

# **English Literature**

General Certificate of Secondary Education

Unit **2445/01**: Drama Pre -1914 (Foundation Tier)

## **Mark Scheme for January 2011**

---

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

**ASSESSMENT OBJECTIVES****AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

**AO2**

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

**AO3**

explore relationships and comparisons between texts, selecting and evaluating relevant material.

**AO4**

relate texts to their social, cultural and historical contexts and literary traditions.

**WEIGHTING OF ASSESSMENT OBJECTIVES**

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

<b>Unit</b>	<b>Task</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>1</b>	1 Drama Post-1914	✓	✓		
<b>2</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
<b>3</b>	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
<b>4</b>	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
<b>5</b>	1 Drama Pre-1914	✓	✓		
<b>6</b>	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
<b>7</b>	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
<b>8</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

**USING THE MARK SCHEME**

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

**INSTRUCTIONS TO EXAMINERS: Unit 5 (Foundation Tier)****A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Band 'ABOVE 4' **should** be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See B2 below.

**B TOTAL MARKS**

- 1 Transfer the mark **awarded** to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
  - This represents performance **at the top of Band 4**.
  - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.  
However, **the maximum mark that may be recorded for the paper is 21.**
  - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.



## 1901 English Literature – Generic Band Descriptors

Unit 2445/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> </ul> <ul style="list-style-type: none"> <li>• fails to meet the criteria for the task and shows scant knowledge of the text</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2445/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>show very little awareness of the character</li> <li>fails to meet the criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (21 marks)</b>	<p>Act 3, Scene 4: MARGARET: 'I like the new tire within...', to 'MARGARET: Not a false gallop'.</p> <p>What do you think makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation here for Hero, Beatrice and Margaret</li> <li>• Beatrice's behaviour</li> <li>• the language the characters use.</li> </ul>

**NOTES ON THE TASK:** Beatrice's 'sick tune' seems to have resulted from the ladies' earlier prank where they discussed Benedick's passion for her as Beatrice listened in hiding. Here her weak attempts at banter with Margaret, and coming off the worse, are instances in this scene which can be seen as 'entertaining'. Differentiation is likely to emerge from the extent to which answers can show awareness of the context – Margaret's supremacy in her witty taunts of Beatrice are also entertaining but she has just been involved, unwittingly, in Don John's plot to disgrace Hero, and Claudio is now ready to denounce Hero at their wedding. Answers which begin to look closely at the language of Beatrice and Margaret should be well rewarded.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (21 marks)</b>	<p>In what ways do you think that Beatrice has changed by the end of the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:** The question is very open indeed and most answers should be able to find sufficient material to shape a response. The best answers are likely to refer to Beatrice's initial position as the scorner of Benedick, and love, replaced by a more accepting attitude towards marriage by the end of the play, and her role as witty courtier which evolves as Beatrice takes on a more moral stance as the hypocrisies of the courtly world she moves in unfold. Specifically, her relationship with Benedick is a rich source of material throughout: a relationship which is continually changing and deepening as the play takes its course. Differentiation is likely to spring from the extent to which answers can move beyond mere description of her and accounts of what she does to an exploration of her character and her changes.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 3: (21 marks)</b>	<p>You are Benedick immediately after the end of the play (at the end of Act Five, Scene Four).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• Beatrice's words and actions</li> <li>• the way your relationship with Beatrice has developed</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:** At this point in the play, Benedick, after the written evidence of his own love sonnet, has felt obliged to publicly propose to Beatrice who has accepted, albeit begrudgingly. The assembled courtiers are clearly enjoying the spectacle of the unlikely embrace and union of this couple. However, Benedick is clearly in his element by the end of play. He makes it clear to Claudio that if it weren't for their subsequent kinship he would have treated him much more harshly, and he overrules Leonato by commanding dancing first before the serious business of marriage can take place. Benedick's wit and repartee have returned, after a brief episode of being 'sick with love', and his compelling good humour is enough to transport the assembled courtiers away from the more sobering news of Don John's arrest. It is to be hoped that most answers will register some of the conflicting emotions Benedick feels towards Beatrice and the state of marriage. Differentiation is likely to emerge in the extent to which answers can convey his excitement at this point, without losing the sense that the marital state is one fraught with danger. The strongest answers are likely to suggest a secure grasp of appropriate details and of Benedick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (21 marks)</b>	<p>Act 3, Scene 3: ROMEO: Ha, banishment?...’ to ‘ROMEO: Taking the measure of an unmade grave.’</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what is revealed about Romeo and his feelings</li> <li>• the reactions of Friar Lawrence</li> <li>• the hints of problems to come.</li> </ul>

**NOTES ON THE TASK:** This is an extract full of drama and tension. Attention to the bullets is likely to help answers to consider the impact of the Prince’s decision – ‘banishment’ – on Romeo and on the Friar, and to assess the Friar’s and Romeo’s dramatically opposing attitudes to this decision. Answers which make references to the context of the extract should be highly rewarded. For example, the secret marriage of Romeo and Juliet and 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.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 5: (21 marks)</b>	<p>What do you think makes Tybalt such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:** Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of his character, and shape an argued and evaluative personal response based on textual detail. Although Tybalt meets his demise in Act Three it is to be hoped that many answers will find sufficient material for developed comment. Tybalt is not only the aggressive fighter in the play, an angry young man full of bravado, hatred and vengeful thoughts, but he also becomes a catalyst, whose death triggers many of the misguided and ill considered actions of many characters in the play: Romeo’s banishment and subsequent illegal return; Juliet’s decision to take poison etc. Answers which see Tybalt’s importance not only in terms of character but also in terms of the way he affects others and the significance of what he represents in the play as a whole should be well rewarded: a figure who represents the chaos and disorder in the troubled and dysfunctional world of Verona.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 6: (21 marks)</b>	<p>You are Friar Lawrence. You have just been arrested by the watchmen after you have left the Capulet tomb (Act Five, Scene Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• what you have seen in the tomb</li> <li>• your part in what has happened</li> <li>• what may happen to you.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:** After realising that his original letter to Romeo, alerting him to Juliet's fake death, had not reached its destination, Friar Lawrence has resolved to break in to the Capulet tomb in order to release Juliet and thus avoid a tragic scene. However, the Friar arrives too late to save Paris from Romeo's sword or Romeo himself who, in despair, has killed himself at Juliet's feet. Failing to rally Juliet to depart the tomb with him, the Friar chooses to abandon Juliet with the dead Romeo when he hears the Watch approach. Fear and grief are likely to be the dominant notes in strong answers. It seems that the Friar's courage and belief finally fail him at this point and the captured Friar responds to his arrest with undisguised anguish and despair. Differentiation is likely to emerge in the extent to which answers can convey his desolation, alongside a keen sense of self-preservation prior to the Prince's arrival on the scene. The strongest answers are likely to suggest a secure grasp of appropriate details and of Friar Lawrence's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

<b>Text:</b>	<i>WILDE: An Ideal Husband</i>
<b>Question 7: (21 marks)</b>	<p>Fourth Act: "Enter SIR ROBERT CHILTERN..." to "LORD GORING. I have nothing more to say."</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Sir Robert's situation and his feelings</li> <li>• Lord Goring's situation and his feelings</li> <li>• the way the audience knows more than Sir Robert.</li> </ul>

**NOTES ON THE TASK:** This is a packed and highly charged moment in the play just prior to the final resolution and so it is important to be receptive to a range of responses and not to expect exhaustive coverage. Differentiation is likely to emerge from the extent to which answers can convey some grasp of the dramatic context and begin to unpeel the layers of irony at work here. Strong answers are likely to understand the significance of Sir Robert's letter (to the Prime Minister declining the offer of a seat in the Cabinet) and of Lady Chiltern's destruction of it (after Lord Goring's passionate representations on behalf of his friend). Answers which pay explicit attention to the third bullet and which grapple with ironic features like Sir Robert's misunderstanding of the situation which unfolded at Lord Goring's house on the previous evening, Sir Robert's unjust withholding of his consent, Lord Goring's heroic restraint in risking his own happiness to protect Lady Chiltern... should be very highly rewarded.

<b>Text:</b>	<i>WILDE: An Ideal Husband</i>
<b>Question 8: (21 marks)</b>	<p>Explore <b>ONE</b> or <b>TWO</b> moment(s) in the play where you particularly admire Lord Goring.</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:** There are many possible moments which demonstrate Lord Goring's heroically admirable qualities, although the scenes where he gives his advice to Sir Robert and to Gertrude Chiltern, his handling of Mrs Cheveley in the Third Act, his silence on the subject of Gertrude's letter...are likely to be popular choices. It is important to be receptive to a range of ideas about particular features to admire and to accept a variety of definitions of what may constitute a "moment". 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 but qualities like his loyalty, his willingness to sacrifice his own happiness for his friends, his sure-footed responses to rapidly changing and complex situations, his unruffled self-possession, his wise counsel, his sound morality, his quick wit...might well feature in well-argued answers. Differentiation is likely to emerge from the extent to which answers can avoid a simple narrative re-working of the moment or moments and shape a personally argued response which focuses on the admirable qualities at work. The best answers may be able to see that he is admirable not only because of his unselfish loyalty and ingenuity in solving the problems of his close friends, but also in the style, wit and unflappability with which he performs these generous acts.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 9: (21 marks)</b>	<p>You are Mrs Cheveley on your way to Lord Arthur Goring's house (the start of the Third Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your power over Sir Robert and Gertrude Chiltern</li> <li>• Lord Arthur Goring and what you will say to him</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:** Mrs Cheveley has had a highly enjoyable and productive evening, and is likely to be feeling delighted and triumphant as she leaves the home of the Chilterns, despite the loss of “her” brooch. She has clearly enjoyed the power she has exerted over Sir Robert and believes that she has successfully coerced him into a humiliating agreement to support a scheme he knows to be a swindle in order to save his political career. Even more satisfying perhaps has been the revelation of Sir Robert’s secret to his wife, thereby destroying the happiness of a woman she has hated since their schooldays together because she finds her cold, aloof and insufferably virtuous. Nevertheless her visit to Lord Goring suggests that she has priorities other than the huge profit she stands to make from the canal scheme and is about to offer Sir Robert’s incriminating letter to Lord Goring if he will agree to become her third husband. Their earlier encounter has reawakened feelings for the man to whom she was once engaged and claims to have loved, and she would certainly relish the opportunity to return to London society, to enjoy the status of being Lord Goring’s wife and to establish her own fashionable “salon”. The strongest answers are likely to suggest a secure grasp of some of the appropriate detail at the prescribed moment and of Mrs Cheveley’s unashamedly devious and amoral character, as well as a developing sense of her “voice”. The bullets are offered as suggestions only.



<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 10: (21 marks)</b>	<p>Act Four: 'ASLAKSEN: I cannot allow...' to 'ASLAKSEN: ...Have you any paper, Mr. Billing?'</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Dr. Stockmann's situation and his feelings here</li> <li>• the reactions of the townspeople</li> <li>• the way the tension builds up.</li> </ul>

**NOTES ON THE TASK:** The public meeting is a varied and fast-moving crowd scene, packed with noise, conflict and incident, and eventually erupting into anger and violence, and so it is important not to expect comprehensive coverage. It is to be hoped that the first bullet will prompt answers to reveal an awareness of the context here for Dr. Stockmann: frustrated in his attempts to tell the truth about the polluted Baths, he has been provoked into his rant about the compact majority and the moral corruption of his community and is about to be designated as "an enemy of the people". Strong answers are likely to display some understanding of the dramatic context in exploring Stockmann's loss of self-control or the reprehensible behaviour of Aslaksen, Hovstad and Billing in whipping up the crowd and protecting their own interests or the failed attempts of Mrs. Stockmann to restrain her husband or the unfairness of the townspeople's treatment of Stockmann... Attention to Stockmann's defiance in the face of increasingly hostile opposition and to any of the dramatic details (like the cacophony of shouting, cheering, booing, whistling, bell-ringing or the fighting...) which build the meeting to a climax, should be highly rewarded.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 11: (21 marks)</b>	<p>What do you find fascinating about the differences between Dr. Stockmann and his wife, Katherine?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:** This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the Stockmanns' actions and beyond the construction of two separate character studies to shape an argued personal response to the striking differences between this chalk-and-cheese couple based on selective references. It is to be hoped that most answers will register some of the temperamental differences between husband and wife, and suggest some of the tensions generated by these differences. He is outspoken, headstrong, idealistic and impulsive whereas she hopes to avoid confrontation and to establish a quiet, comfortable and respectable life for herself and her family. The best answers may be able to explore the impact of very specific moments of crisis in their relationship (like her tears at the end of Act Two as she vainly counsels caution or their unusually united defiance at the end of Act Three...) and begin to suggest the significance of the differences in their attitudes in displaying the tension between public and private duty.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 12: (21 marks)</b>	<p>You are the Mayor leaving the office of the <i>People's Herald</i> (at the end of Act Three).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"><li>• your brother and his behaviour</li><li>• the refusal to print his article</li><li>• the future.</li></ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:** The Mayor is certainly feeling pleased and relieved that he has successfully persuaded Aslaksen and the gentlemen of the press to face economic realities and protect their own interests, has placed his own spin on the facts about the Baths and has frustrated his brother's attempts to publish his article. He is likely to remain indignant at what he sees as the irrational, aggressive and ungrateful behaviour of his brother (and surprised at the unusually defiant behaviour of his sister-in-law), outraged at the inappropriate use of his hat and stick, and concerned that Dr. Stockmann is still apparently determined to broadcast his findings. Successful answers are likely to be firmly grounded in the events at the newspaper office and to suggest the Mayor's self-righteousness and the conviction that he is acting in the town's best interests (as well as his own). The strongest answers are likely to suggest a secure grasp of appropriate detail and of the Mayor's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

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

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity



**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553