

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Pre-U Certificate

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## **MARK SCHEME for the May/June 2013 series**

### **9765 LITERATURE IN ENGLISH**

**9765/02**

Paper 2 (Drama), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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**Assessment objectives 1, 2, 3a and 4 are addressed in this paper**

**Level 1 0–1 marks**

**Some response to the question**

- some response to text/s with some limited textual support; an argument may be begun but not developed, or may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- possibly a little evidence of understanding of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- occasional relation of part of text to whole where relevant; little or no evidence of connections made between different interpretations of texts;
- a little or no evidence of awareness of the significance of literary/social/cultural context;

**Level 2 2–5 marks**

**A basic, mostly relevant response to the question**

- advances an appropriate, if occasionally limited, response to text/s making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- able to relate part of text to whole, occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context which may be simplistic at times;

**Level 3 6–10 marks**

**A competent, relevant response to the question**

- advances an appropriate response to text/s making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context;

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#### **Level 4 11–15 marks**

##### **A proficient response to the question**

- thoughtful, personal response to text/s with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying some complex ideas with effective organisation.
- confident critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in a coherent argument; critical comment, where appropriate, on different interpretations of texts;
- some apt consideration of literary/social/cultural context where appropriate;

#### **Level 5 16–20 marks**

##### **A very good, focused response to the question**

- thoughtful, personal response to text/s with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in fluid manner, and may make insightful connections between texts; discussion, where appropriate, of different interpretations of texts;
- consideration of literary/social/cultural context integrated into the argument;

#### **Level 6 21–25 marks**

##### **A sophisticated response to the question**

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised;
- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of poetry and prose, elucidating debates with tightly analysed evidence;
- relates part to whole, where relevant, in a seamless manner and may make illuminating comparisons between texts where appropriate; sharply focused analysis and discussion of different interpretations of texts; relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context where appropriate;

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### Assessment Objectives

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- AO1** Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
- AO2** Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
- AO3a** Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
- AO4** Explore the significance of the contexts in which literary texts are written and received
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All Assessment Objectives are equally weighted, and all are considered in assessing each essay. Give the essay a mark out of 25.

The question specific notes describe the area covered by the question and define its key elements as they relate to the AOs. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question specific notes provide the parameters within which markers may expect the discussion to roam.

Use the generic marking scheme levels to find the mark. First place the essay in a level which best describes its qualities, and then at a point within the level using a mark out of 25. Add the two marks out of 25 together to give a total mark out of 50 for the script as a whole.

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## Section A

### WILLIAM SHAKESPEARE: *The Tempest*

- 1 (a) Explore Shakespeare's presentation of the tension between revenge and forgiveness in *The Tempest*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using specific examples (either direct or indirect quotation) to support their views of this aspect of the play. These points may cover a wide variety of the characters, including Prospero himself. Attention may be drawn to the resentment harboured by Ariel and Caliban. Discussions may also focus on the way (or ways) in which Prospero's forgiveness of others is sincere or remains compromised by the various elements of power that he retains over the Italian characters at the end of the play. No particular line or focus is required.

AO2 – discuss aspects of the play's form, structure and language in order to show how they contribute to the issue outlined. Attention may well be drawn to the vocabulary of forgiveness or to the ways in which various patterns in the staging of the play either confirm or subvert the explicit statements of purpose. Issues about contrasting ideologies and value structures may also be discussed. The quasi-religious aspect of various aspects of the play may also prove a fertile area for focus. No particular line is required.

AO3 – seek to link a range of different areas of the play together in order to see patterns or clashes between different value systems. Awareness of a range of possible readings and interpretations of both characters and the play as a whole may be demonstrated.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the play and the issue. Awareness of the religious significance of forgiveness may be relevant here. Awareness of a value system in flux and being tested in the laboratory of the island may also feature.

- (b) Using the extract below as the central focus of your answer, explore some of the ideas about government raised here and elsewhere in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to provide specific examples of how discussions about good and bad government are expressed and interrogated (both in discussion and action), here and elsewhere in the play.

AO2 – discuss the ways in which form, structure and characterisation give this scene resonance – Gonzalo's peroration is, after all, not from a character esteemed by the other characters. Close reference to language will be central, as will a sense that the values proposed are, at the same time, being subject to criticism. There may well be recognition of the comic tone of the scene as contributing to an audience's reaction to what is said by Gonzalo. There may also be comment about these characters as cut off from the dominant value system, epitomised by their feelings of loss with reference to Ferdinand, a 'natural' aristocrat.

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AO3 – demonstrate an understanding of how this scene links in both thematic and dramatic terms to moments elsewhere in the play. There will also be awareness of how moments like this can be variously interpreted. No particular focus is required.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play and recognise that the value system proposed here is far from normal for the times and that its dismissal by the other participants in the scene reflects a conservatism for current systems of government, despite their limitations, particularly on a desert island.

### **WILLIAM SHAKESPEARE: *King Lear***

**2 (a) ‘Fool: .... I am better than thou art now: I am a fool, thou art nothing.’**

**In the light of this quotation, discuss the relationship between the Fool and King Lear.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support the points raised. Candidates will need to look at particular moments and to have a clear view about how the centrality of this relationship in the play creates resonances throughout. No particular focus is required.

AO2 – demonstrate the language and action of a variety of moments in order to show how form and structure shape meaning in literary texts. No particular focus is required, but candidates will almost certainly wish to discuss matters of role reversal and the wisdom of the fool. There may also be discussions of the fool’s role as humanising Lear. Discussions of the lead quotation may also open up issues of status.

AO3 – relate part to whole in linking examples to one another and linking specific moments to general patterns in the play, particularly through contrast of the two characters, or through ways in which Shakespeare presents foolishness and madness. No particular focus is required. The ability to recognise and create connections in a structured way in relation to the question is central. There will also be awareness of some of the ways in which the issues and relationships seen here may be differently interpreted by critics.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play. In particular, ideas about the status of kings and the function of the fool or the jester in contemporary courts may be raised, together with ideas about licence.

**(b) With close reference to the language and dramatic action of this scene, discuss Shakespeare’s presentation of the three sisters, both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed, using specific examples and direct and indirect quotation to support points raised. The question asks for close focus, but this will be mixed with clear understanding of how this particular scene sets up the significant relationships that are to be explored during the rest of the play’s action.

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AO2 – pay close attention to the detail of the passage in order to develop a coherent response to the question. Differences of language and attitudes between the sisters may be clearly analysed. The way in which Lear speaks to them differently may also give rise to discussion. Particular attention may be given to Cordelia’s asides as a means to signal her reactions to an audience. Similarly, there may be focus on Cordelia’s refusal to use sincere language that cannot readily be differentiated from the hyperbole of her sisters.

AO3 – relate this sequence to patterns and events elsewhere in the play. Cordelia’s repeated use of the word ‘nothing’ would, for example, lead into significant aspects of the central scenes of the play. Discussion of a variety of possible approaches may prove relevant. No particular line is required, but an ability to recognise and analyse connections in a structured way is looked for. Candidates will show awareness that different interpretations of both this passage and the play as a whole are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issues of kingship, inheritance and power. Attention may well be drawn to the tension between public and private personas.

### **WILLIAM SHAKESPEARE: *Henry IV, Part 1***

**3 (a) In what ways, and with what dramatic effects, does Shakespeare explore ideas about kingship in *Henry IV, Part 1*?**

Candidates should:

AO1 – present a clearly written and structured response in relation to the question, referring to the text, using specific examples, direct and indirect quotation, to support their views about this issue. Candidates will need to be aware of the implications of the phrase ‘with what dramatic effects’ in order to move beyond simply giving an account.

AO2 – comment on the form, structure and language of the play in order to analyse various aspects of the issue raised. Candidates may wish to focus on Henry, or on Hal’s apprenticeship to the king. Exploration of the action of the play is perfectly legitimate, as is discussion of the various explicit moments when characters articulate their views about kings, kingship, responsibility and rebellion. Candidates could perfectly well see a discussion of political structures or the rebellion as being central. No particular focus is required.

AO3 – make connections between different parts of the text by relating examples to one another in order to see the complexity of what Shakespeare is presenting here. Close focus on particular moments may well be adduced in order to support and deepen the argument. There will be awareness of the possibility of a range of interpretations of the characters and the issue.

AO4 – show an informed appreciation of the different cultural, literary and social contexts of the play, particularly with reference to changing ideas about kingship that were present at the time when the play was written.

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- (b) Using the extract below as the central focus of your answer, consider in detail Shakespeare’s dramatic presentation of honour in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation to support their views about this aspect of the play. The instruction to ‘consider in detail’ should lead candidates to close focus on what is going on at this particular moment.

AO2 – discuss the language, action, form and structure of this particular incident in order to focus Shakespeare’s ambiguous presentation of the issue. Focus on Falstaff as either a coward or a political pragmatist may prove fertile, but no particular line is required or expected. Contrasts between what Falstaff and Hal say may also prove useful. No particular focus is required.

AO3 – relate part to whole, and in doing so demonstrate that there is a debate being dramatised in the play that is furthered by one of the likeable but untrustworthy characters being allowed to steal the scene and articulate views about the action that may well be conducive to an audience, thus giving them a highly ambiguous view of what is going on. Links will be made to other moments or other characters, and candidates may show awareness of how different interpretations are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue under consideration, particularly in relation to the various ideological views about honour expressed and then interrogated by the action and characters of the play.



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## Section B

### JOHN WEBSTER: *The White Devil*

- 4 (a) Consider Webster's presentation of lust and desire and their consequences in *The White Devil*.

Candidates should:

AO1 – present a clearly written and structured response that responds to both aspects of the question. The text needs to be used with precision and discussions need to be supported with direct or indirect quotation in order to develop the case being made. The question asks about 'presentation' and this suggests a need for consideration of the ways in which these ideas are dramatised in the play. Points raised here may include discussions about the action or the imagery. Both lust and desire could be considered more widely than in the sexual sense. No one particular focus is required.

AO2 – comment on aspects of the form and structure of the play that are raised by the question. Focus on the language and imagery of the play may also prove important in order to demonstrate the depth and range of the issue to the play as a whole. The question talks about 'presentation,' and this should trigger discussions that move beyond simply giving examples.

AO3 – relate part to whole by linking examples and relating specifics to the general treatment of the issue in the play. Candidates will also show awareness of how a range of interpretations of the issue might be raised, particularly because of an audience's sympathy (or lack of it) for Vittoria and Flamineo.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue, particularly in relation to the general themes and obsessions of revenge drama. Points could also be made about the setting of the play in Italy. Links may also be made to ideas about moral disorder and social collapse. There may be reference to other contemporary works in order to point out or sharpen focus on this particular issue.

- (b) Using the extract below as the main focus of your answer, discuss Webster's presentation of Monticelso and his significance both here and more widely in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore the character of Monticelso through what he says and does, both here and elsewhere in the play.

AO2 – comment in detail on the form, structure and language of the passage. Candidates will need to acknowledge both his role both as cardinal and lawyer, perhaps commenting on his imperiousness, his use of religious imagery, the vividness of his language. His moral self-righteousness may also be legitimately called into question. Some reference to Vittoria paying him back vigorously through what she says may also prove relevant. No one particular focus is required.

AO3 – relate part to whole by linking this episode to other relevant moments in the play. Candidates may wish to draw attention, too, to issues of a lack of a moral centre in the play if representatives of the church are found wanting. There will be awareness that the characters and action may be differently interpreted by critics and directors.

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AO4 – show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Wider reference to other works by Webster or other contemporary dramatists may prove illuminating and relevant.

**WILLIAM WYCHERLEY: *The Country Wife***

- 5 (a) **What, in your view, is the significance of the title in relation to the action and themes of the play?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples to support points in discussing the significance of the play’s name. The question talks about ‘action’ and ‘themes’, but candidates will need to ensure that the first of these is not an invitation to tell the plot of the play and that the second is not seen as a need to be comprehensive. No particular line is required.

AO2 – comment on how the form, language and structure in the play shape our view of the clash between country and city values. In particular, the escapades of Mrs Pinchwife, the country wife of the title, may be discussed in order to show that the wife herself is aware of the temptations of the city. Candidates may well want to see this as being one of the central triggers of the humour and the business of the play. Wycherley’s playful use of apparent simplicity against worldliness may be explored. Candidates may also explore the running joke in the way that Pinchwife’s jealousy always leads him into supplying precisely the information that he is at pains for her not to have or into supplying exactly the opportunity she needs for planning her exploits with the letter. No particular focus is required.

AO3 – see the relationship between parts of the play and the whole pattern, commenting on various specific moments in order to illuminate the whole. No particular focus is required – the ability to recognise and create connections in a structured way is looked for.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue raised. In particular (though this is not required) candidates may show awareness of how this contrast is a major inspiration for a variety of literary works of this period and of how Wycherley is writing in an established tradition.

- (b) **Using the extract below as the main focus of your answer, consider the presentation and significance of sexual intrigue in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text closely and using specific examples, indirect and direct quotation to support their views.

AO2 – discuss language, form and structure in order to demonstrate the various ways in which the passage works. In looking at language there may be discussion of the farcical nature of the scene, or of use of words like ‘freedom’ as also meaning sexual licence or of ‘honour’ as being more about surfaces than reality. Stage conventions (the asides, for example) may also be discussed. No particular focus is required.

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AO3 – relate part to whole, linking examples from the printed scene to other moments in the play in order to demonstrate wider understanding of sexual intrigue. Awareness of different possible reactions and interpretations of the action by audiences and critics may well be displayed. No particular focus is required.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue raised. In particular, candidates may wish to demonstrate knowledge of comedies of manners or of the conventions of drama with stereotyped characters where plot and wit outweigh psychological realism.

### HAROLD PINTER: *The Homecoming*

**6 (a) ‘Max: .... But I had family obligations, my family needed me at home.’**

**Explore some of the ways in which Pinter presents attitudes towards family in *The Homecoming*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore the whole issue of a family where all normal relationships are perverse and distorted. ‘Some of the ways’ suggests that the discussions must focus on methods rather than simply charting the theme.

AO2 – discuss language, form and structure in order to show how Pinter creates character, atmosphere, humour and threat in the play. Answers may focus on technical matters or on relationships between the characters. The central focus is on ‘attitudes’ with a range of possibilities ranging from the sentimentality expressed at times to the rage and murderousness engendered from these people living too closely together and knowing each other too well. No particular focus is required.

AO3 – relate part to whole, moving from analysis of particular moments to wider discussion by making links in order to show understanding of Pinter’s overall view. There will be awareness of how reactions to different characters may differ. There will also be understanding of how different productions and readings of the play may create different impressions of the overall tone. No one particular focus is required.

AO4 – show an informed appreciation of the different literary, social and cultural contexts that are significant. Reference could be made to Pinter’s links with other dramatists or to various theatrical ‘movements’ of the time. Issues of class and social expectations may also prove useful, as might reference to other works by Pinter himself.

**(b) Using the extract below as the main focus of your answer, examine the presentation and significance of Lenny both here and in the play as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore both this extract and Pinter’s presentation of Lenny in the play as a whole.

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AO2 – look closely at the language, structure and form of what Lenny says in his encounter with Ruth and how this creates an impression of his character and his obsessions. Answers may draw attention to Lenny’s articulation of himself, which may, in turn, demonstrate either self-knowledge or self-delusion (‘I’m very sensitive to atmosphere’) or explain his actions elsewhere in the play. The length of his speeches (uncharacteristic of Pinter’s work) may also be seen as representing his nervousness in the company of women.

AO3 – relate part to whole through linking examples from the passage with moments elsewhere in the play. Candidates may wish to draw attention to the passage as atypical or as an example of a range of Pinter’s techniques for characterisation. Reference may be made to different possible interpretations of what is going on at this point and its significance for the play as a whole.

AO4 – show an informed appreciation of the different literary, social, and cultural contexts that are significant. Reference could be made to Pinter’s links with other dramatists or to various theatrical ‘movements’ of the time. Issues of class and social expectations may also prove useful, as might reference to other works by Pinter himself

### **BRIAN FRIEL: *Dancing at Lughnasa***

#### **7 (a) What, in your view, is the dramatic significance of memory in the play?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text by using specific examples, direct and indirect quotation, to support the points they want to make. Focus may be placed on the lengthy monologues, on the staging (the lighting is particularly relevant) or on ideas of nostalgia having rendered a truth poetic. No particular focus is required.

AO2 – comment closely on the form, structure, staging and language of the play, particularly in relation to the double narrative/double perspective that is gained from Michael being both present and a retrospective narrator (with all that is implied about rose-coloured spectacles/nostalgia) in the play. The question asks about dramatic significance, and candidates may want to write about specific moments (the beginning or the end) where the issue is at its most explicit. Some candidates may also wish to write about how the quite strong sense of longing for the better days of the past informs the behaviour of the sisters too? No one particular focus is required.

AO3 – relate part to whole through linking examples in order to see general patterns in the play. There may be awareness too of various ways in which the issue of memory can be variously interpreted as either a valuable link to the past and/or as a corrupting influence on the present. There may be awareness that a range of interpretations is possible here. No particular focus is required.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play and the specific issue raised in this question. Candidates may wish to refer to other Irish plays or to various techniques borrowed and adapted from earlier playwrights. There may be relevant reference to other works by Friel.

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**(b) Using the extract below as the main focus of your answer, consider how Friel creates dramatic tension, both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples to support points in discussing the contribution of this passage to the play’s creation of dramatic tension. The scene may lead to discussion of the relationships between all of the sisters, or may focus on more limited aspects of their attitudes towards Rose.

AO2 – comment closely on the form, structure and language of the scene presented in order to demonstrate central elements of the relationships between the characters present and the different ways that the characters react to Rose’s absence. Attention may also be drawn to the significance of stage directions. The role of Maggie as taking charge and also as conciliator may be explored. No particular focus is required.

AO3 – see the relationship between this particular passage and other moments in the play, commenting on how the presentation of both character and theme can be seen in a wide variety of ways, by an audiences and critics. No particular line is required – the ability to recognise and create connections in a structured way is looked for.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play and of the issues raised in this passage. In particular, candidates may show awareness of Irish theatre or of the historical background to the play and its themes. There may be relevant reference to other works by Friel.