionate desire to serve my home town and my fellow-citizens.

THE MAYOR: (*Gazing into space*): A strange way to show it –!

DR. STOCKMANN: I was supremely happy – basking in joyous illusions. Then, yesterday morning – no, the preceding evening to be exact – I received a mental jolt; my eyes were suddenly wide open and the first thing I saw was the colossal stupidity of our reigning authorities – (*Noise, cries and laughter. MRS. STOCKMANN: coughs repeatedly.*)

THE MAYOR: Mr Chairman!

ASLAKSEN: (*Ringling his bell*): By virtue of my office –!

DR. STOCKMANN: Let the expression pass, Mr Aslaksen – there’s no need to be petty! I simply mean that the whole disgraceful situation at the Baths was suddenly revealed to me – a mess for which the so-called leading men of the town must take the blame. These leading men – I’m sick of them and all their works! They’re like a lot of goats let loose in a young orchard – destroying everything; they stand in the way of free men and hamper them at every turn. For my part I’d like to see them exterminated together with all other predatory creatures – (*Uproar in the room.*)

THE MAYOR: Mr Chairman – can such things be allowed?

ASLAKSEN (*His hand on the bell*): Dr Stockmann –!

DR. STOCKMANN: I can’t conceive why it should have taken me so long to see through these gentlemen; every single day I’ve had a prime example before my very eyes – my brother Peter – empty of ideas and filled with prejudice – (*Laughter, noise and catcalls. MRS. STOCKMANN coughs. ASLAKSEN violently rings his bell.*)

**Either:**

**13** How does this extract contribute to your understanding of Dr Stockmann and the reasons why he finally fails to win over his audience?

**Or:**

**14** Explore the ways in which Ibsen attacks the power of the Press in *An Enemy of the People*.

**Or:**

**15** You are Mrs Stockmann at the end of the play.

Write your thoughts.





**Oxford Cambridge and RSA Examinations  
General Certificate of Secondary Education**

**ENGLISH LITERATURE**

**1901/2445H**

**Scheme B**

**UNIT 5 Drama Pre-1914  
HIGHER TIER**

**MARK SCHEME**

**Specimen Paper 2003**





## 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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
  - Use the LOWEST mark only to indicate 'borderline' performance.
  - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. 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.

<b>QUESTION 1 (30 marks)</b>	<b>WILLIAM SHAKESPEARE: Much Ado About Nothing</b> What do you learn of the views and attitudes of the male characters in the play from the way they react to Hero, here and in the scenes following Claudio's accusation?
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**NOTES ON THE TASK**

The extract itself flags up the range/variety of male reactions; however, answers must move beyond the extract to consider both how *these* characters react subsequently and how *other* male characters (e.g. Benedick) react. More importantly, answers should offer some exploration of the various reasons why each of the is prepared to condemn or defend Hero and begin to draw conclusions about male attitudes in general. Candidates should be allowed to choose their focus: detail about a few, or briefer discussion across a range of characters.

**QUESTION 1 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which a range of male characters react. In exploring these reactions, and the attitudes they demonstrate, they will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which a range of male characters react, supported by careful and relevant reference to the text. In exploring these reactions, and the attitudes they demonstrate, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the ways in which a range of male characters react, with some thoroughness in their use of the text for support. In exploring these reactions, and the attitudes they demonstrate, they will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a personal and critical response to the ways in which a range of male characters react. In exploring these reactions, and possibly something of the attitudes they demonstrate, they will make use of some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the ways in which male characters react, with a little support from the text/reference to language.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 2</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: Much Ado About Nothing</b> 'It gives happy-ever-after entertainment, but there are some serious points too.' Explore your own reactions to the ending of <i>Much Ado About Nothing</i> .
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**NOTES ON THE TASK**

Straightforward answers may simply weigh the various elements of the final scene against each other: 'happy-ever-after' (e.g. the marriages) or 'serious' (e.g. talk of the punishments to be meted out to Don John). However, candidates' answers should show (or at least imply) an awareness of the ending in the context of the rest of the play. Candidates should demonstrate that they are actively considering the implications of the ending; some may be able to discuss the ways in which it plays the conventions of comedy (restoration of order, multiple marriage, etc.) against potentially disturbing questions (for example, does the discovery of the Bastard's plot simply cancel out all that has happened between Claudio and Hero?).

**QUESTION 2 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ending of the play and its implications. They will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained response to the ending of the play and an understanding of its implications, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	<b>20 19</b> <b>18 17</b>	Candidates will show a personal response to the ending of the play and begin to develop a critical response to its implications, with some thoroughness in their use of the text for support. They will respond with some thoroughness to the way language works.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop a response to the ending of the play and its implications, with some detail from the text and/or reference to language.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about the ending of the play and show some understanding of its implications, with a little support from the text/reference to language.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 3 (30 marks)</b>	<b>WILLIAM SHAKESPEARE: Much Ado About Nothing</b> You are Beatrice, just after you have challenged Benedick to 'Kill Claudio'. Write your thoughts.
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**NOTES ON THE TASK**

Beatrice's request comes as a 'bolt from the blue', and the task invites candidates to explore its implications. What is she up to? Does she mean it? What will happen if Benedick agrees? etc. The response should make (or imply) reference to at least some aspects of the context in which Beatrice's request is made – e.g. her own relationship with Benedick; what is happening to Hero; the ways men and women behave in the play, etc. Candidates will inevitably speculate about her possible motives; whatever is offered should be clearly grounded in the text of the play.

**QUESTION 3 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will write in an authentic and convincing way, showing a perceptive understanding of Beatrice and her request to Benedick. They will show some subtlety in conveying Beatrice's viewpoint and possible/likely motives through the voice assumed.
3	<b>24 23</b> <b>22 21</b>	Candidates' writing will be fitting and, revealing a clear, sustained understanding of Beatrice and her request to Benedick. Beatrice's viewpoint and possible/likely motives will be clearly recognisable through the voice assumed.
4	<b>20 19</b> <b>18 17</b>	Candidates' writing will show a personal and critical response to Beatrice and her request to Benedick. The writing will have features of expression and thought which are appropriate to Beatrice's viewpoint and possible/likely motives at this point in the play.
5	<b>16 15</b> <b>14 13</b>	Candidates' writing will be appropriate to Beatrice at this point in the play, showing a response to her request to Benedick.
6	<b>12 11</b> <b>10 9</b>	Candidates' writing will show some understanding of Beatrice's request to Benedick at this point in the play.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 4 (30 marks)</b>	<b>WILLIAM SHAKESPEARE: Romeo and Juliet</b> To what degree do you think this scene can be described as comic and to what degree tragic? Support your ideas by close reference to the play.
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**NOTES ON THE TASK**

There are many possible responses to the range of tone in this extract. Perhaps on the surface it may be thought to be more comic than tragic and certainly high reward should not be given to answers that fail to respond to the laughter. One will expect the good candidate to respond to the classic comic situation of the withholding of information from someone desperate to have it and, of course, to the characterisation of the nurse here, so full of the self-importance that the ordinary give to themselves when they find themselves in a position of influence. However, that very same situation has tragic possibilities as well and perhaps the really able will draw parallels with nurse's role later in the play when Juliet will find that she has not the reliable confidante she thought she had.

**QUESTION 4 BAND DESCRIPTORS**      \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the scene in the context of the play. In exploring the comedy of the scene and its tragic implications, they will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of the scene in the context of the play, supported by careful and relevant reference to the text. In exploring the comedy of the scene and its tragic implications, they will respond with some thoroughness to the way language works.
4	<b>20 19</b> <b>18 17</b>	Candidates will begin to develop a personal and critical response to the scene in the context of the play, with some thoroughness in their use of the text for support. In exploring elements of comedy and tragedy in the scene, they will make some response to the way language works.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop a response to the scene, possibly setting it in the context of the play. In exploring some elements of comedy and tragedy in the scene, they will make use of some detail from the text and/or reference to language.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about comedy and tragedy in the scene, with a little support from the text/reference to language.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 5</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: Romeo and Juliet</b> 'Romeo and Juliet are victims of fate.' Do you agree?
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**NOTES ON THE TASK**

Candidates are invited to set their own agenda in terms of those events and features of the play they wish to focus on. However, candidates should be aware of the frequent references to fate, fortune etc. in the text itself ('O, I am Fortune's fool!', etc.), and the more perceptive will be able to make some comment on how these square with the responsibility of Romeo and Juliet for their own words and actions, and the responsibility of other characters for what happens to the lovers.

**QUESTION 5 BAND DESCRIPTORS**      \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of factors leading to the deaths of Romeo and Juliet. In exploring the relevant significance of fate and other elements, they will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of factors leading to the deaths of Romeo and Juliet supported by careful and relevant reference to the text. In exploring the relative significance of fate and other elements, they will respond with some thoroughness to the way language works.
4	<b>20 19</b> <b>18 17</b>	Candidates will begin to develop a personal and critical response to factors leading to the deaths of Romeo and Juliet, with some thoroughness in their use of the text for support. In exploring the significance of fate and other elements, they will make some response to the way language works.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop a response to some of the factors leading to the deaths of Romeo and Juliet. In exploring some aspects of fate and other elements, they will make use of some detail from the text and/or reference to language.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about fate and the deaths of Romeo and Juliet, with a little support from the text/reference to language.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 6 (30 marks)</b>	<b>WILLIAM SHAKESPEARE: Romeo and Juliet</b> You are Romeo, on your way from the Capulet feast to the Capulet orchard. Write your thoughts.
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**NOTES ON THE TASK**

Romeo is in turmoil after his first meeting with Juliet, full of a passion which he realises he has never experienced before, although he has thought himself in love with Rosaline. He is also aware of the dire consequences of falling for a Capulet. Differentiation shall be according to the success with which the candidate manages to catch Romeo's fervent but adolescent state of mind.

**QUESTION 6 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will write in an authentic and convincing way, showing a perceptive understanding of Romeo and the suddenly changed situation in which he finds himself. They will show some subtlety in conveying Romeo's state of mind through the voice assumed.
3	<b>24 23</b> <b>22 21</b>	Candidates' writing will be fitting and, revealing a clear, sustained understanding of Romeo and the suddenly changed situation in which he finds himself. Romeo's state of mind will be clearly recognisable through the voice assumed.
4	<b>20 19</b> <b>18 17</b>	Candidates' writing will show a personal and critical response to Romeo and the suddenly changed situation in which he finds himself. The writing will have features of expression and thought which are appropriate to Romeo's state of mind at this point in the play.
5	<b>16 15</b> <b>14 13</b>	Candidates' writing will be appropriate to Romeo at this point in the play, showing a response to the suddenly changed situation in which he finds himself.
6	<b>12 11</b> <b>10 9</b>	Candidates' writing will show some understanding of the change in Romeo's situation at this point in the play.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 7 (30 marks)</b>	<p><b>WILLIAM SHAKESPEARE: Henry IV Part (i)</b></p> <p>What do you think this extract reveals about:</p> <ul style="list-style-type: none"> <li>• the conspirators;</li> <li>• their reasons for conspiring;</li> <li>• the likely success of the conspiracy?</li> </ul>
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**NOTES ON THE TASK**

Candidates are expected to use the extract and note what it reveals about the characters of Worcester and Hotspur in particular. The opening speech makes clear that Worcester is responsible for planning the Rebellion and is aware of the danger of the enterprise. Hotspur's obsession with honour leads him to seize on its danger and its potential for honour, but he is too headstrong to consider its wisdom or whether it is justified. His inattention, impetuosity, childishness (evident in the almost comic contemplation of teaching the starling to speak Mortimer's name and poisoning Hal with a pot of ale) and over-reaction in his last speech do not suggest that he will guard Worcester's 'secret book' with care. One is reminded that Northumberland was instrumental in the removal of Richard by supporting the man he is now turning against. The reasons for Rebellion might simply be that Worcester and Northumberland are natural rebels and men with a grudge. For reasons of character as well as politics, this scene suggests the future failure of the Rebellion.

**QUESTION 7 BAND DESCRIPTORS**      **\*\*\* Be prepared to use the FULL range! \*\*\***  
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will show a perceptive and convincing response to the conspirators here, showing clear critical understanding of their motives, and making well-selected references to the text.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of both Worcester, Hotspur, and the likely outcome, with some awareness of the political justification for what they are planning, and make careful, relevant reference to the extract.
4	<b>20 19</b> <b>18 17</b>	Candidates will begin to develop a critical response to the conspirators and their likely success, supported with some thoroughness by reference to the extract.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop a response towards Worcester and Hotspur, supporting their response with some detail from the extract.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about the conspirators and the likely success of the conspiracy, with a little support from the extract.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.



<b>QUESTION 8 (30 marks)</b>	<b>WILLIAM SHAKESPEARE: Henry IV Part (i)</b> Explore the ways in which Shakespeare makes the world of Eastcheap come to life in this play.
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**NOTES ON THE TASK**

Obviously candidates are expected to do more than give an account of what happens in the Eastcheap scenes, though what they say will depend on a good working knowledge of the scenes. Answers might validly claim that the characters met there, and Falstaff in particular, the humour and drama the scenes contain, the conflicts, usually humorous, between the characters, Hal's exploitation of this world for his own purposes, the fun they contribute, all assist in bringing the world of Eastcheap to life and making it memorable.

**QUESTION 8 BAND DESCRIPTORS**      **\*\*\* Be prepared to use the FULL range! \*\*\***  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will demonstrate clear critical understanding of the scenes set in Eastcheap and of how they are brought to life for an audience or reader. There will be well-selected references to the scenes.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of the Eastcheap scenes, drawing attention to why they find them vivid and using the text carefully and relevantly in support.
4	<b>20 19</b> <b>18 17</b>	Candidates will make a reasonably sustained response to the Eastcheap scenes, showing their understanding of how they are made attractive, using the text with some thoroughness in support.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop their responses to Eastcheap, showing some understanding of why it is attractive to the audience, with some reference to the scenes in support.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about Eastcheap life seeming appealing, with a little support from the play.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 9</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: Henry IV Part (i)</b> You are Prince Hal at the end of the play. Write your thoughts.
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**NOTES ON THE TASK**

There is considerable material on which candidates can draw. Weaker answers are likely to depend on recounting the events in which the Prince has been involved; better ones will reflect on the relationships with his father, Falstaff, his purposes in associating with unsuitable companions, his thoughts about the Battle of Shrewsbury and the future.

**QUESTION 9 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
<b>2</b>	<b>28 27</b> <b>26 25</b>	Candidates will show a full and assured understanding of Hal's part in the play, expressing his feelings and thoughts with assurance and insight. The voice will be authentically Hal's.
<b>3</b>	<b>24 23</b> <b>22 21</b>	Candidates will have a good knowledge of the play, the Prince's part in it and what he is likely to be thinking. His character will be clearly recognisable through the voice assumed.
<b>4</b>	<b>20 19</b> <b>18 17</b>	Candidates will have a sound working knowledge of what Hal has done in the play, with some reflection on his relationship and motives, expressed in an appropriate manner.
<b>5</b>	<b>16 15</b> <b>14 13</b>	Candidates will show a basic understanding of what Hal has done and of what he is likely to be thinking. There will be signs of expressing this in a way appropriate to his character.
<b>6</b>	<b>12 11</b> <b>10 9</b>	Candidates will show some understanding of Hal based on how he thinks and feels about moments in the play.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 10</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: The Merchant of Venice</b> Explore the ways in which Shakespeare makes this such a dramatic moment in the play.
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**NOTES ON THE TASK**

There should be ample scope for exploring the developing tensions in this wonderfully charged and varied extract (arguably the play’s climatic scene) – and the life-and-death nature of the suspense should be clear to most candidates. Stronger candidates should be able to focus more explicitly on the ‘ways’ of the question and really scrutinise the playwright at work here. Candidates who are able to explore Shakespeare’s exploitation of dramatic irony (in the disguise of Portia and Nerissa), his construction of striking contrasts (between Antonio’s expressions of love and Shylock’s expressions of hatred), his use of delay and ghoulish reference to blood/wounds/flesh... should score very highly indeed.

**QUESTION 10 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will sustain a perceptive, convincing response to the language of the extract. They will demonstrate a clear, analytical understanding of the dramatic effects, with well-selected references to the text.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of the extract and of its dramatic effects, with careful and relevant use of the text for support.
4	<b>20 19</b> <b>18 17</b>	Candidates will make a reasonably sustained response to the extract, showing understanding of the dramatic effects, with some thoroughness in the use of text for support.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop a response to the extract and show understanding of the dramatic effects, with some detail from the text.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about the extract and will show some understanding of the dramatic effects, with a little support from the text.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 11</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: The Merchant of Venice</b> Does Shakespeare's presentation of the character of Shylock encourage you to feel sympathy for him at any point in the play?
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**NOTES ON THE TASK**

This looks like an open question but it is quite hard to imagine a convincing reading of the character that simply relied on the contempt for Shylock expressed by so many of the 'Christians' in the play and produces the answer, 'No'. Candidates who can tune into Shakespeare's attempts to provoke a more complex response to Shylock and to demonstrate that his venomous hatred and suspicion of the Christian community is rooted firmly in his suffering at their hands, are likely to produce more convincing answers. He is spat upon, abused, ridiculed, tricked and suffers the vilest forms of persecution. Thoughtful attention to his genuine grievances against Antonio and his ilk (Act One, Scene Three) and to his impassioned assertion of his rights and feelings after the loss of this daughter (Act Three, Scene One) should be highly rewarded.

**QUESTION 11 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the idea of sympathy and they will demonstrate a clear, analytical understanding of Shylock, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the idea of sympathy, and of Shylock, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the idea of sympathy, showing understanding of Shylock, with some thoroughness in use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the idea of sympathy, showing understanding of Shylock, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about sympathy, and will show some understanding of Shylock, with a little support from the text.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 12</b> <b>(30 marks)</b>	<b>WILLIAM SHAKESPEARE: The Merchant of Venice</b> You are Jessica, waiting for Lorenzo to arrive in Act Two Scene Six. Write your thoughts and feelings.
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**NOTES ON THE TASK**

Jessica is a relatively minor character but there is enough material for most candidates to be able to convey a developed sense of her character and situation at this point in the play. Strong candidates are likely to avoid over-simplifying her character and her choices and convey some apprehension about the huge step of running away and marrying a Christian, despite the ‘strife’, ‘hell’ and ‘tediousness’ of life with her father. She is confined, closely observed, bullied and not allowed to gaze on ‘Christian fools’, and Lorenzo offers the possibility of escape, as well as a relationship that (by the start of Act Five at least) is based on loving tenderness.

Temperamentally, Jessica is poles apart from her father, is ashamed to be his daughter, aware of the depth of his hatred for Christians and that he will insist on the terms of his bond, and willing to rob him. Whereas Shylock is an oppressive master, Jessica is generous to Launcelot, admits that she will miss the light relief that he has brought into her home and follows his lead in deserting.

**QUESTION 12 BAND DESCRIPTORS**      \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will use a full and assured understanding of the text to write in a manner that expresses the thoughts, feelings and attitudes of Jessica with assurance and insight. The voice assumed will be entirely appropriate for the character.
3	<b>24 23</b> <b>22 21</b>	Candidates will have a good knowledge and understanding of Jessica and be able to use this to produce writing expressed in a way that is fitting and authentic. The character will be clearly recognisable through the voice assumed.
4	<b>20 19</b> <b>18 17</b>	Candidates will have a sound working knowledge of Jessica on which to base their writing which will have many features of expression and thought which are suitable and appropriate to Jessica on this occasion.
5	<b>16 15</b> <b>14 13</b>	Candidates will show a basic understanding of what Jessica does and thinks. These ideas will show some evidence of being expressed in an appropriate way.
6	<b>12 11</b> <b>10 9</b>	Candidates will show some understanding of Jessica through aspects of the text referred to. There will be some mention of feelings and ideas.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 13</b> <b>(30 marks)</b>	<b>HENRIK IBSEN: An Enemy of the People</b> How does this extract contribute to your understanding of Dr Stockmann and the reasons why he finally fails to win over his audience?
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**NOTES ON THE TASK**

Candidates may note the way the meeting, called by Dr Stockmann, has been hijacked by his opponents even before he begins to speak. His opponents have been allowed to speak and Aslaksen has taken the chair. Self-interest has already been given its head, and Dr Stockmann is unlikely to rein it back. His review of his career makes clear that he is a man of principle who has the well-being of others at heart. Yet his presentation of his case and, in particular, the language he uses do not help him to win over his audience. Much of the drama arises from the challenge offered by Stockmann's lone voice against the majority of his self-serving townspeople. His attack on the People following this extract does not help him in his question to persuade the People to rally to the cause of principle and overcome self-interest.

**QUESTION 13 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will sustain a convincing response to the extract, analysing it perceptively to illustrate what is dramatic about it. The response will be supported by well-selected textual reference, both from the extract and elsewhere in the play.
3	<b>24 23</b> <b>22 21</b>	Candidates will show clear, sustained understanding of the extract and what is dramatic about the speech in its context. Discussion of the extract and why Stockmann fails will be supported by careful and relevant reference to the text.
4	<b>20 19</b> <b>18 17</b>	Candidates will make a reasonably sustained response to the extract, focusing on its drama, using the extract quite thoroughly to support their response. They will refer outside the extract to illustrate why he fails.
5	<b>16 15</b> <b>14 13</b>	Candidates will begin to develop their response to Dr Stockmann's speech and the context in which he gives it. They will support their views with some reference to the extract and elsewhere in the play.
6	<b>12 11</b> <b>10 9</b>	Candidates will make some relevant comment about Dr Stockmann's speech and the context in which he gives it, with a little support from the extract.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 14</b> <b>(30 marks)</b>	<b>HENRIK IBSEN: An Enemy of the People</b> Explore the ways in which Ibsen attacks the power of the Press in <i>An Enemy of the People</i> .
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**NOTES ON THE TASK**

Candidates are likely to focus on the way Billing and Hovstad at the beginning of the play are happy to accept the Stockmann's hospitality; use Stockmann's report at a time that suits them; are ready to use him as a stalking horse to advance their views, and social positions; and desert him when it best suits them. Their slimy suggestion that, after the meeting, he can still prove to be a story that can advance their own interest highlights the indifference of the Press to the real welfare of the people. Good answers will show understanding of Ibsen's satirical assault on the Press as represented by Hovstad, Billing and Aslaksen and the petty rivalries between them.

**QUESTION 14 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear critical understanding of the way Ibsen presents the Press and of his view of its representatives. There will be well selected references to the text.
3	24 23 22 21	Candidates will show a clear, sustained understanding of the way the Press behaves in the play, recognising clearly Ibsen's view of their lack of principle. There will be careful and relevant reference to the play in support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the characters who represent the Press, recognising Ibsen's view of them, and showing some thoroughness in using the text in support.
5	16 15 14 13	Candidates will begin to develop their response to the way Ibsen presents the representatives of the Press, using some detail from the play in support.
6	12 11 10 9	Candidates will make some relevant comment about what the Press does, with a little support from the play.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.

<b>QUESTION 15</b> <b>(30 marks)</b>	<b>HENRIK IBSEN: An Enemy of the People</b> You are Mrs Stockmann at the end of the play. Write your thoughts.
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**NOTES ON THE TASK**

The conflicts and dilemmas of the play should be reflected through the filter of Mrs Stockmann. Evidently she is enjoying her new social status at the beginning of the play, and has no great wish to return to Stockmann's former 'rocky wilderness'. An understanding wife and a woman who admires Stockmann for his vision of the benefits the Baths will bring, she knows Stockmann's character well, and is afraid that the new-found quality of life that her younger children now enjoy might be lost owing to her husband's verbal intemperance and lack of diplomacy. Candidates should be able to reflect her concerns and inner conflicts; especially her doubts about Stockmann's behaviour, until she comes to support him completely at the end of the play. Candidates are expected to assume a suitable voice to express her concerns. The more authentic the voice and more sensitive understanding of her concerns, the higher the mark.

**QUESTION 15 BAND DESCRIPTORS** \*\*\* Be prepared to use the FULL range! \*\*\*  
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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BAND	MARKS	DESCRIPTOR
1	<b>30 29</b>	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	<b>28 27</b> <b>26 25</b>	Candidates will use a full and assured understanding of the play to write in a way that expresses the thoughts of Mrs Stockmann with assurance and insight. The voice will be entirely appropriate to her character.
3	<b>24 23</b> <b>22 21</b>	Candidates will show a clear and sustained understanding of Mrs Stockmann and her likely reflections after all she has experienced in the play. She will be clearly recognised from the voice assumed.
4	<b>20 19</b> <b>18 17</b>	Answers will be reasonably sustained, based on sound knowledge of the play and Mrs Stockmann's part in it. Her division of loyalties at some points of the play will be recognised. Her thoughts and expressions will be appropriate to her at this point in the play.
5	<b>16 15</b> <b>14 13</b>	Candidates will show some understanding of Mrs Stockmann and begin to develop a response to what she has experienced in the course of the play. The response will show some signs of being expressed in a way appropriate to her character.
6	<b>12 11</b> <b>10 9</b>	Candidates will show some understanding of Mrs Stockmann from her likely thoughts and feelings about the controversy and the involvement of her husband and family.
<b>Below 6</b>	<b>8 – 0</b>	The answer will not meet the criteria for Band 6.