



# Cambridge Pre-U

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**LITERATURE IN ENGLISH**

**9765/02**

Paper 2 Drama

**May/June 2023**

MARK SCHEME

Maximum Mark: 50

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**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 2023 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
<b>WILLIAM SHAKESPEARE: <i>Richard III</i></b>		
1(a)	<p><b>EITHER</b></p> <p><b>In what ways, and with what dramatic effects, does Shakespeare explore the relationship between King and kingdom in <i>Richard III</i>?</b></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 and their ability to draw out an argument from particular examples.</p> <p>AO2 – discuss aspects of the play’s form, structure and language in order to show how Richard’s plotting and ambition is at odds with his role as King. Candidates may also wish to discuss ways in which Richard subverts the decorums of state in order to achieve his objectives. There may be some discussion too of Richard’s behaviour towards the end of the play, perhaps contrasted with that of Henry Bolingbroke. There may be some focus on ways in which Richard stage-manages his appearances with the public to give an impression about his worthiness as a potential king. Candidates should attend carefully to the term ‘dramatic effects’ in the question.</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, possibly by talking about contemporary views of Kings as representatives of God on Earth or about accepted hierarchies.</p>	<b>25</b>

Question	Answer	Marks
<b>WILLIAM SHAKESPEARE: <i>Richard III</i></b>		
1(b)	<p><b>OR</b></p> <p><b>Using the following passage as the central focus of your answer, discuss Richard’s ability as a manipulator of others.</b></p> <p><b>(from Act 4, Scene 4)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – discuss the ways in which language, structure and characterisation give this scene resonance. Close reference to language will be central. No one approach is expected. Candidates may wish to focus on Richard as a political figure, or on his despicable personal life, though the passage must of course be the central point of reference, and it is therefore likely that there will be much concentration on Richard’s relationships with women. There will inevitably be much focus on his sophistry, his ability to say what is needed to secure his own advantage.</p> <p>AO3 – demonstrate an understanding of how this scene links in both thematic and dramatic terms to moments elsewhere in 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 focus is required.</p> <p>AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play, particularly in relation to ways in which Shakespeare portrays the women in the play. Contexts should support an argument, not replace it or simply be a bolt-on addition.</p>	<b>25</b>



Question	Answer	Marks
<b>WILLIAM SHAKESPEARE: <i>Troilus and Cressida</i></b>		
2(a)	<p><b>EITHER</b></p> <p><b>‘Troy in our weakness stands, not in her strength.’</b></p> <p><b>With Ulysses’s comment in mind, discuss Shakespeare’s dramatic presentation of the Greeks in <i>Troilus and Cressida</i>.</b></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 and their ability to draw out from particular examples.</p> <p>AO2 – examine and analyse the text closely to establish how the dramatic presentation of stasis is exploited to show how the Greeks have given themselves over to decadence and internal squabbling, thus rendering them useless as a fighting force. Some candidates may wish to present a contrast with the attitudes of the Trojans (as the quotation suggests) as a means of focusing their responses.</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 the Trojan wars. There may be some reference to other versions of the story to demonstrate Shakespeare’s particular take on these events. There may also be discussion of the importance of the classical world to Shakespeare. Context should be fully integrated and relevant, not a bolt-on addition.</p>	<b>25</b>

Question	Answer	Marks
<b>WILLIAM SHAKESPEARE: <i>Troilus and Cressida</i></b>		
2(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your response, discuss Shakespeare’s presentation of Troilus and Cressida’s relationship in the play.</b></p> <p><b>(from Act 3, Scene 2)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – respond to the various ways in which the characters are presented, both here and elsewhere. There will almost certainly be discussions of Troilus as self-pitying and, in a sense, self-dramatising as a lover. There will almost certainly be discussion of the ways in which both of them talk up their love in heroic terms at this point, with hyperbole very much to the fore. There will probably be discussions too of Troilus’s view of the innocence of their love (‘swains’) which is plainly at odds with the reality. Some candidates may talk about the meta-linguistic aspects of the scene (‘want similes’) as a means of discussing the true nature of the relationship both here and elsewhere.</p> <p>AO3 – make connections across the text and recognise that this particular moment is not typical of what we see of them elsewhere. 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 – explore some of the play’s contexts, either in terms of history or political thought of the time, or perhaps theatre. There may be focus on either contemporary or modern receptions of the play. Responses may wish to draw attention to contemporary views of lovers in other plays (or sonnets) of the time. Context should be fully integrated, something that emerges from the requirements of the question.</p>	25

Question	Answer	Marks
<b>WILLIAM SHAKESPEARE: <i>A Midsummer Night's Dream</i></b>		
3(a)	<p><b>EITHER</b></p> <p><b>Discuss the presentation and dramatic significance of Puck in the play.</b></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 and their ability to draw out from particular examples.</p> <p>AO2 – analyse the language and action of a variety moments in the play in order to show the various aspects of Puck, as both a character and an agent in the play. The question invites discussion of presentation and dramatic significance, so it is plainly not merely a character-based response that is required. Candidates may wish to talk about Puck as an agent for revealing truths to characters, or as an agent for spreading confusion. There may well be references to his status as a sprite. His status as an outsider, as a jester, may also be considered. There may be discussion of his role as a commentator too, and of his ‘nod and wink’ connection with the audience. Interpretations may well be varied – he can be seen by some as humorous (‘a merry wanderer’) by others as scheming and malicious (‘a shrewd and knavish sprite’).</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, perhaps with some reference to contemporary views about the world of the supernatural and discussion of Puck as Robin Goodfellow, the sprite of English mythology. Contexts should support an argument, not replace it or simply be a bolt-on addition.</p>	<b>25</b>

Question	Answer	Marks
<b>WILLIAM SHAKESPEARE: <i>A Midsummer Night's Dream</i></b>		
3(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your response, discuss the significance of the Mechanicals' play as a commentary on the action of <i>A Midsummer Night's Dream</i> as a whole.</b></p> <p><b>(from Act 5 Scene 1)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</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. Candidates will need to move beyond the idea that the play within a play is simply an entertainment at the end of <i>A Midsummer Night's Dream</i>. Although it does not have supernatural elements, it echoes back the concerns of the human world earlier in the play (thwarted love, etc) and also the over-exaggerated language of earlier. Delightfully, there is the image of the workers parodying something that we have seen as risible earlier on. There will probably be some comment on the way that the Athenian court's royal language is much less ornate than that of the players, with its rhymes and strict rhythm.</p> <p>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. The jump across two scenes should give candidates lots of opportunities to see how Bottom affects a variety of people. In particular, the delights of his language and attitudes will provide lots of scope for discussion in relation to the rest 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 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. There might easily be discussion of the significance of plays within plays, with some reference to <i>Hamlet</i> perhaps. As always, contexts must emerge from the requirements of the question and their relevance to the argument being advanced, rather than being bolted on as an extra.</p>	25

Question	Answer	Marks
<b>HANNAH COWLEY: <i>The Belle's Stratagem</i></b>		
4(a)	<p><b>EITHER</b></p> <p><b>'<i>Letitia</i>: You see I can be anything.'</b></p> <p><b>With this quotation in mind, discuss Cowley's dramatic presentation of women's aspirations in the play.</b></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 and 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 the various ways in which the women present themselves as being far from docile marriage fodder. There may be focus on their views of marriage and on their views about men. There will almost certainly be discussion of <i>Letitia's</i> staging of herself ('I like to be mysterious') and of her views of romantic love. Responses may also deal with marriage (or its anticipation) in the play, or the presentation of social events.</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 these 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 eighteenth-century drama, which emphasise stage business and stage convention over character depth or development. There may be reference to other works from the period. Contexts should be firmly linked to the discussion in hand.</p>	<b>25</b>

Question	Answer	Marks
<b>HANNAH COWLEY: <i>The Belle's Stratagem</i></b>		
4(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your answer, discuss Cowley's dramatic presentation of courtship in the play.</b></p> <p><b>(from Act 4, Scene 1)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – comment in detail on the form, structure and language of the passage, paying attention to the various ways in which the two characters are acting out fantasies of courtship and romance rather than its reality. There may well be discussion of Letitia's view that romance should be exotic ('feast with him in an Eskimo hut [...] dig with him in the mines of Golconda'). Candidates will be aware of the irony of the situation, and the role of disguise. No one particular focus is required.</p> <p>AO3 – relate part to whole by linking this episode to other relevant moments in the play where courtship is displayed, and its limitations are demonstrated. 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, the candidate's use of particular productions may provide additional illumination and should be given credit, as should evidence that critics' opinions have been assimilated and used to help move the candidate's own arguments forward in an interesting way.</p> <p>AO4 – show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Candidates will almost certainly want to talk about the conventions of the Comedy of Manners and may bring in references to works by Sheridan or Congreve. There may be focus on ways in which the action is driven by convention, rather than by genuine human feeling.</p>	<b>25</b>

Question	Answer	Marks
<b>BRIAN FRIEL: <i>Translations</i></b>		
5(a)	<p><b>EITHER</b></p> <p><b>Discuss Friel’s dramatic presentation of Ireland and the Irish in the play.</b></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 and their ability to draw out from particular examples.</p> <p>AO2 – discuss language, form and structure in order to characterise the various ways in which the issue is explored. There will certainly be discussions of Ireland as having an identity in its own right, which the British are trying to undermine, albeit perhaps not with conscious malice. There will almost certainly be discussions of the Irish language and the ways in which Friel makes it plain that Irish is being spoken even when Irish characters are speaking English. Candidates may also discuss the hedge school and the fact that some of the Irish, who appear to be peasants to the English, have a culture of their own and a deep understanding of European culture too. There may be some discussion of the interchange between the Irish and the English as a means of focusing the issue.</p> <p>AO3 – relate part to whole, moving from analysis of particular moments to wider discussion by making links in order to show understanding of Friel’s methods and concerns. There will be awareness of how reactions to the play’s structure and preoccupations may lead to completely different readings of the female characters, who will almost certainly be contrasted during the course of an essay, and perhaps seen as tragic, comic, or a mixture of the two. There may also be understanding of how different productions of the play may create different impressions.</p> <p>AO4 – show an informed appreciation of the different literary, social and cultural contexts, particularly that of Irish history and literary heritage, which is viscerally presented in the play and far from the peasant culture assumed by the English. All contexts must be integrated into the argument, emerging from the need to explain something that is palpably present in the play.</p>	<b>25</b>

Question	Answer	Marks
<b>BRIAN FRIEL: <i>Translations</i></b>		
5(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your answer, discuss the dramatic significance of maps and map-making to the play as a whole.</b></p> <p><b>(from Act 1)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – look closely at the language, structure and form of what is both said and seen. The issue of map making is of course central to the play both because it is an attempt to control the country and because the romance of the Irish names gives way to the pedestrian English translations. The map making will, of course, also be seen as symbolic and as part of the deeper process of translation which infuses the play as a whole.</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. 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. 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 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 discussions of Irish history and the Irish social and literary background.</p>	<b>25</b>



Question	Answer	Marks
<b>RICHARD BRINSLEY SHERIDAN: <i>The School for Scandal</i></b>		
6(a)	<p><b>EITHER</b></p> <p><b>Discuss the presentation and dramatic significance of the Teazles' marriage in the play as a whole.</b></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 and their ability to draw out from particular examples.</p> <p>AO2 – comment on the play's form, language and structure in relation to the conventions of comedies of manners. Candidates may wish to draw attention to the triviality of the society, the foregrounding of the insubstantial and unfounded over the more substantial, with marriage the aim of some characters, but a bane for the Teazles. Some candidates will start from the characters but they will need to move on quickly to 'dramatic significance' – the importance of the marriage in the structure of the play as a whole. Recognition of key moments will be significant. Candidates who are able to deal lightly with the tone and the humour of the play should be well rewarded. No one particular focus is required.</p> <p>AO3 – see the relationship between parts of the play and the whole, commenting on various specific moments in order to illuminate the issue under consideration. 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 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 may be given, possibly to examine how this play's use of stock figures subverts.</p>	<b>25</b>

Question	Answer	Marks
<b>RICHARD BRINSLEY SHERIDAN: <i>The School for Scandal</i></b>		
6(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your answer, discuss Sheridan’s dramatic presentation of sentiment in <i>The School for Scandal</i>.</b></p> <p><b>(from Act 2, Scene 2)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – discuss language, form and structure in order to demonstrate the various ways in which the passage works. Maria and Lady Teazle may well be compared and contrasted. There will be some acknowledgement of the role of misunderstandings, both here and elsewhere. There will almost certainly be discussion of Sheridan’s methods for showing his contempt for the behaviour and trivial obsessions of his characters. Set against this there may be discussions of how even real feelings are channelled into conventional, sentimental manifestations.</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 discussions of societies where the glitter of the surface hides some fairly nasty insights into society, human nature and concupiscence. There may be reference to other plays of the time and to their satire or the methods that they use to reveal human weakness.</p>	25

Question	Answer	Marks
<b>TOM STOPPARD: <i>Arcadia</i></b>		
7(a)	<p><b>EITHER</b></p> <p><b>‘It’s wanting to know that makes us matter.’</b></p> <p><b>With this quotation in mind, discuss Stoppard’s dramatic presentation of the quest for knowledge in the play.</b></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 and their ability to draw out from particular examples.</p> <p>AO2 – comment closely on the form, structure, staging and language of the play in order to demonstrate the various ways in which the different time frames of the play offer a commentary on each other whilst at the same time suggesting a continuity in terms of the quest for knowledge. There will almost certainly be discussion of Thomasina’s intelligence and intellectual curiosity, and this may be set against the uselessness of the knowledge pursued by Bernard Nightingale. Top quality responses will likely want to focus particularly on the presentation of particular moments and may want to discuss the role of education in the play too.</p> <p>AO3 – relate part to whole through linking examples in order to see connecting patterns in 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 focus is required.</p> <p>AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play. In particular, responses may well wish to engage with matters of the development of human knowledge, considering the ideas of the play in terms of pre-Darwinian rationalism or thinking about how there are discussions about entropy and algorithms in the nineteenth-century scenes of the play. There may be some discussion of other works by Stoppard.</p>	<b>25</b>

Question	Answer	Marks
<b>TOM STOPPARD: <i>Arcadia</i></b>		
7(b)	<p><b>OR</b></p> <p><b>Using the following extract as the central focus of your answer, discuss the dramatic significance of the park and garden of Sidley Park to the play <i>Arcadia</i>.</b></p> <p><b>(from Act 1 Scene 1)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed. Language should be suitable for the exercise. No one particular focus is required, though the candidate must keep the precise terms of the question in view throughout. Bearing in mind that this a passage-based response, there will need to be close reference to detail of language, structure and action.</p> <p>AO2 – comment closely on the form, structure and language of the scene presented in order to demonstrate ways in which Sidley Park and the changes that happen to it reflect a changing world, the Romantic sham that follows on from the Enlightenment, as Hannah puts it. The clue lies in Hannah’s remark elsewhere that: ‘The history of the garden says it all beautifully.’ There will probably be discussion of Lady Croom’s scepticism about what is to happen to her garden, with a nod perhaps to her belief that her garden (a construct from the Capability Brown school) is natural and ‘as God intended’.</p> <p>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. Awareness will be shown of how different attitudes towards this issue are possible, both from the characters and the audience. 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. In particular, responses will demonstrate some knowledge and understanding of the history of garden design and of the philosophical background to Repton’s designs as a movement away from the rural Arcadia of 19<sup>th</sup> century garden designs. There may be some discussion of other works by Stoppard.</p>	25