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**ENGLISH LITERATURE**

**0477/02**

Paper 2 Drama

**For Examination from 2017**

SPECIMEN MARK SCHEME

**1 hour 30 minutes**

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**MAXIMUM MARK: 50**

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This syllabus is regulated in England as a Cambridge International Level 1/Level 2 (9–1) Certificate.

This document consists of **14** printed pages.

All questions are marked out of 25.

### Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

**AO1:** show detailed knowledge of the content of literary texts, supported by reference to the text

**AO2:** understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes

**AO3:** recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects

**AO4:** communicate a sensitive and informed personal response to literary texts.

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

The supplementary notes for each question are related to the assessment objectives above. Because of the nature of the subject, they are for general guidance; they are not designed as prescriptions of required content and must not be treated as such. The syllabus aims at encouraging candidates to make some personal response to their reading. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the supplementary guidance. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

**Band Descriptor Table**

Each question is marked out of 25 using the following band descriptors:

<b>Band 8</b>	<b>25 24 23</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1)</li> <li>sustains a critical understanding of the text showing individuality and insight (AO2)</li> <li>responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3)</li> <li>sustains personal and evaluative engagement with task and text (AO4)</li> </ul>
<b>Band 7</b>	<b>22 21 20</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by integrating much well-selected reference to the text (AO1)</li> <li>shows a clear critical understanding of the text (AO2)</li> <li>responds sensitively and in detail to the way the writer achieves her/his effects (AO3)</li> <li>sustains a perceptive, convincing and relevant personal response (AO4)</li> </ul>
<b>Band 6</b>	<b>19 18 17</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by supporting with careful and relevant reference to the text (AO1)</li> <li>shows a clear understanding of the text and some of its deeper implications (AO2)</li> <li>makes a developed response to the way the writer achieves her/his effects (AO3)</li> <li>makes a well-developed, detailed and relevant personal response (AO4)</li> </ul>
<b>Band 5</b>	<b>16 15 14</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1)</li> <li>shows overall understanding of the text and some of its deeper implications (AO2)</li> <li>makes some response to the way the writer uses language (AO3)</li> <li>makes a reasonably developed relevant personal response (AO4)</li> </ul>
<b>Band 4</b>	<b>13 12 11</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by using some supporting textual detail (AO1)</li> <li>shows some understanding of meaning (AO2)</li> <li>makes a little reference to the language of the text (AO3)</li> <li>begins to develop a relevant personal response (AO4)</li> </ul>
<b>Band 3</b>	<b>10 9 8</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by making a little supporting reference to the text (AO1)</li> <li>makes some relevant comments (AO2)</li> <li>shows a basic understanding of surface meaning of the text and language (AO3)</li> <li>attempts to communicate a basic personal response (AO4)</li> </ul>
<b>Band 2</b>	<b>7 6 5</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by making a little reference to the text (AO1)</li> <li>makes a few straightforward comments (AO2)</li> <li>shows a few signs of understanding the surface meaning of the text and language (AO3)</li> <li>some evidence of simple personal response (AO4)</li> </ul>
<b>Band 1</b>	<b>4 3 2 1</b>	<ul style="list-style-type: none"> <li>demonstrates knowledge by limited textual reference (AO1)</li> <li>shows some limited understanding of simple/literal meaning (AO2)</li> <li>a little awareness of surface meaning of text and language (AO3)</li> <li>limited attempt to respond (AO4)</li> </ul>
<b>Band 0</b>	<b>0</b>	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

## Using the mark bands

All Assessment Objectives are equally weighted in this paper. Place the answer in a band first. Do not place the “best fit” of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

**Higher-level** responses (Bands 6 to 8) will be expected to demonstrate well-supported textual knowledge through relevant and well-chosen quotation (AO1). They should show clear understanding of both surface and implicit meaning of the text (AO2). There should be developed analysis of the ways in which the writer’s effects are achieved (AO3). Personal response will show elements of perception and evaluation (AO4).

**Middle-range** responses (Bands 4 and 5) will show textual knowledge through use of detail to support arguments (AO1). They should show some understanding of implicit as well as surface meaning of texts (AO2). There should be some exploration of how the writer’s effects are achieved (AO3). Personal response will be relevant to the question and show some development of ideas (AO4).

**Basic** responses (Bands 1 to 3) will make reference to the text (AO1). They should show a little understanding of surface meaning (AO2). Awareness of the ways in which language works will tend to be at a literal level (AO3). There will be some evidence of personal response, perhaps through assertion rather than relevant argument (AO4).

## Supplementary Guidance

These notes are not to be regarded as templates for perfect answers or as exclusive; they are merely an indication of possible approaches, and relevant responses that can be supported from the text should be rewarded.

## SECTION A: SHAKESPEARE

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

\*1 How does Shakespeare's writing make this such a dramatic and significant moment?

Support your answer with details from the extract and your wider knowledge of the play. (From Act 4 Scene 1)

The focus is on the words 'dramatic and significant'. The drama comes from the situation and the heightened emotions.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>Claudio's outburst immediately preceding this and the famous 'rotten orange' accusation of Hero. All save Don John are in a state of shock and this is compounded by the fact that Leonato seems to be doubting his daughter.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>Benedick and Beatrice are largely silent except for their concern at the end of the extract and Benedick's first ironic remark 'This looks not like a nuptial'.</li> <li>The scene is significant in that it demonstrates Don John's power, it provokes Benedick to act and it unifies Beatrice and Benedick. It might also be seen as demonstrating the power of men over women in the world of the play.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>The contrasting tones of the characters, the despair of Hero in particular, make this a scene of great intensity.</li> <li>Candidates have the opportunity to explore the way in which Claudio has been manipulated to act in the way he does here, to comment on Beatrice's desire for revenge and Benedick's subsequent behaviour, but the focus of the question is on Shakespeare's writing.</li> <li>Differentiation will come from the extent to which candidates explore the language and imagery of the extract in detail.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>Stronger answers respond personally to the play as a play and not just as words on a page. Material from outside the extract may be used as reinforcement for the points made in so doing.</li> </ul>

**Please refer to the Band Descriptors when arriving at your mark.**

†2 Do you think that Shakespeare portrays Beatrice as a wholly admirable character?

Support your answer with details from the play.

The focus here is on 'admirable', so we should look for strong personal response supported by close consideration of the ways in which Shakespeare presents Beatrice through her own words, and what others say of her and how they react to her. A prepared character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>• Beatrice is admirable because she is 'her own woman'. She has obviously had to survive on her own for some time and she has not been prepared to accept second best in terms of suitors and marriage.</li> <li>• Her Uncle and the rest of the family appear to have almost given up on any expectation that she will marry.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>• The qualities of Beatrice as a dramatic heroine.</li> <li>• She and Benedick appear to have 'history' and this may colour candidates' view of her and of the sparring that takes place between them.</li> <li>• She is constant to Hero when everyone else (apart from Benedick) doubts her.</li> <li>• She is brave and even prepared to kill Claudio herself.</li> <li>• Furthermore she is prepared to change her mind and respects Benedick and his love for her. She shows herself to be capable of being loving and tender.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>• She is intelligent and witty, and in a male-dominated environment she is not intimidated. There will be other ideas but they must be supported by apt selection of detail.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>• Differentiation will come from the quality of the argument and from the extent to which candidates make a personal and evaluative response to the ways in which Beatrice is revealed through her speech and that of others.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- \*3 In what ways does Shakespeare make this conversation between Juliet and the Nurse entertaining?

Support your answer with details from the extract and your wider knowledge of the play. (From Act 2 Scene 5)

The focus is on personal response to the entertaining qualities of the writing.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>Juliet's eagerness for the news of her wedding and impatience with the Nurse's delay.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>The Nurse is all exhaustion and aching bones, and enjoys playing with Juliet and delaying the good news as long as she can. The Nurse has had a fairly torrid time in her meeting with Romeo and his friends, and this may be her way of reasserting herself.</li> <li>The youth/age contrast is beautifully handled here as the Nurse's digressions drive Juliet to distraction.</li> <li>The relationship between Juliet and the Nurse at other points in the play, for example on the latter's reaction to the killing of Tybalt and Romeo's banishment, and to her continued loyalty to Juliet. They may contrast the Nurse with Lady Capulet in her concern for Juliet and in the easiness of the relationship.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>Differentiation will come from the way in which answers respond to the humour in the scene and perhaps examine Juliet's changing moods – alternately wheedling and exasperated, or her continual questioning and repetition ("out of breath"), or the Nurse's exclamations and her antithetical speech where she appears to be criticising Romeo, only to then praise him.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>The focus of the question is on Shakespeare's writing and on how the extract is entertaining, and the most successful answers will examine it in some detail using external reference by way of reinforcement for the points they make.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

†4 How far does Shakespeare's writing make you admire Friar Lawrence?

Support your answer with details from the play.

The focus is on personal response to Friar Lawrence and to the extent to which Shakespeare makes him admirable.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>Friar Lawrence's desire to help Romeo and to bring the two families together does seem admirable and suited to his calling at the beginning of the play.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>He tries to act as a fatherly moral advisor to Romeo and to temper the impetuosity of the lovers in contrast to their parents.</li> <li>As the play continues, however, his complicity in keeping the relationship secret becomes more disturbing and his elaborate plan to prevent Juliet marrying Paris open to criticism.</li> <li>He panics in the tomb and leaves Juliet alone to commit suicide.</li> <li>He does, however, confess all to the Prince and is willing to accept any punishment for his deeds. The feuding families are united by the deaths of the lovers so, indirectly, he achieves his aim.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>Strong answers which discuss language, structure and form will probably show some balance in the viewpoint and make use of carefully chosen textual references.</li> <li>They will also look closely at the language used by, and towards, the Friar.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>Prepared character sketches which make no attempt at evaluation will not go very far towards meeting the demands of the question.</li> <li>Most candidates should be able to weigh up some of his admirable and less admirable qualities.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***



## SECTION B: DRAMA

BRIAN CLARK: *Whose Life is it Anyway?*

\*5 How do you think Clark makes this moment in the play both amusing and serious?

Support your answer with details from the extract and your wider knowledge of the play. (From Act 1)

The focus is on personal response to the way in which the playwright presents serious issues in a humorous way.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>The humour of Ken's usual approach, his sexual banter and gallows humour about his condition.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>He rather sweetly protects Kay from Sister when she has unprofessionally told him her first name.</li> <li>Kay's words to Sister at the end of the scene reveal her sadness that nothing can be done for Ken.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>The serious aspects concern the patient/medical professional relationship. Ken mocks the detachment the profession feels is the correct approach to patients and the "optimism industry" which conspires to pretend that he will get better.</li> <li>Strong answers here will look at both aspects of the question and pay close attention to the detail of the extract, especially Ken's humour.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>How the ideas concerning the medical issues in the play are carried forward and also on occasions when Ken's humour is displayed in a similar way, but the focus of the question is on how Clark's writing makes the extract 'amusing and serious' and so good answers will respond personally to the extract in detail and bring in other reference as reinforcement.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

†6 How do you think Clark's writing makes John, the orderly, such a memorable character?

Support your answer with details from the play.

The focus of the question is on personal response to John's qualities, revealed through his speeches and through the reactions of other characters to him.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>John in many ways is Ken without the paralysis. He is similarly irreverent, witty and flirtatious. They share an interest in the arts and a healthy disrespect for authority.</li> <li>Clark uses John's presence to emphasise all that Ken has lost, so as to make the audience understand Ken's point of view more clearly.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>Ken likes John because he is guilt-free and treats him like another human being rather than as a "case" to be dealt with, underlining one of the main themes in the play.</li> <li>John is the only person to question the ethics of keeping Ken alive at great cost, which is another memorable aspect of his role.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>Strong candidates will no doubt consider some of these ideas as well as commenting on the more slapstick humour John brings to the play. Close attention to John's humour and effective selection of material will inform strong responses.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>The focus of the question is on a personal and evaluative response to the ways in which Clark makes John memorable, and so prepared character sketches will not go very far towards meeting the demands of the question.</li> </ul>

**Please refer to the Band Descriptors when arriving at your mark.**

**ARTHUR MILLER: *Death of a Salesman***

\*7 How does Miller's writing make this such a dramatic and significant moment in the play?

Support your answer with details from the extract and your wider knowledge of the play.  
(From Act 2)

There is a dual focus to the question and candidates need to consider both 'dramatic' and 'significant'.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>• Biff's arrival in Boston to ask Willy for help about his college prospects.</li> <li>• The drama of his shock in discovering his father in flagrante.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>• The way in which Willy tries to cover his tracks.</li> <li>• The coarseness of the woman.</li> <li>• The significance of the moment comes from the way in which this changes for ever Biff's view of his father and affects the rest of his life.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>• The increasing violence of the dialogue.</li> <li>• Good answers will examine the extract in detail using external reference as reinforcement for the points they make. Differentiation will come from the quality of response to the moment as drama, not just words on a page.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>• The ways in which this incident explains Biff's attitude towards Willy on other occasions in the play, and the way in which it either changes or confirms the audience's response to both Willy and Biff.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

†8 'Miller makes Linda almost as responsible for Willy's failure as Willy himself.'

How far does Miller's writing make you agree with this view of Linda?

Support your answer with details from the play.

Though the focus of the task is on Linda, it will be necessary to explore the idea of Willy's failure and the way in which she behaves towards him in order to reach a judgement.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>Without Linda's love and endurance, the Loman family, and Willy in particular, would have completely disintegrated far earlier.</li> <li>It is also possible to see her as almost encouraging Willy's delusions.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>She rarely questions his actions and she seems to allow her sons to be brought up with the same flawed view of life, for example she does not try to prevent their thieving.</li> <li>Though worried about his 'accidents' and about the hose pipe, she does nothing.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>She gives Willy precedence over her sons in all things. The language of her conversation with Biff in Act 1 is very revealing of the importance of Willy to her.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>Good answers may well demonstrate both sympathy and exasperation. Prepared character sketches will not go very far towards meeting the demands of the question.</li> <li>Differentiation will come from a range of argument, and a detailed engagement with the dramatisation of the character and her situation.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

R. C. SHERRIFF: *Journey's End*

\*9 How does Sherriff's writing make this moment in the play so shocking for you?

Support your answer with details from the extract and your wider knowledge of the play.  
(From Act 3 Scene 2)

The question requires a strong personal response.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>Osborne's death and the reactions of the men.</li> <li>Stanhope comes close to losing all control.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>Raleigh is portrayed as a young man who is still having great difficulty in coming to terms with the way human beings cope with things like the trauma of Osborne's death.</li> <li>The implications of the situation the men are now in.</li> <li>Stanhope's antagonism to Raleigh right from the moment that he arrives at the Front, and to the closeness of both men's relationships with Osborne.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>They have different ways of dealing with their grief.</li> <li>Differentiation will come from exploration of the drama of the moment through the dialogue and language, and response to the moment as drama not just as words on a page.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>The focus of the question is on Sherriff's writing and on the word 'shocking', so a strong personal response to the extract and detailed exploration of the language will be a feature of successful answers.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***

†10 Explore two comic moments in *Journey's End*, commenting on what you think they contribute to the play as whole.

Support your answer with details from the play.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> <li>There are a number of moments in the play which would come into the category of comic as the soldiers attempt to keep the horrors of war at bay.</li> </ul>
AO2	<ul style="list-style-type: none"> <li>This task will clearly hinge upon the choices made by the candidate, and the extent to which they demonstrate understanding of both surface and implicit meaning, e.g. humour as a displacement activity.</li> <li>Use of humour by higher and lower ranks.</li> </ul>
AO3	<ul style="list-style-type: none"> <li>What is required for adequate reward is some attempt to engage with the humour rather than simply a description of the episode.</li> <li>Differentiation will come from the quality of analysis of the language and of response to the play as drama, not as merely words on a page.</li> </ul>
AO4	<ul style="list-style-type: none"> <li>The more candidates demonstrate their personal response to the text and its comic possibilities, the greater the reward.</li> </ul>

***Please refer to the Band Descriptors when arriving at your mark.***