

MARK SCHEME for the May/June 2015 series

9765 LITERATURE IN ENGLISH

9765/02

Paper 1 (Drama), maximum raw mark 50

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2015 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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

Level 1 0–1 marks

Some response to the question

- some response to text/s with some limited textual support; an argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times
- possibly a little evidence of understanding of the roles of form, structure and language in shaping meaning
- 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
- 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
- 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
- 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
- relates part of text to whole, where relevant, in fluid manner, and may make insightful connections between texts; discussion, where appropriate of different interpretations of texts
- consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks

A sophisticated response to the question

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

Assessment Objectives

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

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

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

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Section A

WILLIAM SHAKESPEARE: *Measure for Measure*

1 (a) Discuss Shakespeare's presentation of immorality in *Measure for Measure*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using specific examples (either direct or indirect quotation) to support their views of this aspect of the play. These points may cover a wide variety of the characters, or scenes. Candidates may wish to look at examples of 'good' or to observe that immorality ranges far more widely across the play than simply being relevant to sexual matters. A variety of different sorts of immorality may be defined and explored. No particular focus is required.

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

AO3a – seek to link a range of different areas of the play together in order to see patterns or clashes between different views of morality, both personal and public. Awareness of a range of possible readings and interpretations of both characters and the play as a whole may be demonstrated.

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

(b) Using the extract below as the central focus of your answer, explore Shakespeare's presentation of attitudes to the law, both here and in the play as a whole.

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 law is variously represented in the play, and of how it is held in contempt, manipulated or ignored during the action. The question specifically asks for 'attitudes towards' so there will need to be focus on precisely that, not simply on how the law is presented. No particular focus is required, nor interpretation expected. Different types of law – secular or religious – may feature, and there may be discussions of how law and 'justice' are often not the same thing.

AO2 – discuss the ways in which form, structure and characterisation give this scene resonance. Close reference to language will be central, with the central clash of values closely analysed. Angelo's hypocrisy and his willingness to use the law to his own advantage will be central to a response. The role of Lucio may also provide material for discussion. No one approach is expected.

AO3a – 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.

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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 which the law is treated with contempt at all levels of society.

WILLIAM SHAKESPEARE: *Hamlet*

- 2 (a) **What, in your view, does the setting of the action in Elsinore castle contribute to the meaning and effects of the play?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support the points raised. Candidates may choose to think about the physical circumstances, the mix, for example, of public and private spaces during the play’s action. On the other hand, they may choose to see it in terms of political or psychological objective correlatives, where the circumstances reflect the play’s deepest concerns. 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 situation in order to peel away assumptions about kings, princes, sons, mothers. No one particular focus is required.

AO3a – relate part to whole in linking examples to one another and linking specific moments to general patterns in the play. No particular focus is required. The ability to recognise and create connections in a structured way in relation to the question is central. There will also be awareness of some of the ways in which the issue 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. In particular, the tension between royal courts and human desires may feature largely.

- (b) **Using the passage below as the central focus of your answer, discuss Shakespeare’s presentation of Hamlet’s relationship with his mother, both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring closely to the text printed, using specific examples and direct and indirect quotation to support points raised. The question asks for close focus, but this will be mixed with clear understanding of how this particular scene embodies, at its deepest level, issues that are played out elsewhere in the troubled relationship. 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. The tensions between the two will be fully explored, and there will be considered focus on the ways in which Hamlet frames his repulsion towards his mother. Candidates may wish to explore the ambiguity of Hamlet’s feelings or his assertion that ‘it is not madness’ that he articulates here.

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AO3a – relate this sequence to patterns and events elsewhere in the play. Discussion of a variety of possible approaches may prove relevant. No particular line is required, but an ability to recognise and analyse connections in a structured way is looked for. Candidates will show awareness that different interpretations of both this passage and the play as a whole are possible.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issues raised, particularly because of the status of the protagonists in terms of public/private relationships being in conflict.

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

3 (a) Discuss Shakespeare’s dramatic presentation of politics in the play.

Candidates should:

AO1 – present a clearly written and structured response in relation to the question, referring to the text, using specific examples, direct and indirect quotation, to support their views about this issue. Candidates will need to be aware of the implications of the phrase ‘dramatic presentation’ in order to move beyond simply giving an account. Politics could perfectly well be seen in terms of personal relationships rather than the more obvious power struggles of the play. No particular focus is required.

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

AO3a – 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 the issue.

AO4 – show an informed appreciation of the different cultural, literary and social contexts of the play, particularly in relationship to ideas about class, social order, usurpation or integrity.

(b) With close reference to the passage below, discuss Shakespeare’s presentation of Falstaff and its significance for the play as a whole.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support their views. Candidates will need to consider the image and presentation of Falstaff at this point, most particularly in relation to an audience’s ambiguity towards a character who is lovable and yet should engage our disapproval. A further complexity lies in the fact that he is, in fact, the truth teller at this moment, the one person who has a realistic grasp of what is going on. No one focus is required.

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AO2 – discuss the language, action, form and structure of this particular incident in order to focus Shakespeare’s ambiguous presentation of Falstaff. There will almost certainly be focus on the variety of his language, with some recognition that the soliloquy provides a contrast with the second half of the extract. No particular focus is required.

AO3a – 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 Falstaff 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 Falstaff as both a very real human being and also as a ‘vice’ character. His role as a de-bunker of some of the high-minded values of the noble characters might be discussed, as might his role as a father figure for Hal as a future king.

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Section B

BEN JONSON: *The Alchemist*

4 (a) Discuss Jonson's presentation of greed 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 'presentation' and this suggests a need for consideration of the ways in which these ideas are dramatized in the play. Answers may be focused onto character or onto incident and there will almost certainly be consideration of corruption at a wide variety of levels of society. There may well be discussions of how greed transforms humans – a metaphorical alchemy. No one particular focus is required.

AO2 – comment on aspects of the form and structure of the play that are raised by the question. Focus on the language and imagery of the play may also prove important in order to demonstrate the depth and range of the issue in the play as a whole. The question talks about 'presentation,' and this should trigger discussions that move beyond simply giving examples and into the richness of Jonson's language and vivid presentation of avarice. Better answers will go some way towards seeing and analysing the humour of the play.

AO3a – relate part to whole by linking examples and relating specifics to the general treatment of the issue in the play. Candidates will also show awareness of how a range of interpretations of the issue might be raised.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the issue, particularly in relation to the general themes and obsessions of city drama or morality plays. There may be reference to other contemporary works in order to point out or sharpen focus on this particular issue.

(b) Using the passage below as the central focus of your answer, consider Jonson's presentation of the Anabaptists both here and elsewhere in the play.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples and direct and indirect quotation to explore aspects of the passage. Candidates will want to point to the ways in which the Anabaptists should condemn not condone Subtle's work, both in terms of attempting to corrupt the God-given natural order and also because they should not, themselves, be interested in material possessions. No particular focus is required.

AO2 – comment in detail on the form, structure and language of the passage, paying attention to the various ways in which the characters are depicted here. Attention may be drawn to the names, or to the high-minded language that barely conceals their avarice. There may also be focus on how easily they are misled by Subtle's high-sounding, technical terminology. There may also be focus on their willing conspiracy with Subtle over casting rather than coining. No one particular focus is required.

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AO3a – relate part to whole by linking this episode to other relevant moments in the play. Candidates may wish to draw attention to issues of a lack of a moral centre in the play – one that might have been represented by religious characters – and to ways in which this scene shows the depths of corruption that pervade all levels of society. There will be awareness that the characters and action may be differently interpreted by critics and directors, particularly in terms of comedy. 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. In particular, candidates who demonstrate that they know about the extreme views of Anabaptists may find an additional dimension to the passage. Wider reference to other works by Jonson or other contemporary dramatists may prove illuminating and relevant.

RICHARD BRINSLEY SHERIDAN: *The Rivals*

5 (a) In what ways, and with what effects, does Sheridan dramatise self-deception 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 romantic love, or to the way in which Sheridan’s satire contrasts various characters to demonstrate their limitations. Lack of self-knowledge runs throughout the play, particularly with those who take on a romantic character, or unthinkingly adopt the conventions of novels of the time. Much could, of course, be said about Mrs Malaprop and her belief that she remains a bit of a catch for a man. No particular line is required.

AO2 – comment on the form, language and structure in the play shape our view of self-deception. There are lots of suitable moments to examine, ranging from the boudoir scenes, to the realistic asides of the servants, to the various ways in which the farcical action of the plot reveals that these people occupy a fantasy world of their own creation. No particular focus is required.

AO3a – 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 this contrast is a major inspiration for a variety of literary works of this period. Attention to the conventions of Restoration drama may be given, particularly in terms of plot and of character naming.

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- (b) Using the passage below as the central focus of your answer, discuss Sheridan’s presentation of the relationship between Sir Anthony and Absolute and its significance for the play as a whole.

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. There may be awareness of the ways in which the older generation fail as moral guardians and of Sir Anthony’s hypocrisy, as his son points out. No particular focus is required.

AO2 – discuss language, form and structure in order to demonstrate the various ways in which the passage works. In looking at language there may be discussion of the farcical and satirical nature of the scene, particularly bearing in mind the dramatic ironies inherent in this particular moment. No particular focus is required.

AO3a – relate part to whole, linking examples from the printed scene to other moments in the play in order to demonstrate tensions between the generations. 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 particular, candidates may wish to demonstrate knowledge of comedies of manners or of the conventions of drama with stereotyped characters where plot and wit outweigh psychological realism.

HAROLD PINTER: *The Homecoming*

- 6 (a) In what ways, and with what effects, does Pinter present the past in *The Homecoming*?

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 different pasts of the various characters, or on the fact that the past is obviously a mobile fiction that changes in order to impress others or to reinforce a sense of identity. The question asks about ‘effects’, and this means that candidates must move beyond simply listing of instances towards a more strategic view. The past can, of course, also be thought of in terms of how the characters have been conditioned, rather than in terms of specific events. No particular focus is required.

AO2 – discuss language, form and structure in order to show how Pinter creates character, atmosphere, humour and threat through the various ways in which the past is evoked through language. Answers may focus on technical matters or on relationships between the characters. No particular focus is required.

AO3a – relate part to whole, moving from analysis of particular moments to wider discussion by making links in order to show understanding of Pinter’s methods and concerns. There will be awareness of how reactions to different characters may differ. There will also be understanding of how different productions and readings of the play may create different impressions. No one particular focus is required.

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

- (b) With close reference to detail, consider Pinter’s presentation of the relationship between Lenny and Max, both here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore both this extract and Pinter’s presentation of Lennie and Max in the play as a whole. Attention may be drawn to familial relationships, to the power struggles that inform the action. Candidates may wish to talk about the scene presented as the opening of the play and therefore of the world that is being evoked for an audience. No particular focus is required.

AO2 – look closely at the language, structure and form of what Lennie and Max say and the situation that they find themselves in, both here and elsewhere. The stilted nature of the conversations, the ordinariness of the situation, the absurdity may all provide starting points for detailed analysis, as might the sense of threat and uncertainty that is already starting to build. There may be some focus on ways in which conversations, though full of antagonism, also manage to repair themselves so that some element of communication is maintained.

AO3a – relate part to whole through linking examples from the passage with moments elsewhere in the play. Candidates may wish to draw attention to the passage as atypical or as an example of a range of Pinter’s techniques for characterisation. Reference may be made to different possible interpretations of what is going on at this point and its significance for the play as a whole in terms of relationships or themes. No specific focus is required.

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

CARYL CHURCHILL: *Top Girls*

- 7 (a) What, in your view, is the dramatic significance of the play’s first act to the play as a whole?**

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 of this opening act. There may be focus on how the act places contemporary women’s experience in context, or discussions about how women’s experience has always been diverse but it has often been recorded through men’s eyes, or been ignored.

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AO2 – comment closely on the form, structure, staging and language of the first act, and articulating clear views about the strategies adopted by Churchill to bring the action to life. There may be discussions about the placing of the act, or on the ways in which the characters unwind and reveal truths about themselves as the action progresses. A clear contrast between the different voices may well be seen.

AO3a – relate part to whole through linking examples in order to see general patterns in the play and to contextualise the historical against the contemporary. 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.

(b) Using the extract below as the central focus of your answer, discuss Churchill’s presentation of conflict between Marlene and Joyce, both here and elsewhere.

Candidates should:

AO1 – present a clearly written and structured response to the question. Candidates will need to have a clear view about Joyce and Marlene both as individuals and as ‘representative’ figures. The lack of understanding between the two of them will need to be firmly established within the context of the framework of the play and of contemporary attitudes and values. There may be examination of families or of wealth and ‘dreams.’ 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 conflict of attitudes and values are presented, both here and elsewhere.

AO3a – see the relationship between this particular passage and other moments in the play, commenting on how the presentation of both character and themes can be seen in a wide variety of ways, by audiences and critics, and exemplified by detailed examination of particular detail. No particular line is required; however, the ability to recognise and create connections in a structured way is looked for.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the play and of the issues raised in this passage about developing attitudes and expectations for women at the time in which the play is set.