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**LITERATURE IN ENGLISH**

**9765/02**

Paper 2 Drama

**May/June 2018**

MARK SCHEME

Maximum Mark: 50

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**Published**

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.

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This document consists of **19** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Level Descriptors****25 marks per Question, Total Mark – 50****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 undeveloped, 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 drama;
- 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 drama;
- 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 drama;  
  
relates part of text to whole; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

**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 drama;
- 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 drama;
- 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 drama, 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.

**Assessment Objectives**

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- |             |   |
|-------------|---|
| <b>AO1</b>  | Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts |
| <b>AO2</b>  | Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts                                      |
| <b>AO3a</b> | Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature                      |
| <b>AO4</b>  | 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.

**Rubric infringement**

If a candidate has answered 3 questions, mark all 3 and add the two highest marks together to give the total mark.

If the candidate has only answered one essay or not finished an essay, mark what is there, and write “rubric error” clearly on the front page of the script.

If there is no answer on a passage (an absolute requirement) then you should note this on the script and also inform the Principal Examiner, so that this can be dealt with at a later stage. Mark both answers, but cross out the lower of the marks. The higher of the marks should be entered on the marks system.

**Do not be hasty**

Candidates will often make a point and then work around to illustrating it a few sentences later – they are often thinking as they write. Don't write ‘assertion’ in the margin before you've had a chance to see how the argument is developed and illustrated. Allow the thought process to take expression.

Remember that all scripts may be seen by a variety of people as well as the marking team. A non-specialist should be able to follow the process of your thinking. Do not provide hostages to fortune (ie evidence of being uncertain about your decisions, remarks that may be misinterpreted).

If in doubt, confine yourself to words allowed used in the mark scheme.

**Section A**

| Question                            | Answer   | Marks     |
|-------------------------------------|--|-----------|
| WILLIAM SHAKESPEARE: <i>Othello</i> |  |           |
| 1(a)                                | <p data-bbox="316 376 1222 448"><b>In what ways, and with what dramatic effects, does Shakespeare present jealousy in the play?</b></p> <p data-bbox="316 479 571 510">Candidates should:</p> <p data-bbox="316 546 1302 882">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 characters or scenes. The theme may be widely interpreted, and better candidates will see that this is not simply an invitation to talk about Othello. Other candidates for discussion include perhaps Emilia and Iago. No one particular focus is looked for or required. There may well be discussions of the theme as a structuring device for the play's action.</p> <p data-bbox="316 918 1302 1120">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 ways in which the plot highlights and emphasises the ways in which jealousy poisons everything around it. The question asks about 'dramatic effects,' and full engagement with this should be very positively rewarded.</p> <p data-bbox="316 1155 1286 1379">AO3 seek to link a range of different areas of the play together in order to see patterns or clashes between different manifestations of the issue. Awareness of a range of possible readings and interpretations may be demonstrated. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be.</p> <p data-bbox="316 1415 1302 1585">AO4 show an informed appreciation of the literary, social and cultural contexts of the play and the issue. In placing the play in its context, candidates may note that attitudes and values are flexibly treated here, and that there is a conflict between private and public which allows jealousy to thrive.</p> | <b>25</b> |

| Question | Answer  | Marks |
|----------|---|-------|
| 1(b)     | <p data-bbox="316 248 1313 349"><b>Using the extract below as the central focus of your answer, explore the relationship between Othello and Desdemona both here and elsewhere in the play. (Act 1, Scene 3)</b></p> <p data-bbox="316 383 571 416">Candidates should:</p> <p data-bbox="316 450 1313 913">AO1 present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. This early on in the play, the relationship between the two is not yet clearly understood by the audience, and the passage provides many clues as to the limitations that will be revealed later. No particular focus is required, nor interpretation expected. Some candidates may see the attitude of Venice towards Othello as important; others may wish to stress Desdemona’s loyalty (or blind passion) for someone that she knows publicly not privately. It is important that candidates should NOT move speedily towards a general essay and thus ignore the passage. There is a lot to be talked about here. The naïve innocence that both of them share is worthy of note, as is, perhaps, the stubborn streak that is to undo them both.</p> <p data-bbox="316 954 1313 1122">AO2 discuss the ways in which language, structure and characterisation give this scene resonance. There is a nobility of vocabulary, shared by both that perhaps suggests a lack of self-awareness (or self-delusion) for both of them. Close reference to language will be central. No one approach is expected.</p> <p data-bbox="316 1160 1313 1391">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. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular focus is required.</p> <p data-bbox="316 1429 1313 1525">AO4 show an informed appreciation of the different literary, social and cultural contexts of the play, particularly in terms of male/ female status, ideas about heroes, discussion of mixed race relationships.</p> | 25    |

| Question                           | Answer   | Marks     |
|------------------------------------|--|-----------|
| WILLIAM SHAKESPEARE: <i>Hamlet</i> |  |           |
| 2(a)                               | <p data-bbox="316 315 719 349"><b>‘Frailty, thy name is woman!’</b></p> <p data-bbox="316 383 1190 448"><b>With Hamlet’s comment in mind, discuss the presentation and dramatic significance of the women in the play.</b></p> <p data-bbox="316 481 571 515">Candidates should:</p> <p data-bbox="316 548 1299 784">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. The question asks about women, not one particular woman, so both Ophelia and Gertrude will probably be discussed, perhaps through contrast. There may be discussion about how both are coerced in a predominantly masculine world. No one particular focus is required.</p> <p data-bbox="316 817 1315 1254">AO2 demonstrate the language and action of a variety of scenes in order to show how form and structure shape meaning in the play. No particular focus is required, but candidates will need to look closely at different moments in order to explore how Shakespeare is using situations and dramatic techniques in order to present Gertrude and Ophelia. The quotation in the question gives Hamlet’s attitude (or a staged attitude?), so it is likely that the focus will tend to be on the female characters as filtered through Hamlet’s consciousness -- but other approaches are perfectly acceptable. The quotation is merely there to provoke, not to suggest that this is the line that must be adopted. Answers that talk about old King Hamlet’s relationship with Gertrude, about Claudius and Gertrude or about Ophelia’s relationship with her father may also be pertinent.</p> <p data-bbox="316 1288 1315 1657">AO3 relate part to whole in linking examples to one another and linking specific moments to general patterns in the play. No one 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 women are central to the play’s action because of Hamlet’s deep insecurities. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. Various interpretations by critics may be adduced to further arguments, either in terms of dramatic impact or thematic concerns.</p> <p data-bbox="316 1691 1315 1792">AO4 show an informed appreciation of the different literary, social and cultural contexts of the play. There may well be discussion of attitudes towards women and their social status, of royal marriages.</p> | <b>25</b> |



| Question | Answer  | Marks |
|----------|---|-------|
| 2(b)     | <p><b>What, for you, is the dramatic significance of the extract below for the play as a whole? Detailed discussion of the extract should form the central focus of your response. (Act 5, Scene 1)</b></p> <p>Candidates should:</p> <p>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 embodies, at its deepest level, issues that are played out elsewhere. No one particular line of argument is expected or required.</p> <p>AO2 pay close attention to the detail of the passage in order to develop a coherent response to the question. Issues of language, dramatic situation, structure and form will need to be discussed. Contrasts of location could be considered (this being the only time the play moves outside after Act 1 Scene 1). Characterisation of the mood and atmosphere may also be useful. There must be intense focus on this particular scene, but the links to elsewhere may be confined to quite restricted discussion in order to ensure depth of argument. To talk about everything in this scene would be impossible..</p> <p>AO3 relate this sequence to patterns and events elsewhere in the play. Discussion of a variety of possible interpretations may prove relevant. No particular line is required, but an ability to recognise and analyse connections in a structured way is looked for. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No one particular approach is either expected or required.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts of the issues raised, perhaps in relation to attitudes to death or to ideas about tragedy.</p> | 25    |

| Question                                      | Answer  | Marks     |
|---|---|-----------|
| WILLIAM SHAKESPEARE: <i>The Winter's Tale</i> |   |           |
| 3(a)  | <p data-bbox="316 315 1299 380"><b>In what ways, and with what effects, does <i>Shakespeare</i> present 'great creating nature' in the play?</b></p> <p data-bbox="316 416 571 445">Candidates should:</p> <p data-bbox="316 481 1310 680">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. There will need to be a demonstration of how the language and structure of the play are preoccupied with the whole issue of nature and nurture. No particular focus is required.</p> <p data-bbox="316 716 1315 1050">AO2 comment on the form, structure and language of the play in order to analyse various aspects of the issues raised by the question. This may be done through reference to particular moments or language patterns in the play. The contrast between places may prove a useful area for discussion. There will almost certainly be discussion of Perdita as representative of the restorative powers of nature, but other candidates may wish to contrast Sicilia and Bohemia in terms of winter and summer. Darker aspects of the natural world may also be mentioned in order to suggest that the play does not move in terms of reductive simplicity. No one particular focus is required.</p> <p data-bbox="316 1086 1310 1420">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, their motivations, and Shakespeare's stagecraft in relation to the theme announced in the question. There may be reference to particular productions/interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be.</p> <p data-bbox="316 1456 1310 1588">AO4 show an informed appreciation of the different cultural, literary and social contexts of the play, perhaps in relation to ideas about man's relationship with the natural world and the contemporary sense of natural order that is central to the play's structure and methods.</p> | <b>25</b> |

| Question | Answer   | Marks |
|----------|--|-------|
| 3(b)     | <p><b>By using the passage below as the central focus of your answer, discuss the dramatic presentation and significance of Hermione in the play as a whole. (Act 3, Scene 2)</b></p> <p>Candidates should:</p> <p>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. The central effort will probably be on Hermione as a noble woman, full of integrity, with some emphasis, perhaps, on how this is the central moment for our future understanding of the play as the theme of forgiveness begins to emerge. No one focus is required.</p> <p>AO2 discuss the language, action, form and structure of this particular episode. There may be discussion of the calm sincerity of Hermione’s language, contrasted to the rantings of Leontes. Some discussion of the formality of the situation – a travesty of a court of law – may also prove relevant. Comment on the complexity of Hermione’s expression and her ability to use language to great effect may also prove useful. No particular focus is required.</p> <p>AO3 relate part to whole, and in doing so demonstrate that there is understanding of the play as a whole. In particular, candidates may wish to draw attention to the way that Hermione’s noble language is inherited by Perdita, thus creating continuity between the two parts of the play. In staging terms, there will almost certainly be connection between this moment and the next time we see Hermione, sixteen years later. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No one, particular, focus is expected or required.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts that lie behind the presentation of Hermione, particularly in terms of her respectful but feisty defence of herself. There may be reference to parallels in other plays by Shakespeare.</p> | 25    |

**Section B**

| Question                                | Answer   | Marks     |
|---|--|-----------|
| <b>BEN JONSON: <i>The Alchemist</i></b> |  |           |
| 4(a)                                    | <p><b>Discuss Jonson’s dramatic presentation of self-interest in the play.</b></p> <p>Candidates should:</p> <p>AO1 present a clearly written and structured response. The text needs to be used with precision and discussions should be supported with direct or indirect quotation in order to develop the case being made. The question asks about ‘dramatic presentation’ and this suggests a need for consideration of the ways in which the theme of self-interest is linked to character, for both entertainment and dramatic development.</p> <p>AO2 comment on aspects of the form and structure of the play that are raised by the question. There will need to be evocation of particular moments and candidates will undoubtedly wish to discuss ways in which self-interest is often disguised as charity or philanthropy. Close discussion of the language may form a central pillar of the argument, with candidates showing awareness of how the theme is brought alive through the machinations of an increasingly farcical plot. There will be awareness of how all the characters manipulate both language and situation for their own benefit. No one particular approach is required.</p> <p>AO3 relate part to whole by linking examples and relating specifics to the general treatment of language and its use in the play. Candidates will also show awareness of how a range of interpretations might be shape a range of different views of the central characters and the themes. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular focus or interpretation is required.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts of the play, particularly in terms of city drama or the conventions of dramatic ‘types’ and the morality play. There may be reference to other works by Jonson.</p> | <b>25</b> |

| Question | Answer  | Marks |
|----------|---|-------|
| 4(b)     | <p data-bbox="316 248 1302 349"><b>Using the passage below as the central focus of your answer, discuss the dramatic presentation of alchemy in the play. (Act 2, Scenes 1 and 2)</b></p> <p data-bbox="316 383 571 416">Candidates should:</p> <p data-bbox="316 450 1310 651">AO1 present a clearly written and structured response to the question, referring to the text, using specific examples and direct and indirect quotation to explore aspects of the passage. Candidates will want to point to the passage's language and action, noting perhaps that this is one of the moments where the action is at its most farcical. No particular focus is required.</p> <p data-bbox="316 685 1297 987">AO2 comment in detail on the form, structure and language of the passage, paying attention to the various ways in which the characters are depicted here. The situation will need to be clearly understood, together with the various dramatic devices that create both the humour and the development of theme. Discussion of the nonsensical language of alchemy will almost certainly form a central part of an argument. The presentation of two different versions of the same thing over the scene break should also provide areas for discussion. No one particular focus is required.</p> <p data-bbox="316 1021 1315 1357">AO3 relate part to whole by linking this episode to other relevant moments in the play. There will be awareness that critics and directors, particularly in terms of comic effects, may differently interpret characters and action. The ability to recognise and create connections in a structured way should be looked for and rewarded. As always, candidate's use of particular productions may provide additional illumination and should be given credit, as should evidence that critics' opinions have been assimilated and used to help move the candidate's own arguments forward in an interesting way.</p> <p data-bbox="316 1391 1310 1659">AO4 show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Candidates may wish to think about it as a 'city' play. Some candidates may wish to discuss 16<sup>th</sup>/17<sup>th</sup> century source material that deals with alchemy, or consider ways in which alchemy is Jonson's entertaining way into talking about human nature. Wider reference to other works by Jonson or other contemporary dramatists may be relevant.</p> | 25    |

| Question                     | Answer  | Marks     |
|------------------------------|---|-----------|
| APHRA BEHN: <i>The Rover</i> |   |           |
| 5(a)                         | <p data-bbox="316 315 1257 376"><b>Discuss the presentation and dramatic significance of deception in <i>The Rover</i>.</b></p> <p data-bbox="316 416 571 450">Candidates should:</p> <p data-bbox="316 483 1305 786">AO1 present a clearly written and structured response to the question, referring to the text, using specific examples to support points in discussing this issue. The issue infuses the whole of the play, so responses could deal with it in terms of the deceptions perpetrated by either the men or the women, or they could see it in more thematic ways as showing up the limitations of love. Answers will need to attend carefully to the instruction to deal with both the presentation AND the dramatic significance. Answers to this will be many and various. No particular line is required.</p> <p data-bbox="316 819 1310 1155">AO2 comment on the play's form, language and structure. The issue is, of course, visually presented through disguise, but there is much to be said about how characters present themselves and about how deception leads to reflections about sincerity and the substantiality of the relationships presented. Some candidates will start from character, others from situation or genre. There will be a temptation to see the play in rather serious terms – responses that can deal with the comedy created by the issue should be highly rewarded. Recognition of key moments will be significant. No particular focus is required.</p> <p data-bbox="316 1189 1305 1424">AO3 see the relationship between parts of the play and the whole pattern, commenting on various specific moments in order to illuminate the whole. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular focus is required – the ability to recognise and create connections in a structured way is looked for.</p> <p data-bbox="316 1458 1310 1581">AO4 show an informed appreciation of the literary, social and cultural contexts of the issue raised. Attention to the conventions of Restoration drama may be given, possibly to examine how this play subverts some of them.</p> | <b>25</b> |

| Question | Answer  | Marks |
|----------|---|-------|
| 5(b)     | <p data-bbox="316 248 1313 349"><b>Using the following passage as the central focus of your answer, compare and contrast Behn’s dramatic presentation of Florinda and Hellena in the play.</b></p> <p data-bbox="316 383 571 416">Candidates should:</p> <p data-bbox="316 450 1294 685">AO1 present a clearly written and structured response to the question, referring to the text closely, using specific examples and quotation (direct or indirect) to support their views. Clear points of both comparison and contrast will be significant. No particular line of argument is either expected or required. Candidates will need to respond to the nudge of ‘dramatic presentation.’ No one particular line of argument is either required or expected.</p> <p data-bbox="316 719 1318 954">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 the various ways in which the two girls see themselves and their situation. There is much that can be said about Florinda’s attitude towards the reluctant innocence of her sister and their mutual interest in the ‘discourse of love’ and the glamorisation of the men.</p> <p data-bbox="316 987 1318 1223">AO3 relate part to whole, linking examples from the printed scene to other moments in the play. The passage should, however, remain the central focus, the moment from which the rest of the action emerges. The ability to recognise and create connections in a structured way should be looked for, as should an ability to see that the action might be variously interpreted, either by critics or in production. No particular focus is required.</p> <p data-bbox="316 1256 1310 1424">AO4 show an informed appreciation of the literary, social and cultural contexts of the issue raised. There may be discussion of the role of women (possibly as lacking an ability to make an independent way in the world), the significance of chastity, of gender stereotypes of the time.</p> | 25    |

| Question                                 | Answer  | Marks     |
|--|---|-----------|
| SAMUEL BECKETT: <i>Waiting for Godot</i> |   |           |
| 6(a)                                     | <p data-bbox="316 315 1018 349"><b>'Waiting for Godot is fundamentally a comic play.'</b></p> <p data-bbox="316 383 935 416"><b>To what extent do you agree with this view?</b></p> <p data-bbox="316 450 571 483">Candidates should:</p> <p data-bbox="316 517 1310 786">AO1 present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation. Candidates may wish to focus on the thematic matters, characters, or on the staging. The question sets up a proposition; there is no requirement to agree with it, even in part. In using the word 'comic' the question suggests by implication the opposite, ie 'tragic' and this may lead candidates towards discussion of genre. No particular focus is required.</p> <p data-bbox="316 819 1305 1021">AO2 discuss language, form and structure in order to characterise the predominant mode of the play. Answers may focus on technical matters of staging or on relationships between the characters. There should be significant focus on the 'to what extent', and many candidates may respond fully to the ambiguity of the play. No particular focus is required.</p> <p data-bbox="316 1055 1310 1323">AO3 relate part to whole, moving from analysis of particular moments to wider discussion by making links in order to show understanding of Beckett's methods and concerns. There will be awareness of how reactions to the play's structure and preoccupations may lead to completely different readings, tragic, comic, or a mixture of the two. There may also be understanding of how different productions of the play may create different impressions and thus a critique of theme or character. No one particular focus is required.</p> <p data-bbox="316 1357 1310 1559">AO4 show an informed appreciation of the different literary, social and cultural contexts that are significant. Reference could be made to Beckett's links with other dramatists or to various theatrical 'movements' of the time. There could also be discussion of Beckett in the context of psychological, philosophical, or historical issues that colour the play's action, characters and themes.</p> | <b>25</b> |



| Question | Answer   | Marks |
|----------|--|-------|
| 6(b)     | <p data-bbox="316 248 1313 349"><b>Using the extract below as the central focus of your answer, discuss the presentation and dramatic significance of optimism in the play as a whole. (Act 2)</b></p> <p data-bbox="316 383 571 416">Candidates should:</p> <p data-bbox="316 450 1302 685">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 Beckett's methods and concerns in the play as a whole. Some will take the scene seriously; others may see the comedy and humour. No particular focus is required, and candidates are perfectly entitled to suggest that there is no optimism at all.</p> <p data-bbox="316 719 1313 1021">AO2 look closely at the language, structure and form of what is both said and seen. Although many approaches will be valid, candidates who note the techniques of dialogue or action — quick interchange, silence, pauses etc. — will be moving firmly to the central, technical matters of the passage. There may well be discussion of the tree, the central thing that changes during the course of the play. The language turns positive here ('It must be the Spring'), though the mood is quickly undermined. Detailed attention to the stage directions may lead to informed response.</p> <p data-bbox="316 1055 1313 1391">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 typical (or untypical) of what has gone before or is yet to come. 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 in terms of relationships or themes. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No specific focus is required.</p> <p data-bbox="316 1424 1281 1626">AO4 show an informed appreciation of the different literary, social and cultural contexts that are significant. Reference could be made to Beckett's links with other dramatists or to various theatrical or philosophical movements (nihilism/ existentialism?) of the time. Matters of historical context may also prove useful, as might reference to other works by Beckett himself.</p> | 25    |

| Question                          | Answer  | Marks     |
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| CARYL CHURCHILL: <i>Top Girls</i> |   |           |
| 7(a)                              | <p><b>Discuss the presentation and dramatic significance of different locations in the play.</b></p> <p>Candidates should:</p> <p>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. Awareness of the play <i>as a play</i> is significant here, and there will be discussions of public and private space, working and domestic environments, and the different expectations of behaviour invoked by the places presented. No one particular focus is required.</p> <p>AO2 comment closely on the form, structure, staging and language of the play in order to suggest that the various locations presented give an insight into the women's experience. More sophisticated answers may note that the first act suggests locations that are never seen in order to place the experience of contemporary women into an historic context.</p> <p>AO3 relate part to whole through linking examples in order to see patterns in the play. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular focus is required.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play and the specific issue raised in this question, both in terms of women's voices and in terms of their awareness of changing roles and the way that discourse is managed.</p> | <b>25</b> |

| Question | Answer  | Marks |
|----------|---|-------|
| 7(b)     | <p data-bbox="316 248 1286 349"><b>Using the extract below as the central focus of your answer, discuss Churchill’s dramatic presentation of changing roles of women. Act 2, Scene 1</b></p> <p data-bbox="316 383 571 416">Candidates should:</p> <p data-bbox="316 450 1315 618">AO1 present a clearly written and structured response to the question. There may be discussion of women in the world of work, of the compromises that they have to make and of the pressures that they confront in order to get on in the world. Contrast between the two characters may well be central. No one particular focus is required.</p> <p data-bbox="316 651 1299 887">AO2 comment closely on the form, structure and language of the scene presented in order to demonstrate the various ways in which the attitudes and values towards life and the role of women are presented. Candidates may wish to talk about the differing world-view offered by characters, or by the plot/ situation of the characters to illuminate attitudes. No particular focus is required, though there must be close reading of the extract.</p> <p data-bbox="316 920 1315 1323">AO3 see the relationship between this particular passage and other moments in the play, commenting on how the presentation of both character and themes can be seen through detailed examination of particulars. Awareness will be shown of how different attitudes towards this issue are possible. In reaching out into the rest of the play, candidates may wish to draw attention to the historical perspective provided by the play, as well as to contrasts of situation for contemporary women. There may be reference to particular productions/ interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular line is required; however, the ability to recognise and create connections in a structured way is looked for.</p> <p data-bbox="316 1357 1278 1491">AO4 show an informed appreciation of the different literary, social and cultural contexts of the play and of the issues embodied in this passage concerning developing attitudes and expectations that women show in relation the world that surrounds them.</p> | 25    |