

MARK SCHEME for the May/June 2014 series

9765 LITERATURE IN ENGLISH

9765/02

Paper 2 (Drama), maximum raw mark 50

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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

Level 1 0 – 1 marks

Some response to the question

- some response to text/s with some limited textual support; an argument may be begun but 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 poetry and prose;
- occasional relation of part of text to whole where relevant; little or no evidence of connections made between different interpretations of texts;
- a little or no evidence of awareness of the significance of literary/social/cultural context;

Level 2 2 – 5 marks

A basic, mostly relevant response to the question

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

Level 3 6 – 10 marks

A competent, relevant response to the question

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

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Level 4 11 – 15 marks

A proficient response to the question

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

Level 5 16 – 20 marks

A very good, focused response to the question

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

Level 6 21 – 25 marks

A sophisticated response to the question

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

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Assessment Objectives

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

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

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

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Section A

WILLIAM SHAKESPEARE: *Measure for Measure*

- 1 (a) Discuss Shakespeare's presentation of attitudes to sexual desire in *Measure for Measure*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using specific examples (either direct or indirect quotation) to support their views of this aspect of the play. These points may cover a wide variety of the characters, or scenes in the play. Some candidates may wish to write about the topic in terms of negatives – Isabella's denial of desire perhaps, and the uneasiness of the 'happy' ending. There may be some comment on the way that the Duke has permitted licentiousness, only to deny it. No particular focus is required.

AO2 – discuss aspects of the play's form, structure and language in order to show how they contribute to the issue outlined. Attention may well be drawn to the vocabulary of desire, both positive and negative, or to the ways in which various patterns in the staging of the play either confirm or subvert the explicit statements of purpose. Issues about contrasting ideologies and value structures may also be discussed. No particular line is required.

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

AO4 – show an informed appreciation of the literary, social and cultural contexts of the play and the issue. In placing the play in its context, candidates may note that attitudes and values do not stay the same from age to age.

- (b) With close reference to the language and the dramatic situation at this point, explore Shakespeare's presentation of the Duke, both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to provide specific examples of how the Duke presents himself here as a voice of calm reasonableness. Candidates will need to acknowledge the disguise in order to make links to elsewhere in the play. Recognition of the Duke as playing a role may be noted, but candidates may also see that he is articulating views that might be expected from his 'better self'. Candidates may also note that the speeches here are something less than sincere as the Duke knows that he can end the situation at any moment by revealing himself. Some may view this hypocrisy as reprehensible. No particular focus is required, nor interpretation expected.

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AO2 – discuss the ways in which form, structure and characterisation give this scene resonance. Close reference to language will be central, perhaps with some eye to the poetry of what he says at this point as a character clue, as will a sense that the values proposed are, at the same time, being subject to criticism because of the engineered situation and what we already know of the Duke.

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

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play, perhaps by discussion of the Duke's disguise as a holy father at the point in the play in order to bring out religious aspects. Discussion of good and weak government might feature.

WILLIAM SHAKESPEARE: *King Lear*

2 (a) 'Kent: The wonder is he hath endur'd so long....'

In what ways, and with what effects, does Shakespeare create sympathy for Lear as a tragic figure?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples (either direct or indirect quotation) to support the points raised. Candidates will need to look at a variety of different moments of the play, or aspects of Lear's character in order to balance his foolishness with the terrors of his final condition and the process of his downfall. No particular focus is required.

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 at the language of the king at a number of moments. Contrasts may be made with Gloucester, or the role of the fool as a 'foil' might also be evoked as methods that Shakespeare uses to get inside Lear's predicament. Discussions of the lead quotation may also open up issues of Lear's stamina in the face of events, or discussion of his madness.

AO3 – relate part to whole in linking examples to one another and linking specific moments to general patterns in the play. No particular focus is required. The ability to recognise and create connections in a structured way in relation to the question is central. There will also be awareness of some of the ways in which the issue of Lear as a tragic figure may be seen here may be variously interpreted by critics. In asking so explicitly about Lear as tragic, candidates will have the opportunity to display discriminating knowledge and understanding of theories of tragedy.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play. In particular, the tension between royal courts and 'unaccommodated man' may give rise to discussions about social order and hierarchy.

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

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed, using specific examples and direct and indirect quotation to support points raised. The question asks for close focus, but this will be mixed with clear understanding of how Kent takes a particular role as guardian and companion for Lear, someone whose loyalty is completely unswerving, even in difficult circumstances. Candidates may draw attention to his integrity and his desire for plainness of speech. Some candidates may raise issues of the wisdom of his loyalty, bearing in mind Lear's treatment of him early in the play. No particular focus is required.

AO2 – pay close attention to the detail of the passage in order to develop a coherent response to the question. Issues of language, structure and form will need to be discussed, particularly in relation to Kent's desire to assume the mantle of an ordinary man. The strength of Cornwall's attack on him may be raised as a means of showing his inner honesty and integrity: what Cornwall describes is far from the truth, once again demonstrating the issue of outer/inner which pervades the play.

AO3 – relate this sequence to patterns and events elsewhere in the play. Discussion of a variety of possible approaches may prove relevant. No particular line is required, but an ability to recognise and analyse connections in a structured way is looked for. Candidates will show awareness that different interpretations of both this passage and the play as a whole are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issues of kingship, power, and the relationship between the sovereign and his subjects as it is presented in the play.

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

- 3 (a) Discuss Shakespeare's dramatic treatment of different types of loyalty and disloyalty in the play.**

Candidates should:

AO1 – present a clearly written and structured response in relation to the question, referring to the text, using specific examples, direct and indirect quotation, to support their views about this issue. Candidates will need to be aware of the implications of the phrase 'dramatic treatment' in order to move beyond simply giving an account. Issues of personal loyalty may also be raised, most obviously perhaps in the relationship between Hal and Falstaff, and there may also be discussions of familial loyalty and the tension between that and loyalty to the crown. No particular focus is required.

AO2 – comment on the form, structure and language of the play in order to analyse various aspects of the issue raised. Candidates will need to think about the various compromised attitudes and actions that are relevant to this issue during the action of the play, and most particularly of the various ways in which loyalty is articulated during the action. No particular focus is required.

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

AO4 – show an informed appreciation of the different cultural, literary and social contexts of the play, particularly in relationship to ideas of social hierarchy and what is seen as due to the King, or by implication, to England.

(b) With close reference to the passage, consider what this episode contributes to your understanding of Hal, both here and elsewhere in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation to support their views. Candidates will need to consider the image and presentation of Hal at this point, with his intention to be a ‘madcap’ immediately compromised by his exchange with Poins and then his soliloquy. No particular focus is required.

AO2 – discuss the language, action, form and structure of this particular incident in order to focus Shakespeare’s ambiguous presentation of Hal, particularly because at this moment we do not know if his soliloquy will be borne out by subsequent action. Focus on the imagery here may well prove central, and there may be discussions of Hal’s very politic view of himself as hiding his true self for purposes of self-presentation later on. Contrasts may be made with Henry’s view of his son and of his own views about how a king should stage-manage his public appearances. Attention may also be drawn to structural features of the scene. There will almost certainly be focus on the variety of Hal’s language here and there may be discussion of the soliloquy as a moment where the audience is privileged to move inside a character’s head and learn the truth about his motivation. No particular focus is required.

AO3 – relate part to whole, and in doing so demonstrate that there is understanding of the play as a whole. Links will be made to other moments or other characters, and candidates may show awareness of how different interpretations are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue under consideration, particularly in relation to the various ways in which Hal’s dilemma about being both a man of destiny and a someone who has had greatness thrust upon him illuminates issues of the uneasiness of the man that wears (or will wear) the crown.

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Section B

JOHN WEBSTER: *The White Devil*

- 4 (a) ‘*Flamineo*: Court promises! Let wise men count them curst, / for while you live he that scores best pays worst.’**

Discuss Webster’s presentation of court and courtiers in *The White Devil*.

Candidates should:

AO1 – present a clearly written and structured response that responds to both aspects of the question. The text needs to be used with precision and discussions need to be supported with direct or indirect quotation in order to develop the case being made. The question asks about ‘presentation’ and this suggests a need for consideration of the ways in which these ideas are dramatized in the play. Answers may be focused onto character or onto incident and there will almost certainly be consideration of corruption, particularly sexual, perhaps in relation to ideas about malcontents working against (or within) a system that fails to reward them for what they feel to be their just rights and entitlements and the ironic insights that this provides. Some may wish to look at the relationship between money and morality, as suggested in the quotation. There may be discussion of Webster’s satire about social structure, where those at the top are morally just as bad as those at the bottom. There may also be discussion of hypocrisy and double standards. There will almost certainly be examination of ideas of self-interest. Candidates may also want to try and see where there are positives presented in the world of the play. No one particular focus is required.

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

AO3 – relate part to whole by linking examples and relating specifics to the general treatment of the issue in the play. Candidates will also show awareness of how a range of interpretations of the issue might be raised.

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

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- (b) How might an audience react as the following scene unfolds? You should pay close attention to language and action, and make links to other parts of the play where relevant.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore aspects of the passage. The extremities and violence of the situation may well be explored, together with the scene as the culmination of the revenge ideas of the play. No particular focus is required.

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. Attention may be given to the staging (monks, crucifixes and candles) and to the parodying of religious rites. There will almost certainly be reference to the dramatic significance of Lodovico and Gasparo casting off their disguises. There should be some reference to the role of Vittoria in the scene: the question asks about how the scene unfolds, so it needs to take account of the whole scene without line-by-line tracking. No one particular focus is required.

AO3 – relate part to whole by linking this episode to other relevant moments in the play. Candidates may wish to draw attention, too, to issues of a lack of a moral centre in the play and to ways in which this scene reveals the corruption that pervades all levels of society. There will be awareness that the characters and action may be differently interpreted by critics and directors. The ability to recognise and create connections in a structured way is looked for.

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

RICHARD BRINSLEY SHERIDAN: *The Rivals*

- 5 (a) Explore some of the uses that Sheridan makes of the contrasts between the two sets of lovers, Absolute and Lydia, Faulkland and Julia.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples to support points in discussing this issue. Attention may be drawn to conventions of romantic love, or to the way in which Sheridan's satire contrasts the pairs to demonstrate their limitations. Candidates may also want to look at the attitudes of other characters towards these couples. No particular line is required.

AO2 – comment on how the form, language and structure in the play shape our view of the two couples. There may be discussion of the way that the plot and structure of the play interrogates ideas about sincerity in love. Attention to the language, particularly when it becomes over-blown and clichéd may be a useful focus. No particular focus is required.

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

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AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue raised. In particular (though this is not required) candidates may show awareness of how this contrast is a major inspiration for a variety of literary works of this period. Attention to the conventions of Restoration drama may be given, particularly in terms of plot and of character naming

- (b) Using the passage below as the central focus of your answer, consider Sheridan’s presentation of parents and guardians both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text closely and using specific examples, indirect and direct quotation to support their views. There may be awareness of the ways in which the older generation fail as moral guardians, or of the ludicrousness when they try to ape the young in their amorous affairs. Issues of education may be raised, as it is the central topic of the passage, with perhaps the reflection that it has done Mrs Malaprop no good. No particular focus is required

AO2 – discuss language, form and structure in order to demonstrate the various ways in which the passage works. In looking at language there may be discussion of the farcical and satirical nature of the scene, and of what it reveals about the two speakers and their values, perhaps acknowledging too that the malapropisms are not really slips of the tongue, random words used wrongly – they are actually quite often statements of what Mrs Malaprop really means. No particular focus is required.

AO3 – relate part to whole, linking examples from the printed scene to other moments in the play in order to demonstrate ways in which the efforts of Mrs Malaprop and the other parents/guardians are variously presented. The ability to recognise and create connections in a structured way should be looked for. No particular focus is required.

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

HAROLD PINTER: *The Homecoming*

- 6 (a) ‘Throughout the play, the characters judge and criticise each other.’**

Explore some of the dramatic effects of the play in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore the whole issue levels of antagonism in the family, where even the smallest matters of behaviour are subject to disapproval and condemnation. The question asks about ‘dramatic effects’, and this means that candidates must move beyond simply listing of instances towards a more strategic view. No particular focus is required.

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AO2 – discuss language, form and structure in order to show how Pinter creates character, atmosphere, humour and threat in the play in order to explore family relationships. Answers may focus on technical matters or on relationships between the characters. The central focus is on 'effects', with a range of possibilities ranging from words to actions and, of course, what remains unsaid but implied. No particular focus is required.

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

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

(b) With close reference to the detail of the passage below; consider the significance of this moment for your understanding of the play as a whole.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore both this extract and Pinter's presentation of Lenny and Teddy in the play as a whole. No particular focus is required, though the contrast and the similarities between the two will obviously be central.

AO2 – look closely at the language, structure and form of what Lenny and Teddy say and the situation that they find themselves in. Attention may be drawn to the pseudo-philosophical, slightly jokey wordplay, or to the pauses and awkwardness of the scene. The presence of Ruth that breaks the slightly male theoretical discussion with sexual suggestiveness may well be discussed, and this may lead outwards to wider discussions of Ruth's disruption of accepted family dynamics.

AO3 – relate part to whole through linking examples from the passage with moments elsewhere in the play. Candidates may wish to draw attention to the passage as atypical or as an example of a range of Pinter's techniques for characterisation. Reference may be made to different possible interpretations of what is going on at this point and its significance for the play as a whole in terms of relationships or themes. No specific focus is required.

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

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BRIAN FRIEL: *Dancing at Lughnasa*

7 (a) Discuss Friel's dramatic presentation of Ireland and Irishness in *Dancing at Lughnasa*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text by using specific examples, direct and indirect quotation, to support the points they want to make. The whole play may be seen as a metaphor for the Irish society of the 1930s, with different characters seen as representative or symbolic. Candidates will almost certainly want to think about Friel's nostalgic presentation of an Ireland that is no more, and there may be some reflection on this presentation as sentimental. Discussions of the society as under pressure from outside forces may be adduced (Marconi, or economics, for example). Discussion could also centre round Friel's evocation of the Irish spirit as seen through the sisters, with its ambiguous tension between Catholicism and pagan rituals. No particular focus is required.

AO2 – comment closely on the form, structure, staging and language of the play, particularly in relation to the very 'Irish' discourse of the sisters where communication is perhaps valued over content. The question asks about presentation, and candidates may want to write about specific moments (the beginning or the end) where the action makes the issues most vivid.

AO3 – relate part to whole through linking examples in order to see general patterns in the play. There may be awareness too of various ways in which the issues of Ireland and Irishness can be variously interpreted. There may be awareness that a range of interpretations is possible here. No particular focus is required.

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

7 (b) Using the extract below as the main focus of your answer, consider Friel's dramatic presentation of Michael as both child and adult in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, particularly in relation to the double narrative/double perspective that is gained from Michael being both present and a retrospective narrator (with all that is implied about rose-coloured spectacles/nostalgia) in the play. But candidates will also need to acknowledge and analyse the appearances of Michael as a boy in the play and see that he is a victim of circumstance. Structural features may be raised, as might Michael's busy construction of the kites, which are both real toys and symbols for the action of the play as a whole. Some attention might be given to the various ways in which the boy and the man merge together (it's seen vividly here) at various points. No particular focus is required.

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AO2 – comment closely on the form, structure and language of the scene presented in order to demonstrate the various ways in which Michael is presented, both through the action of the play and the different ways in which he speaks.

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 in a wide variety of ways, by audiences and critics and exemplified by detailed examination of particular detail. No particular line is required; however, the ability to recognise and create connections in a structured way is looked for.

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