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Cambridge Pre-U Certificate

LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

May/June 2016

MARK SCHEME

Maximum Mark: 50

Published

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This document consists of **13** printed pages.

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Levels Descriptors
25 marks per Question, Total Mark – 50

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

Level 1 0–1 marks

Some response to the question

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

Level 2 2–5 marks

A basic, mostly relevant response to the question

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

Level 3 6–10 marks

A competent, relevant response to the question

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

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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 drama;
- relates part of text to whole, where relevant, in a coherent argument; critical comment, where appropriate, on different interpretations of texts;
- some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks

A very good, focused response to the question

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

Level 6 21–25 marks

A sophisticated response to the question

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

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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 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 the presentation of Isabella in relation to other female characters in the play.

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. Isabella is clearly the central female character in the play, but as they start to think about it, candidates will readily acknowledge that part of her status/significance, derives from her being compared or contrasted with other women and their various situations. The question is emphatically *not* an invitation to write a character study of Isabella. No one 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 ways in which the plot highlights the different roles and functions of women, or on the language in which they frame their own experience or in which others talk about them. 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 presentations of women. 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 towards women do not stay the same from age to age and that audience judgements, particularly about sexual conduct or the social position of women in the play, are historically determined.

(b) Using the extract below as the central focus of your answer, explore Shakespeare’s dramatic presentation of the relationship between Angelo and the Duke, both here and elsewhere in the play.

(Act 1, Scene 1)

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 relationship — with all its implied insecurities and weaknesses — is set up here and then explored elsewhere in the play. The dominance of the duke (expected, of course) is significant, as is his concern with ‘government’ despite it being his own particular weakness. 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, as will an understanding of how Shakespeare is setting up one of the central character conflicts, which then leads into thematic exposition. Angelo’s later hypocrisy and his willingness to use the law to his own advantage will be central to a response, probably with some discussion of some of the ironies that begin to be established here when his ‘virtues’ are particularly established. No one approach is expected.

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, particularly in relation to the scene’s central exploration of ways in the development of character and status in this scene reflect a hierarchical world.

WILLIAM SHAKESPEARE: *Hamlet*

2 (a) Discuss *Hamlet* as a revenge drama.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support the points raised. Candidates may range widely across a variety of definitions of revenge drama, and will almost certainly have a wide range of views about how typical *Hamlet* is as an example of the genre. No particular focus is required, and candidates are not expected to argue that the play has only one ‘meaning’.

AO2 – demonstrate the language and action of a variety of scenes in order to show how form and structure shape meaning in the play. No particular focus is required, but candidates will need to look closely at different moments in order to explore how Shakespeare is using situations and dramatic techniques (the soliloquy, for example) in order to engage an audience with Hamlet and his actions.

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 revenge drama may be variously interpreted by critics, either in terms of dramatic impact or thematic concerns.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play. Candidates may be keen to show how Shakespeare uses/subverts the conventions of the revenge drama, perhaps by making wider reference to other plays.

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- (b) Using the passage below as the central focus of your answer, discuss its contribution to your understanding of Hamlet's state of mind.

(Act 4, Scene 4)

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed, using specific examples and direct and indirect quotation to support points raised. The question asks for close focus, but this will be mixed with clear understanding of how this particular scene embodies, at its deepest level, issues that are played out elsewhere. Candidates will need to deal with the whole passage, not just the soliloquy. 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, perhaps with the two sections of the passage printed being used for purposes of comparison in order to illuminate his concerns about delayed 'dull revenge'. The tensions between the two will be fully explored, and there will be considered focus on the ways in which Hamlet demonstrates both external and internal uncertainties. Credit will be given for observations about Hamlet's constant questioning, the contortions of his syntax and any other matters of language and style that contribute to our understanding of his tortured mind.

AO3 – relate this sequence to patterns and events elsewhere in the play. Discussion of a variety of possible interpretations may prove relevant. No particular line is required, but an ability to recognise and analyse connections in a structured way is looked for. 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 raised, particularly through issues of the relationship between public and private life and the conflicts that stem from this.

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 3 (a) In what ways, and with what dramatic effects, does Shakespeare compare and contrast the world of Bohemia with that of Sicilia?

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 technical, structural device which is, of course, so much more than that. The possibilities for relevance are many and various. Candidates may wish to treat the question in terms of theme, but there is much to be said too about ways in which the whole tone and form of the play changes. No particular focus is required.

AO2 – comment on the form, structure and language of the play in order to analyse various aspects of the issues raised by the question. Having perhaps looked at various aspects of the play's thematic development, there should be some consideration of the variation of ways in which language contributes to mood and atmosphere, perhaps noting that some of the language of power and jealousy from Sicilia transfers itself to the more idyllic world of Bohemia. No one 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, their motivations and Shakespeare’s stagecraft.

AO4 – show an informed appreciation of the different cultural, literary and social contexts of the play. Useful reference may be made to conventions of pastoral poetry or of Arcadian literature.

- (b) Using the passage below as the central focus of your answer, discuss the presentation and dramatic significance of Autolycus, both here and elsewhere in the play.**

(Act 4, Scene 3)

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 Autolycus at this point, most particularly in relation to an audience’s ambiguity towards a character who is lovable and yet should engage our disapproval as his snapping up of ‘unconsidered trifles’ becomes more obviously selfish. In broadening out responses, candidates may wish to comment on his increasing unlikeableness, particularly in the last act of the play. No one focus is required.

AO2 – discuss the language, action, form and structure of this particular incident in order to focus Shakespeare’s ambiguous presentation of Autolycus. There should be focus on the variety of his language, perhaps with some contextualising comment on how the mood of the play changes with the introduction of song. 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, and candidates may show awareness of how different interpretations of Autolycus and his significance in the play are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts that lie behind the presentation of Autolycus as a mixture of clown and villain.

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Section B

BEN JONSON: *The Alchemist*

- 4 (a) Discuss the dramatic significance of Jonson's use of different types of language in the play.

Candidates should:

AO1 – present a clearly written and structured response. The text needs to be used with precision and discussions should be supported with direct or indirect quotation in order to develop the case being made. The question asks about 'dramatic significance' and this suggests a need for consideration of the ways in which the wide variety of language provides for both entertainment and dramatic development. Answers may be focused onto character or onto incident and there will almost certainly be consideration language to do with alchemy, religion, money or deception. 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 play as a whole. The question talks about 'significance' and this should trigger discussions that move beyond simply giving examples and into the richness of Jonson's language and the ways in which it makes an audience see the world through the eyes of the deceivers and gives it unlikely sympathy with their project. Candidates may also comment on various ways in which Jonson's use of language enables an audience to maintain an ironic distance from the events of the play.

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 of the use and misuse of language might be shape a range of different views of the central characters and the themes.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue, particularly in relation to the large range of idiolects presented in the play. There may be reference to other contemporary works (or understanding of religious sects, for example) in order to point out or sharpen focus on this issue.

- (b) Using the passage below as the central focus of your answer, discuss Jonson's creation of comedy and comic effects, both here and elsewhere in the play.

(Act 5, Scene 5)

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text, using specific examples and direct and indirect quotation to explore aspects of the passage. Candidates will want to point to the passage's language and action, noting perhaps that this is one of the moments where action becomes most farcical: the staging is fast paced, and Lovewit acts to crystallise many of the issues raised elsewhere; the scale of the deception is finally clear and the foolishness of Mammon revealed. 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, with Lovewit as innocent victim, Mammon as getting his comeuppance for his greed. Different types of language may provide interest, as might the dramatisation of 'the foolish vice of honesty'. No one particular focus is required.

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AO3 – relate part to whole by linking this episode to other relevant moments in the play. There will be awareness that characters and action may be differently interpreted by critics and directors, particularly in terms of comic effects. 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 Jonson or other contemporary dramatists who wrote ‘city’ plays may prove illuminating and relevant.

RICHARD BRINSLEY SHERIDAN: *The Rivals*

5 (a) In what ways, and with what effects, does Sheridan dramatise sentimentality and excessive emotion in the play?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples to support points in discussing this issue. Attention may be drawn to conventions of sentimental literature as understood by Lydia, or to the way in which Sheridan’s satire contrasts various characters to demonstrate ways in which sentimentality is presented. Reference may be made to the various books mentioned in the play and to the way that characters’ behaviour is shaped by the ways in which they think they ought to feel. No particular line is required.

AO2 – comment on the form, language and structure in the play shape our view of sentiment and self-absorption. There are lots of suitable moments to examine, ranging from the boudoir scenes to the duel. No particular focus is required.

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

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue raised. In particular (though this is not required), candidates may show awareness of how ‘sentiment’ 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, discuss Sheridan’s presentation of Julia and Lydia, both here and elsewhere in the play.

(Act 5, Scene 1)

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text closely, using specific examples and quotation (direct or indirect) to support their views. No particular line of argument is either expected or required. Candidates will use appropriate terminology to express their views, thus showing understanding of literary conventions in this type of drama.

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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, particularly bearing in mind the dramatic ironies inherent in this particular moment. No particular focus is required, though there should obviously be reference to excess of language and recognition that the girls are aware of how their emotions are being staged for their own delight.

AO3 – relate part to whole, linking examples from the printed scene to other moments in the play in order to demonstrate the contrasts and similarities between the girls. The ability to recognise and create connections in a structured way should be looked for, as will an ability to see that the action might be variously interpreted. No particular focus is required.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue raised in terms of sentiment and romance. In particular, candidates may wish to demonstrate knowledge of comedies of manners or of the conventions of drama with stereotyped characters.

SAMUEL BECKETT: *Waiting for Godot*

6 (a) ‘Act 2: Next Day. Same time. Same Place.’

Discuss the dramatic significance of Beckett’s use of repetition 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. Candidates may wish to focus on the effect of repetition on the characters, or on the effect on the audience. The question asks about ‘dramatic significance’, and this means that candidates must move beyond simply listing of instances towards a more strategic view. No particular focus is required.

AO2 – discuss language, form and structure in order to show how Beckett creates character, atmosphere, humour and theme through the ways in which the play is structured. Answers may focus on technical matters or on relationships between the characters. 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 Beckett’s methods and concerns. There will be awareness of how reactions to the play’s apparent repetitiveness may lead to completely different readings both of the whole and of individual sections. There may also be understanding of how different productions of the play may create different impressions. 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 Beckett’s links with other dramatists or to various theatrical ‘movements’ of the time. There could also be discussion of Beckett in the context of psychological, philosophical or historical issues that colour the play’s action and themes.

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- (b) Bearing in mind what has gone before, how might an audience react to the closing moments of the play? You should pay detailed attention to the form, structure and language of the printed extract.

(Act 2)

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 Beckett’s methods and concerns in the play as a whole. Candidates will certainly wish to talk about the scene presented as the conclusion of the play in terms of its satisfactoriness as drama. No particular focus is required.

AO2 – look closely at the language, structure and form of what is both said and seen. There will almost certainly be focus on the satisfactoriness of the moment as an ending, in terms of both character and action. Despite the unsatisfactoriness of today, there is hint that there will be a tomorrow when the big decisions will be made. Although many approaches will be valid, candidates who note the techniques of dialogue — quick interchange, silence, pauses, etc. — will be moving firmly to the central, technical matters of the passage. In the same way, detailed attention to the stage directions may lead to informed response.

AO3 – relate part to whole through linking examples from the passage with moments elsewhere in the play because of structural or verbal echoings. Candidates may wish to draw attention to the passage as typical (or untypical) of what has gone before. 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 Beckett’s links with other dramatists or to various theatrical or philosophical movements (existential nihilism?) of the time. Matters of historical context may also prove useful, as might reference to other works by Beckett himself.

CARYL CHURCHILL: *Top Girls*

- 7 (a) Discuss Churchill’s dramatic presentation of debates in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text by using specific examples, direct and indirect quotation, to support the points they want to make. No one particular focus is required. Candidates will make a variety of suggestions about the relevance and prevalence of this strategy for the development of the play, in terms of both theme and character. No one particular focus is required.

AO2 – comment closely on the form, structure, staging and language of the play, and articulating clear views about the strategies adopted by Churchill to bring the action to life. Some responses may feel that the play is very didactic and lacks ‘drama’; others may want to look at the ways in which dialogue is structured to incorporate a range of contemporary attitudes as well as attitudes across time. A clear contrast between the shaping of different voices may well be discussed and analysed.

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AO3 – relate part to whole through linking examples in order to see general patterns in the play and to contextualise the ways in which Churchill seeks to explore women’s experience. 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, both in terms of women’s voices and in terms of their awareness of changing roles and the way that discourse is managed.

(b) Using the extract below as the central focus of your answer, discuss Churchill’s presentation of women at work, both here and elsewhere in the play.

(Act 2, Scene 3)

Candidates should:

AO1 – present a clearly written and structured response to the question. Candidates will need to have a clear view about Shona and Nell both as individuals and perhaps as ‘representative’ figures. Their attitudes and values about work will need to be closely examined, particularly in terms of how they are expressed. No one particular focus is required.

AO2 – comment closely on the form, structure and language of the scene presented in order to demonstrate the various ways in which the attitudes and values towards work are presented. Candidates may wish to talk about the presentation of self at work and about expressions of self-confidence. The fact that there are two women at different stages in their careers may well be worthy of comment. No particular focus is required, though there must be close reading of the extract.

AO3 – see the relationship between this particular passage and other moments in the play, commenting on how the presentation of both character and themes can be seen through detailed examination of particulars, 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 developing attitudes and expectations for women at the time in which the play is set.