



LITERATURE IN ENGLISH (PRINCIPAL)

9765/02

Paper 2 Drama

May/June 2018

2 hours

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
DO **NOT** WRITE IN ANY BARCODES.

Answer **two** questions, **one** question from Section A and **one** question from Section B.

You must answer at least **one** passage-based question.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **15** printed pages and **1** blank page.

Section A

Answer **one** question from this section.

All questions carry equal marks.

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

You must answer at least **one** passage-based question in the paper as a whole.

WILLIAM SHAKESPEARE: *Othello*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present jealousy in the play?
- Or** (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.

<i>Othello:</i>	The tyrant custom, most grave senators, Hath made the flinty and steel couch of war My thrice-driven bed of down. I do agnize A natural and prompt alacrity I find in hardness; and would undertake This present wars against the Ottomites. Most humbly, therefore, bending to your state, I crave fit disposition for my wife; Due reference of place and exhibition; With such accommodation and besort As levels with her breeding.	5
<i>Duke:</i>	If you please, Be't at her father's.	
<i>Brabantio:</i>	I'll not have it so.	
<i>Othello:</i>	Nor I.	15
<i>Desdemona:</i>	Nor I. I would not there reside, To put my father in impatient thoughts By being in his eye. Most gracious Duke, To my unfolding lend your prosperous ear, And let me find a charter in your voice T' assist my simpleness.	20
<i>Duke:</i>	What would you, Desdemona?	
<i>Desdemona:</i>	That I did love the Moor to live with him, My downright violence and storm of fortunes May trumpet to the world. My heart's subdu'd Even to the very quality of my lord: I saw Othello's visage in his mind; And to his honours and his valiant parts Did I my soul and fortunes consecrate. So that, dear lords, if I be left behind, A moth of peace, and he go to the war, The rites for why I love him are bereft me, And I a heavy interim shall support By his dear absence. Let me go with him.	25
<i>Othello:</i>	Let her have your voice. Vouch with me, heaven, I therefore beg it not	30 35

- To please the palate of my appetite;
 Nor to comply with heat – the young affects
 In me defunct – and proper satisfaction;
 But to be free and bounteous to her mind. 40
 And heaven defend your good souls that you think
 I will your serious and great business scant
 For she is with me. No, when light-wing'd toys
 Of feather'd Cupid seel with wanton dullness
 My speculative and offic'd instruments, 45
 That my disports corrupt and taint my business,
 Let huswives make a skillet of my helm,
 And all indign and base adversities
 Make head against my estimation!
- Duke:* Be it as you shall privately determine, 50
 Either for her stay or going. Th' affair cries haste,
 And speed must answer it. You must away to-night.
- Desdemona:* To-night, my lord!
- Duke:* This night.
- Othello:* With all my heart. 55
- Duke:* At nine i' th' morning here we'll meet again.
 Othello, leave some officer behind,
 And he shall our commission bring to you;
 With such things else of quality and respect
 As doth import you. 60
- Othello:* So please your Grace, my ancient;
 A man he is of honesty and trust.
 To his conveyance I assign my wife,
 With what else needful your good Grace shall think
 To be sent after me. 65
- Duke:* Let it be so.
 Good night to every one. [*To BRABANTIO*] And, noble signior,
 If virtue no delighted beauty lack,
 Your son-in-law is far more fair than black.
- 1 Senator:* Adieu, brave Moor; use Desdemona well. 70
- Brabantio:* Look to her, Moor, if thou hast eyes to see:
 She has deceiv'd her father, and may thee.
 [*Exeunt DUKE, Senators, Officers etc.*]
- Othello:* My life upon her faith! – Honest Iago,
 My Desdemona must I leave to thee. 75
 I prithee let thy wife attend on her;
 And bring them after in the best advantage.
 Come, Desdemona, I have but an hour
 Of love, of worldly matter and direction,
 To spend with thee. We must obey the time. 80
 [*Exeunt OTHELLO and DESDEMONA.*]

Act 1, Scene 3

WILLIAM SHAKESPEARE: *Hamlet*2 **Either** (a) 'Frailty, thy name is woman!'

With Hamlet's comment in mind, discuss the presentation and dramatic significance of the women in the play.

Or (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.

<i>Hamlet:</i>	How long will a man lie i' th' earth ere he rot?	
<i>1 Clown:</i>	Faith, if 'a be not rotten before 'a die – as we have many pocky corses now-a-days that will scarce hold the laying in – 'a will last you some eight year or nine year. A tanner will last you nine year.	5
<i>Hamlet:</i>	Why he more than another?	
<i>1 Clown:</i>	Why, sir, his hide is so tann'd with his trade that 'a will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now; this skull has lien you i' th' earth three and twenty years.	10
<i>Hamlet:</i>	Whose was it?	
<i>1 Clown:</i>	A whoreson mad fellow's it was. Whose do you think it was?	
<i>Hamlet:</i>	Nay, I know not.	
<i>1 Clown:</i>	A pestilence on him for a mad rogue! 'A poured a flagon of Rhenish on my head once. This same skull, sir, was, sir, Yorick's skull, the King's jester.	15
<i>Hamlet:</i>	This?	
<i>1 Clown:</i>	E'en that.	
<i>Hamlet:</i>	Let me see. [<i>Takes the skull</i>] Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kiss'd I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning – quite chap-fall'n? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that. Prithee, Horatio, tell me one thing.	20
<i>Horatio:</i>	What's that, my lord?	
<i>Hamlet:</i>	Dost thou think Alexander look'd a this fashion i' th' earth?	
<i>Horatio:</i>	E'en so.	
<i>Hamlet:</i>	And smelt so? Pah!	35
	<i>[Throws down the skull.]</i>	
<i>Horatio:</i>	E'en so, my lord.	
<i>Hamlet:</i>	To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till 'a find it stopping a bung-hole?	40
<i>Horatio:</i>	'Twere to consider too curiously to consider so.	
<i>Hamlet:</i>	No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it, as thus: Alexander died, Alexander was buried, Alexander returneth to dust; the	

dust is earth; of earth we make loam; and why of that 45
 loam whereto he was converted might they not stop a
 beer-barrel?

Imperious Caesar, dead and turn'd to clay,
 Might stop a hole to keep the wind away.

O, that that earth which kept the world in awe 50
 Should patch a wall t' expel the winter's flaw!
 But soft! but soft! awhile. Here comes the King.

*[Enter the KING, QUEEN, LAERTES, in funeral procession
 after the coffin, with PRIEST and Lords attendant.]*

The Queen, the courtiers. Who is this they follow? 55
 And with such maimed rites? This doth betoken
 The corse they follow did with desperate hand
 Fordo it own life. 'Twas of some estate.
 Couch we awhile and mark.

[Retiring with HORATIO.] 60

Act 5, Scene 1

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 3 **Either** (a) In what ways, and with what effects, does Shakespeare present 'great creating nature' in the play?
- Or** (b) 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.

Leontes: You knew of his departure, as you know
What you have underta'en to do in's absence.

Hermione: Sir,
You speak a language that I understand not.
My life stands in the level of your dreams, 5
Which I'll lay down.

Leontes: Your actions are my dreams.
You had a bastard by Polixenes,
And I but dream'd it. As you were past all shame –
Those of your fact are so – so past all truth; 10
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself,
No father owning it – which is indeed
More criminal in thee than it – so thou
Shalt feel our justice; in whose easiest passage 15
Look for no less than death.

Hermione: Sir, spare your threats.
The bug which you would fright me with I seek.
To me can life be no commodity.
The crown and comfort of my life, your favour, 20
I do give lost, for I do feel it gone,
But know not how it went; my second joy
And first fruits of my body, from his presence
I am barr'd, like one infectious; my third comfort,
Starr'd most unluckily, is from my breast – 25
The innocent milk in it most innocent mouth –
Hal'd out to murder; myself on every post
Proclaim'd a strumpet; with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried 30
Here to this place, i' th' open air, before
I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive
That I should fear to die. Therefore proceed.
But yet hear this – mistake me not: no life, 35
I prize it not a straw, but for mine honour
Which I would free – if I shall be condemn'd
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour, and not law. Your honours all, 40
I do refer me to the oracle:
Apollo be my judge!

Lord: This your request
Is altogether just. Therefore, bring forth,
And in Apollo's name, his oracle. 45

[*Exeunt certain Officers.*]

- Hermione:* The Emperor of Russia was my father;
O that he were alive, and here beholding
His daughter's trial! that he did but see
The flatness of my misery; yet with eyes
Of pity, not revenge! 50
[*Re-enter OFFICERS, with CLEOMENES and DION.*]
- Officer:* You here shall swear upon this sword of justice
That you, Cleomenes and Dion, have
Been both at Delphos, and from thence have brought 55
This seal'd-up oracle, by the hand deliver'd
Of great Apollo's priest; and that since then
You have not dar'd to break the holy seal
Nor read the secrets in't.
- Cleomenes, Dion:* All this we swear. 60
- Leontes:* Break up the seals and read.
- Officer* [Reads]: 'Hermione is chaste; Polixenes blameless; Camillo
a true subject; Leontes a jealous tyrant; his innocent babe
truly begotten; and the King shall live without an heir, if that
which is lost be not found.' 65
- Lords:* Now blessed be the great Apollo!
- Hermione:* Praised!
- Leontes:* Hast thou read truth?
- Officer:* Ay, my lord; even so
As it is here set down. 70
- Leontes:* There is no truth at all i' th' oracle.
The sessions shall proceed. This is mere falsehood.
- [*Enter a SERVANT.*]
- Servant:* My lord, the King, the King!
- Leontes:* What is the business? 75
- Servant:* O sir, I shall be hated to report it:
The Prince your son, with mere conceit and fear
Of the Queen's speed, is gone.
- Leontes:* How! Gone?
- Servant:* Is dead. 80
- Leontes:* Apollo's angry; and the heavens themselves
Do strike at my injustice. [HERMIONE swoons.
How now, there!
- Paulina:* This news is mortal to the Queen. Look down
And see what death is doing. 85
- Leontes:* Take her hence.
Her heart is but o'ercharg'd; she will recover.
I have too much believ'd mine own suspicion.
Beseech you tenderly apply to her
Some remedies for life. 90
[*Exeunt PAULINA and LADIES with HERMIONE.*]

Act 3, Scene 2

Section B

Answer **one** question from this section.

You must answer at least **one** passage-based question in the paper as a whole.

BEN JONSON: *The Alchemist*

- 4 **Either** (a) Discuss Jonson's dramatic presentation of self-interest in the play.
- Or** (b) Using the passage below as the central focus of your answer, discuss the dramatic presentation of alchemy in the play.

Mammon: 'Tis the secret
Of nature, naturized 'gainst all infections,
Cures all diseases, coming of all causes,
A month's grief, in a day; a year's, in twelve:
And, of what age soever, in a month. 5
Past all the doses, of your drugging Doctors.
I'll undertake, withal, to fright the plague
Out o' the kingdom, in three months.

Surly: And I'll
Be bound, the players shall sing your praises, then, 10
Without their poets.

Mammon: Sir, I'll do't. Meantime,
I'll give away so much, unto my man,
Shall serve th' whole city, with preservative,
Weekly, each house his dose, and at the rate – 15
Surly: As he that built the waterwork, does with water?
Mammon: You are incredulous.

Surly: Faith, I have a humour,
I would not willingly be gulled. Your stone
Cannot transmute me. 20

Mammon: Pertinax, Surly,
Will you believe antiquity? Records?
I'll show you a book, where Moses, and his sister,
And Solomon have written, of the art;
Ay, and a treatise penned by Adam. 25

Surly: How!
Mammon: O' the philosopher's stone, and in High Dutch.
Surly: Did Adam write, sir, in High Dutch?
Mammon: He did:
Which proves it was the primitive tongue. 30

Surly: What paper?
Mammon: On cedar board.
Surly: O that, indeed (they say)
Will last 'gainst worms. 35

Mammon: 'Tis like your Irish wood,
'Gainst cobwebs. I have a piece of Jason's fleece, too,
Which was no other, than a book of alchemy,
Writ in large sheepskin, a good fat ram-vellum.
Such was Pythagoras' thigh, Pandora's tub;
And, all that fable of Medea's charms, 40
The manner of our work: the bulls, our furnace,
Still breathing fire; our *argent-vive*, the dragon;

The dragon's teeth, mercury sublimate,
 That keeps the whiteness, hardness, and the biting;
 And they are gathered, into Jason's helm, 45
 (Th' alembic) and then sowed in Mars his field,
 And, thence, sublimed so often, till they are fixed.
 Both this, th' Hesperian garden, Cadmus' story,
 Jove's shower, the boon of Midas, Argus' eyes,
 Boccace his Demogorgon, thousands more, 50
 All abstract riddles of our stone. How now?

Scene 2

[Enter] FACE [dressed as bellows-man to them]

Mammon: Do we succeed? Is our day come? And holds it?
 Face: The evening will set red, upon you, sir;
 You have colour for it, crimson: the red ferment 55
 Has done his office. Three hours hence, prepare you
 To see projection.
 Mammon: Pertinax, my Surly,
 Again, I say to thee, aloud: be rich.
 This day, thou shall have ingots: and, tomorrow, 60
 Give lords th' affront. Is it, my Zephyrus, right?
 Blushes the bolt's head?
 Face: Like a wench with child, sir,
 That were, but now, discovered to her master.
 Mammon: Excellent witty Lungs! My only care is, 65
 Where to get stuff, enough now, to project on,
 This town will not half serve me.
 Face: No, sir? Buy
 The covering off o' churches.
 Mammon: That's true. 70
 Face: Yes.
 Let 'em stand bare, as do their auditory.
 Or cap 'em, new, with shingles.
 Mammon: No, good thatch:
 Thatch will lie light upo' the rafters, Lungs. 75
 Lungs, I will manumit thee, from the furnace;
 I will restore thee thy complexion, Puff,
 Lost in the embers; and repair this brain,
 Hurt wi' the fume o' the metals.
 Face: I have blown, sir, 80
 Hard, for your worship; thrown by many a coal,
 When 'twas not beech; weighed those I put in, just,
 To keep your heat still even; these bleared eyes
 Have waked, to read your several colours, sir,
 Of the pale citron, the green lion, the crow, 85
 The peacock's tail, the plumed swan.
 Mammon: And, lastly,
 Thou hast descried the flower, the *sanguis agni*?
 Face: Yes, sir.
 Mammon: Where's master? 90
 Face: At's prayers, sir, he,
 Good man, he's doing his devotions,
 For the success.

Act 2, Scenes 1 and 2

APHRA BEHN: *The Rover*

- 5 **Either** (a) Discuss the presentation and dramatic significance of deception in *The Rover*.
- Or** (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.

[A chamber]

[Enter FLORINDA and HELLENA]

- Florinda:* What an impertinent thing is a young girl bred in a nunnery! How full of questions! Prithee no more, Hellena; I have told thee more than thou understand'st already. 5
- Hellena:* The more's my grief. I would fain know as much as you, which makes me so inquisitive; nor is't enough I know you're a lover, unless you tell me, too, who 'tis you sigh for.
- Florinda:* When you're a lover I'll think you fit for a secret of that nature.
- Hellena:* 'Tis true, I never was a lover yet – but I begin to have a shrewd guess what 'tis to be so, and fancy it very pretty to sigh, and sing, and blush, and wish, and dream and wish, and long and wish to see the man; and when I do, look pale and tremble, just as you did when my brother brought home the fine English colonel to see you – what do you call him, Don Belvile? 10 15
- Florinda:* Fie, Hellena.
- Hellena:* That blush betrays you. I am sure 'tis so – or is it Don Antonio the viceroy's son? – Or perhaps the rich old Don Vincentio, whom my father designs you for a husband? – Why do you blush again? 20
- Florinda:* With indignation; and how near soever my father thinks I am to marrying that hated object, I shall let him see I understand better what's due to my beauty, birth, and fortune, and more – to my soul, than to obey those unjust commands. 25
- Hellena:* Now hang me if I don't love thee for that dear disobedience. I love mischief strangely, as most of our sex do, who are come to love nothing else – but tell me, dear Florinda, don't you love that fine *Anglese*? For I vow, next to loving him myself, 'twill please me most that you do so, for he is so gay and so handsome! 30
- Florinda:* Hellena, a maid designed for a nun ought not to be so curious in a discourse of love.
- Hellena:* And dost thou think that ever I'll be a nun? Or at least till I'm so old, I'm fit for nothing else? Faith, no, sister; and that which makes me long to know whether you love Belvile, is because I hope he has some mad companion or other that will spoil my devotion. Nay, I'm resolved to provide myself this carnival, if there be e'er a handsome proper fellow of my humour above ground, though I ask first. 35 40
- Florinda:* Prithee be not so wild.
- Hellena:* Now you have provided yourself of a man, you take no care for poor me. Prithee tell me, what dost thou see about me that is unfit for love? Have I not a world of youth? A humour gay? A beauty passable? A vigour desirable? Well shaped? Clean limbed? Sweet breathed? And sense enough to know how all 45

these ought to be employed to the best advantage? Yes, I do and will. Therefore lay aside your hopes of my fortune by my being a devotee, and tell me how you came acquainted with this Belvile; for I perceive you knew him before he came to Naples. 50

Florinda: Yes, I knew him at the siege of Pamplona; he was then a colonel of French horse, who when the town was ransacked, nobly treated my brother and myself, preserving us from all insolences; and I must own, besides great obligations, I have I know not what that pleads kindly for him about my heart, and will suffer no other to enter. – But see, my brother. 55

[*Enter DON PEDRO and STEPHANO, with a masquing habit, and CALLIS*]

Pedro: Good morrow, sister. Pray, when saw you your lover Don Vincentio? 60

Florinda: I know not, sir. – Callis, when was he here? For I consider it so little, I know not when it was.

Pedro: I have a command from my father here, to tell you you ought not to despise him, a man of so vast a fortune, and such a passion for you. – Stephano, my things. 65

[*Puts on his masquing habit*]

Florinda: A passion for me! 'Tis more than e'er I saw, or he had a desire should be known. I hate Vincentio, sir, and I would not have a man so dear to me as my brother follow the ill customs of our country and make a slave of his sister. – And sir, my father's will, I'm sure you may divert. 70

Pedro: I know not how dear I am to you, but I wish only to be ranked in your esteem, equal with the English Colonel Belvile. Why do you frown and blush? Is there any guilt belongs to the name of that cavalier? 75

Florinda: I'll not deny I value Belvile: when I was exposed to such dangers as the licensed lust of common soldiers threatened when rage and conquest flew through the city – then Belvile, this criminal for my sake, threw himself into all dangers to save my honour – and will you not allow him my esteem? 80

Pedro: Yes, pay him what you will in honour – but you must consider Don Vincentio's fortune, and the jointure he'll make you.

Act 1, Scene 1

SAMUEL BECKETT: *Waiting for Godot*

6 **Either** (a) '*Waiting for Godot* is fundamentally a comic play.'

To what extent do you agree with this view?

Or (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.

Estragon: I knew it was him.

Content removed due to copyright restrictions

13.

Content removed due to copyright restrictions

Vladimir: You may be right.

Act 2

CARYL CHURCHILL: *Top Girls*

- 7 **Either** (a) Discuss the presentation and dramatic significance of different locations in the play.
- Or** (b) Using the extract below as the central focus of your answer, discuss Churchill's dramatic presentation of the changing roles of women.

Jeanine: I'm saving to get married.

Marlene: Does that mean you don't want a long-term job, Jeanine?

Jeanine: I might do.

Marlene: Because where do the prospects come in? No kids for a bit?

Jeanine: Oh no, not kids, not yet. 5

Marlene: So you won't tell them you're getting married?

Jeanine: Had I better not?

Marlene: It would probably help.

Jeanine: I'm not wearing a ring. We thought we wouldn't spend on a ring. 10

Marlene: Saves taking it off.

Jeanine: I wouldn't take it off.

Marlene: There's no need to mention it when you go for an interview. / Now Jeanine do you have a feel for any particular

Jeanine: But what if they ask? 15

Marlene: kind of company?

Jeanine: I thought advertising.

Marlene: People often do think advertising. I have got a few vacancies but I think they're looking for something glossier.

Jeanine: You mean how I dress? / I can dress different. I 20

Marlene: I mean experience.

Jeanine: dress like this on purpose for where I am now.

Marlene: I have a marketing department here of a knitwear manufacturer. / Marketing is near enough advertising. Secretary 25

Jeanine: Knitwear?

Marlene: to the marketing manager, he's thirty-five, married, I've sent him a girl before and she was happy, left to have a baby, you won't want to mention marriage there. He's very fair I think, good at his job, you won't have to nurse him along. 30

Jeanine: Hundred and ten, so that's better than you're doing now.

Jeanine: I don't know.

Marlene: I've a fairly small concern here, father and two sons, you'd have more say potentially, secretarial and reception duties, only a hundred but the job's going to grow with the concern and then you'll be in at the top with new girls coming in underneath you. 35

Jeanine: What is it they do?

Marlene: Lampshades. / This would be my first choice for you.

Jeanine: Just lampshades? 40

Marlene: There's plenty of different kinds of lampshade. So we'll send you there, shall we, and the knitwear second choice. Are you free to go for an interview any day they call you?

Jeanine: I'd like to travel.

Marlene: We don't have any foreign clients. You'd have to go elsewhere. 45

Jeanine: Yes I know. I don't really ... I just mean ...

Marlene: Does your fiancé want to travel?

- Jeanine:* I'd like a job where I was here in London and with him and everything but now and then – I expect it's silly. Are there jobs like that? 50
- Marlene:* There's personal assistant to a top executive in a multinational. If that's the idea you need to be planning ahead. Is that where you want to be in ten years?
- Jeanine:* I might not be alive in ten years. 55
- Marlene:* Yes but you will be. You'll have children.
- Jeanine:* I can't think about ten years.
- Marlene:* You haven't got the speeds anyway. So I'll send you to these two shall I? You haven't been to any other agency? Just so we don't get crossed wires. Now Jeanine I want you to get one of these jobs, all right? If I send you that means I'm putting myself on the line for you. Your presentation's OK, you look fine, just be confident and go in there convinced that this is the best job for you and you're the best person for the job. If you don't believe it they won't believe it. 60 65
- Jeanine:* Do you believe it?
- Marlene:* I think you could make me believe it if you put your mind to it.
- Jeanine:* Yes, all right.

Act 2, Scene 1

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.