



Cambridge Pre-U

LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

May/June 2022

MARK SCHEME

Maximum Mark: 50

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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.

English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance, and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Components using point-based marking:

Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

- a** DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).
- b** DO credit alternative answers/examples which are not written in the mark scheme if they are correct.
- c** DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons...).
- d** DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).
- e** DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.
- f** DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
- g** DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

Assessment objectives

| | |
|------|--|
| 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 texts and 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. |

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 assessment objectives. 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.

Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.

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

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 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 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 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 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

| Question | Answer | Marks |
|--|---|-----------|
| WILLIAM SHAKESPEARE: <i>Richard III</i> | | |
| 1(a) | <p>EITHER</p> <p>Discuss Shakespeare’s dramatic presentation of Richard’s inadequacies as a King.</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 examine and analyse the text closely in order to establish how the dramatic presentation Richard, both through the ways that he sees himself and the ways in which he is seen by others. There may be useful comparison of Richard with his father, or with Bolingbroke as having more ‘kingly’ qualities of leadership or mercy. Candidates will want to show that they are aware that this is a play, that it is designed to work on the stage. Responses need to be closely focused on the requirements of the question: this is emphatically NOT a character study.</p> <p>AO3 make connections across the text and make reference to how the text might be differently interpreted. There may be reference to particular productions of the play as interpretations, and these should be treated as valid critical viewpoints. The response, whatever its strategies, should demonstrate a coherent and informed reading of the text.</p> <p>AO4 where relevant, discuss the background to the play, perhaps dwelling on Shakespeare’s interpretation of English history, particularly in light of the manipulation of Richard to confirm the Tudor myth. There may be useful discussion of ideas of divine orders and of the ways in which Richard deliberately breaks quite strict rules about the responsibilities and morality of kings through his determination to ‘prove a villain’. Context should be fully integrated and relevant, not a bolt on.</p> | 25 |

| Question | Answer | Marks |
|--|--|-----------|
| WILLIAM SHAKESPEARE: <i>Richard III</i> | | |
| 1(b) | <p>OR</p> <p>Using the extract below as the central focus of your answer, discuss the significance of deception and hypocrisy, both here and elsewhere in the play.</p> <p>Act 2, Scene 1</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 examine and analyse the text closely in order to establish how the dramatic presentation of Richard shows him (both here and elsewhere) to be plotting, childish, bullying, irascible (and any number of other adjectives). There will be focus perhaps on his relationship with his family, his values, his relationships with people who he thinks will be useful to him. There may also be focus on particular ways in which he shapes language to his own advantage. No one particular focus is required.</p> <p>AO3 make connections across the text and make reference to how the text might be differently interpreted. There may be reference to particular productions of the play as interpretations, and these should be treated as valid critical viewpoints. The response, whatever its strategies, should demonstrate a coherent and informed reading of the text.</p> <p>AO4 where relevant, discuss the background to the play, perhaps dwelling on Shakespeare's interpretation of history and his interpretation of Richard. There may be reference to other works by Shakespeare, or to ideas about kingship prevalent during Shakespeare's time.</p> | 25 |

| Question | Answer | Marks |
|---|---|-----------|
| WILLIAM SHAKESPEARE: <i>Troilus and Cressida</i> | | |
| 2(a) | <p>EITHER</p> <p>Discuss Shakespeare’s presentation of attitudes towards women in <i>Troilus and Cressida</i>.</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 discuss aspects of the play’s form, structure and language in order to show how Shakespeare presents us with a world where it is worth battling for years over one woman, whilst other women are the victims of male fantasy, aggression or indulgence. There may be a range of perspectives considered from that of Troilus to those of the cynical and world-weary Thersites and Pandarus. The question asks about ‘presentation,’ and full engagement with this should be very positively rewarded.</p> <p>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>AO4 show an informed appreciation of the literary, social and cultural contexts of the play and the issue. Knowledge of the ancient world will certainly be present, as will some awareness of how Shakespeare is re-interpreting a story well known to writers of the middle ages.</p> | 25 |

| Question | Answer | Marks |
|---|--|-----------|
| WILLIAM SHAKESPEARE: <i>Troilus and Cressida</i> | | |
| 2(b) | <p>OR</p> <p>Using the extract below as the central focus of your answer, discuss the significance of Thersites as a commentator, both here and elsewhere in the play.</p> <p>Act 2, Scene 3</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 discuss the ways in which language, structure and characterisation create a strong impression of a man who is both cynical yet in a sense wise, someone who knows how the world works through ‘folly and ignorance,’ commenting on both character and action with equal acuity and bluntness (‘Agamemnon is a fool...’). Close reference to language will be central. No one approach is expected. The vividness of his earthy observations (‘All the argument is a whore and a cuckold’) may also be set against others’ more over-blown tendencies to portray their heroism in words. Candidates will want to look carefully at Thersites’ various soliloquies but also at the way in which he reacts with others, as in the majority of this scene – he is both commentator and participant.</p> <p>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 particular moments like this can be variously interpreted. There may be reference to particular productions or 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, but a sustained and detailed response to detail is certainly expected.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play. There may be reference to the particular ways in which Shakespeare interprets a well-known tale, and that could be linked to the times in which he lived. Contexts should be closely linked to the necessities of the argument advanced, not simply bolted on to a response.</p> | 25 |

| Question | Answer | Marks |
|--|---|-----------|
| WILLIAM SHAKESPEARE: <i>A Midsummer Night's Dream</i> | | |
| 3(a) | <p>EITHER</p> <p>In what ways, and with what dramatic effects, does Shakespeare link the human and the fairy worlds in <i>A Midsummer Night's Dream</i>?</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 analyse the language and action of a variety moments in the play in order to show the various ways in which the two worlds of the play intersect, collide and interrogate each other. For all its supernatural allure, there is much about the fairy world that is as base and worldly as that of the humans, if not more so. There will almost certainly be discussions about love and its disappointments, with the young lovers perhaps contrasted to the older, married and crabby Titania and Oberon. There may well be discussions of how disillusion is most pointed in the more illusory of worlds. Bottom may be discussed as the link between the two, with him as an ass presenting an obvious point of symbolic linkage.</p> <p>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 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>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play, particularly in relation to a belief in the fairy world which was strong in Shakespeare's time. There may be reference to other works by Shakespeare, or to other contemporary writers. Contexts should be integrated with the general thrust of the argument, not simply bolted on.</p> | 25 |

| Question | Answer | Marks |
|--|--|-----------|
| WILLIAM SHAKESPEARE: <i>A Midsummer Night's Dream</i> | | |
| 3(b) | <p>OR</p> <p>Using the following extract as the central focus of your answer, discuss Shakespeare's presentation of misdirected love in the play.</p> <p>Act 1, Scene 1</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</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. There will be discussion of the various plot-related ways in which the issue is treated, but these will lead, inevitably to discussion of the way the play presents almost everyone as failing to impress the person that they love (or think they love) the most. The idea runs through all the worlds of the play. In this particular passage, the focus is mainly on Helena and there should be close examination of her emotions, her inability to analyse herself, her self-dramatisation.</p> <p>AO3 relate this sequence to patterns and events elsewhere in the play. Discussion of a variety of possible interpretations may prove relevant. Rich though the play is in parallel instances, responses will need to have the passage printed as the central focus. 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 in terms of stage convention and plot twists. Matters of context will need to be presented as integral to the arguments, not merely there to fulfil an assessment requirement: they are only needed when apposite, and may, in many cases, be implicit to a candidate's argument.</p> | 25 |

| Question | Answer | Marks |
|--|---|-----------|
| HANNAH COWLEY: <i>The Belle's Stratagem</i> | | |
| 4(a) | <p>EITHER</p> <p>How, and with what dramatic effects, does Cowley present marriage in the play?</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</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 the whole substance of the play comes from Letitia's romantic gaming. They may also make contrasts with other marriages. Candidates will want to respond to the various ways in which the characters talk about marriage, either as a matter of love or social convention. 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 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 the tropes of Comedies of Manners. Contexts should be thoroughly integrated with the argument put forward, not simply a conscientious bolt-on.</p> | 25 |

| Question | Answer | Marks |
|--|---|-----------|
| HANNAH COWLEY: <i>The Belle's Stratagem</i> | | |
| 4(b) | <p>OR</p> <p>Using the following scene as the central focus of your answer, discuss the dramatic significance of farcical action in the play.</p> <p>Act 4, Scene 2</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 comment in detail on the form, structure and language of the passage, paying attention to the various ways in which the full gamut of disguise, misunderstanding and general over-exaggeration contributes to the play as a whole. No one particular focus is required.</p> <p>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 where relevant.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Wider reference to contemporary dramatists may be relevant.</p> | 25 |

| Question | Answer | Marks |
|---|--|-----------|
| BRIAN FRIEL: <i>Translations</i> | | |
| 5(a) | <p>EITHER</p> <p>Discuss Friel’s presentation of the English in Ireland in <i>Translations</i>.</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 discuss language, form and structure in order to illuminate the various ways in which the English have influence in Ireland. Responses may make the point that the English demonstrate different sides of themselves in their public and their private lives. There will be recognition and discussion of the whole process of translation, whether of a language or of being ‘translated’ from one place to another. There will almost certainly be discussion of various manifestations of cultural imperialism, which may be differently interpreted.</p> <p>AO3 relate part to whole, moving from analysis of specific moments to wider discussion by making links in order to show understanding of Friel’s methods and concerns and their development during the action of the play. There may also be understanding of how different productions of the play may create different impressions and thus a different interpretation of the balance between the two societies. No one particular focus is required.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts that are significant, possibly evoking the Irish literary tradition and works by other Irish writers. Any contexts adduced will need to emerge from the arguments put forward, not simply be a bolt-on addition.</p> | 25 |

| Question | Answer | Marks |
|---|--|-----------|
| BRIAN FRIEL: <i>Translations</i> | | |
| 5(b) | <p>OR</p> <p>Using the following extract as the central focus of your response, discuss the significance of renaming to the action of the play as a whole.</p> <p>Act 2 Scene 1</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 look closely at the language, structure and form of what is both said and seen. Attention may be drawn to the conscientiousness with which the characters do their job whilst at the same time being oblivious to its consequences. There will almost certainly be discussion of British colonial imperiousness, of the plainness of the names they choose. The line ‘Can’t you speak English?’ will provide the key for many.</p> <p>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, or to talk about the significance of this passage the presentation of the issue in the play as a whole. There may be reference to productions or 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>AO4 show an informed appreciation of the different literary, social and cultural contexts that are significant. There may be reference to the Irish literary tradition, other works by Friel, or to Irish history. Contexts must be fully integrated into arguments, not merely bolted on as a matter of conscience.</p> | 25 |

| Question | Answer | Marks |
|---|--|-----------|
| RICHARD BRINSLEY SHERIDAN: <i>The School for Scandal</i> | | |
| 6(a) | <p>EITHER</p> <p>Discuss Sheridan’s dramatic use of disguise and deception in the play.</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 comment on the play’s form, language and structure in relation to the conventions of comedies of manners, with particular attention to the various ways in which disguise is used as a plot device and also a metaphor for deeper concerns. There will almost certainly be discussion of Sir Oliver and his relationship with his nephews, but the issue runs throughout the marriages in the play, throughout the discussions of society and of social behaviour. No one particular focus is required.</p> <p>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 productions or 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>AO4 show an informed appreciation of the literary, social and cultural contexts of the issue raised. Attention to the conventions of Restoration drama / the Comedy of Manners may be given, possibly to examine how this play subverts some of them. Answers that simply list the features of the Comedy of Manners, without really analysing how their dramatic effects should not be highly rewarded.</p> | 25 |

| Question | Answer | Marks |
|---|---|-----------|
| RICHARD BRINSLEY SHERIDAN: <i>The School for Scandal</i> | | |
| 6(b) | <p>OR</p> <p>Using the extract below as the central focus of your answer, discuss the dramatic presentation of honour and reputation, both here and elsewhere in the play.</p> <p>Act 4, Scene 3</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 discuss language, form and structure in order to demonstrate the various ways in which the passage works. There will be discussion of both what is done and what is said about honour in the passage, with a clear recognition that honour and moral integrity are not at all the same thing in the play. There will be strong recognition of the various ironies of the scene, and of the farcical, conventional trope of the scene, which may also be seen as a metaphor of the wider issue. Candidates who respond strongly to the stage business should be suitably rewarded.</p> <p>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 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>AO4 show an informed appreciation of the literary, social and cultural contexts of the issue raised, particularly in relation to conventions of the Comedy of Manners and the theatre of the time.</p> | 25 |

| Question | Answer | Marks |
|-------------------------------------|--|-----------|
| TOM STOPPARD: <i>Arcadia</i> | | |
| 7(a) | <p>EITHER</p> <p>Discuss some of the ways in which the play explores the difference between the classical and the romantic view of the world.</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from specific examples.</p> <p>AO2 comment closely on the form, structure, staging and language of the play in order to evoke the various world views that are present in the play. There will probably be reference to discussions of science and therefore of the Age of Reason, perhaps set against the plans to re-work the gardens. The modern day episodes may be used as a means of interpreting the differences. There may well be discussions of the romanticisation of the past. No one particular focus is required.</p> <p>AO3 relate part to whole through linking examples in order to see patterns in the play that bring this issue to life. There may be reference to 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 two worlds that it deals with and the specific issue raised in this question, both in terms of eighteenth-century or contemporary attitudes towards science or nature. There may be focus on the dual perspective of a modern play about a historical period and the various biases/assumptions that it reveals.</p> | 25 |

| Question | Answer | Marks |
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| TOM STOPPARD: <i>Arcadia</i> | | |
| 7(b) | <p>OR</p> <p>Using the extract below as the central focus of your answer, discuss the dramatic presentation and significance of characters trying to reconstruct the past in the play.</p> <p>Act 2, Scene 5</p> <p>Candidates should:</p> <p>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. An appropriate critical vocabulary will be expected. No one particular focus is looked for or required. Candidates will be rewarded for the complexity of their ideas, their ability to draw out from particular examples.</p> <p>AO2 comment closely on the form, structure and language of the scene presented in order to suggest the various ways in which the past is evoked through letters and records. Doubtless there will be discussion of Bernard's relentless seeking out of the trivial and his inability to see that this engages the other characters in the play much less fully ('Have I missed something'), thus making him a focus for humour in the play. There is also scope for candidates to observe that the play is in a sense a mirror, with attitudes towards the past in the modern parts exactly reversed to attitudes towards the future in the eighteenth-century sections. No particular focus is required, though there must be close reading of the extract.</p> <p>AO3 see the relationship between the 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 two time settings of 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 line is required; however, the ability to recognise and create connections in a structured way is looked for.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play and of the issues embodied in this passage about attitudes towards the past. There may be discussion of other works by Stoppard. Contexts must be integrated, not simply bolted on.</p> | 25 |