

**MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers**

9765 LITERATURE IN ENGLISH

9765/02

Paper 2 (Drama), maximum raw mark 50

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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

Level 1 0–1 marks

Some response to the question

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

Level 2 2–5 marks

A basic, mostly relevant response to the question

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

Level 3 6–10 marks

A competent, relevant response to the question

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

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Level 4 11–15 marks

A proficient response to the question

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

Level 5 16–20 marks

A very good, focused response to the question

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

Level 6 21–25 marks

A sophisticated response to the question

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

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Assessment Objectives

- 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: *Coriolanus*

1 (a) Discuss Shakespeare's dramatic presentation of Rome and its values in the play.

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text and using specific examples, using direct and indirect quotation and reference to particular moments, to support the case being made. The question asks for 'dramatic presentation', and thus there should be a sense of the play as dynamic, as presenting a series of values that might be interrogated by the play's action and characters. Points raised here may include some discussion of various ways in which the people of Rome – often dependent upon their social status – present ideas of what Rome is or might be. No one particular focus is required.

AO2 comment on the form and structure of the play and the ways in which this contributes to a fluid sense of the values that characters in the play often present as monolithic or self-evidently true, as well as language and imagery. Candidates may want to discuss one character or a group of characters in particular in order to focus discussion. The views of Coriolanus and his mother about pugilistic heroism could form a focus here, as could the views of the Tribunes of Rome as a more complex interdependent body

AO3a relate part to whole in relating examples to one another and in relating specific examples to the general patterns of the play. There may also be reference to other Shakespeare tragedies, histories or Roman plays where similar techniques are used to show how a value system is, at best, a fragile construction that depends upon varied agreement on core values.

AO4 show an informed appreciation of the different literary, social and cultural contexts of the presentation of values, perhaps relating the issue to classic views of the heroic, or seeing the complexity of values presented here.

(b) With close reference to the language and action of the passage below, and using it as the main focus of your answer, discuss Shakespeare's presentation of the exiled Coriolanus.

Candidates should:

AO1 present a clearly written and structured response to the question, referring closely to the text, using specific moments from the passage given in order to support points in discussing the contribution of this particular passage to our understanding of Coriolanus's character. This will probably include discussion of his separation from his family at this point and the various ways in which they try to deal with his imperious stubbornness.

AO2 comment on the language and action here, with awareness that a variety of views of Coriolanus are being presented by the various speakers. Focus on language and mood may well bring out significant complexity of response to the character.

AO3a relate part to whole in looking at this scene and then seeking out parallels or contrasts elsewhere, either in terms of language or action. Reference to other Shakespeare plays for contrast and focus may also be made. Responses may wish to range across a variety of possible interpretations of Coriolanus's character here, seeing him with varying degrees of

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sympathy as either foolhardy or put upon. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts of the presentation of Coriolanus in an age where values of heroism, courage and patriotism were different from our own.

WILLIAM SHAKESPEARE: *As You Like It*

2 (a) 'Jaques has little or no influence on the action yet he is central to the play.'

Explore some of the implications of this comment for an audience of *As You Like It*.

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 points in discussing the comment about Jaques. The question suggests 'implications', and these could be many and various, ranging from views about his significance dramatically, to views about his contribution to the wider themes raised in the play. It may evoke a assessment of character, mood, tone and language in a literary work. These may include the moments where he does have an impact on those around him.

AO2 discuss his language and his contribution; his contribution to the play as a whole and to its structure may be seen, as may his function, as a contrast to other characters. Answers may also consider the tone of his utterances and discuss what his particular form of cynical, world weariness might add to the whole.

AO3a relate part to whole, linking examples and different moments in order to demonstrate understanding of the general patterns in the play. His character may be compared with that of others. Different possible views of him may be rehearsed and explored. Views of his role as someone who darkens the play might well be discussed. He may be seen as a marginal presence whose self-regarding curiosity is in fact a sort of impotence in the face of the other characters. No particular focus is required.

AO4 show an informed appreciation of the different literary, social and cultural contexts of the varying presentation of melancholic/outsider figures. Connections with similar figures elsewhere in the drama of the time may be made.

(b) Using the passage below as the central focus of your answer, discuss Shakespeare's presentation of love between Rosalind and Orlando.

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 the contribution of this passage to our understanding of the dynamics of Rosalind and Orlando's relationship. This will probably include a discussion of its range, of the emotional games that they play and of the establishment of an equal partnership.

AO2 comment on the particular delights of the dramatic situation here and of the way in which Rosalind plays with Orlando's hopes and aspirations. At the same time, there may be comment on how Orlando's sincerity and passion confirms Rosalind's feelings towards him.

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There may be some discussion about the use and significance of prose here, and also of the imagery.

AO3a see the relationship between the two within the context of the whole play, commenting on how the action has got them to this particular moment and on ways in which the action here is typical (or not) of the play as a whole. Connections will be made to other scenes and there will be clear understanding of the dramatic advantage gained by Rosalind (and Shakespeare) from the disguise. No particular line 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 presentation of love, perhaps including comment on class or ways in which views of women are played with, both here and elsewhere in the drama.

WILLIAM SHAKESPEARE: *King Lear*

3 (a) What, in your view, is the significance of the Gloucester plot to 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 points in discussion their views of this aspect of the play. 'In your view' allows a full range of possible responses, ranging from views about it as a fairly close parallel to those where Gloucester and his family are seen as entirely different in motivation and family dynamic from the Lear family.

AO2 comment on the form and structure of the play and its clear interest in presenting themes on two fronts. The action of the play is important of course, but parallels of language and mood may also be adduced. Relationships between parents and children may be tied together with ideas of legitimacy of inheritance or legitimacy of expectation. Contrasts between characters in 'similar' situations may be evoked, possibly by comparison between Cordelia and Edmund.

AO3a relate part to whole in relating examples to one another and in relating specific moments to general patterns in the play. They may also look at other moments in Shakespeare where there are 'parallel plots'. In phrasing the question without the steer of 'parallel plot' it is clear that wide areas for discussion are opened up about whether the Gloucester plot is a parallel plot or a sub-plot. Discussions may range thematically or in terms of action. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the different cultural, literary, and social contexts of the play, particularly with reference to ideas of parents and children or the use and misuse of political power and influence.

(b) Using the extract below as the main focus of your answer, discuss the language and dramatic action of Lear's encounter with Kent and its significance to 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 points in discussion

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their views of the significance of this moment. There will probably be reference to the dramatic situation and sympathetic awareness of the position that both these men find themselves in, both in relation to the outside world and to each other.

AO2 discuss the language and particularly the imagery of this particular moment, looking in particular at ways in which the external, stage effects mirror and parallel what is going on inside the characters. Within the context of the scene itself, the interjection by the Fool will also need to be considered. Links to the linguistic texture of the play elsewhere ('I will say nothing') could usefully be made.

AO3a relate this scene to the whole play in terms of language and action, referring perhaps to Lear's treatment of Kent elsewhere, and of the significance, perhaps, of disguise in the play, both actually and symbolically. Candidates may also relate the passage to other scenes in Shakespeare's plays that involve tempest and disruption of the macro/microcosm. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the different literary, social and contexts that are significant here, perhaps with reference to the issue of kingship, unaccommodated man and social conventions.

WILLIAM SHAKESPEARE: *The Tempest*

- 4 (a) Prospero says of Caliban that he is 'A devil, a born devil, on whose nature/Nurture can never stick.'**

In what ways does the dramatic presentation of Caliban contribute to the nature/nurture debate in the play?

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussion their views of this aspect of the play. These points may well cover issues of 'natural man' and the whole issue of whether Caliban can be made to conform to the expectations of Prospero's civilisation. Attention may be drawn to Caliban as quite an attractive figure and to ways in which his dramatic presentation is at variance with what others say about him.

AO2 discuss the role of the play's structure, form and language contribute to the issue outlined in the question. Attention might be drawn to Caliban's use of language, his imagination, his creativity. Caliban's growing awareness of his own position in a stratified society might also be used as a reference point, as might his various attempts to escape the opinions and destinies foisted on him by others.

AO3a relate part to whole in seeing how Caliban is one of the focuses for an audience to start to judge what 'civilisation' might actually mean. Sympathy for Caliban as a victim might well be expressed. Prospero's view of him may certainly be seen as over-simplistic, imperialist, or condescending, so there will be a need to see that 'dramatic presentation' as a significant driver of response – the question is not merely a character study. A wide variety of views are possible with sympathy for Miranda's negative view also a reasonable line of discussion, for example, so no particular line is required, though there will be a willingness to create connections in a structured way.

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AO4 show an informed appreciation of the literary, social and cultural contexts of the issue under consideration, perhaps within contexts of colonialism or with reference to contemporaneous ideas about sin, human nature and destiny within a society where social status was becoming less accepted as fixed and immutable.

(b) Using the passage below as your central focus, discuss the significance of Ferdinand and Miranda to the play's action and themes.

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 points in discussion their views of this aspect of the play. The question asks for close focus and this will be mixed with clear understanding of how this particular scene adds to the image of the two as embodying the positive values in the play.

AO2 analyse the language and situation at this point in the play in order to show how the relationship between the two is perhaps idealised or, half way through the play, this moment is pivotal in presenting positive values. Prospero's voyeurism (possibly seen more favourably) may also be discussed. The relationship with its tenderness and uncertainty will almost certainly be a focus, though no particular line of relevant discussion is required.

AO3a relate this sequence to the play as a whole and possibly seeing Ferdinand and Miranda both as lovers and as individually representative of important themes in the play. Both may be seen as embodiments of virtue, or as representations of naiveté in comparison with virtually everyone else in the play. There may be understanding of them in terms of reconciling figures or in terms of them as unwitting victims of dynastic plotting. Parallels could easily be drawn between Ferdinand's playing with work, as opposed to its reality for Caliban. No particular line is required – the ability to recognise and create connections is what is looked for here.

AO4 show an informed appreciation of the different literary, social and cultural contexts of ideas about political power and love, perhaps mixed with appreciation of how pastoral simplicity pictured here is interrogated by the value systems that are both implicit and explicit during the play's action.

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Section B

JOHN WEBSTER: *The White Devil*

5 (a) 'Yes, you have ravished justice,/ Forced her to do your pleasure.' (Vittoria)

Discuss Webster's presentation of law and justice in *The White Devil*.

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 points in discussion their views of this aspect of the play. The prompt in the question, which sees justice as a rape victim, gives one interpretation of the presentation, but this could be backed up by views of the play's action too. Discussions could range over the society having precisely the justice system that its members conspire to create, despite the avowed disapproval of some of its creators. A view about ideal justice being set against what is actually presented might also be advanced, for it is very clear that the play is in some senses a cautionary tale. No one particular focus is required.

AO2 comment on the form and structure of the play, and its contribution to the issue of justice raised in the question. Focus on language and imagery of justice may be used in order to demonstrate how fundamental ideas of justice in various manifestations are during the play.

AO3a relate part to whole by linking examples and relating specifics to the general treatment of the issue in the play. The issue could also be seen in relation to other contemporary 'revenge' dramas. Opinions about right and wrong may differ widely, but candidates may wish to try and capture a sense of the anarchy that dominates, and of the self-interest that disguises itself in the cloak of justice. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the different literary, social and cultural contexts of the presentation of justice in 'Revenge' dramas, linking perhaps to ideas of moral disorder and understanding of various biblical ideas of justice as a benchmark. Ideas about malcontents with internal views of injustice could also be raised.

(b) **With close reference to the language and action of this extract, discuss Webster's presentation of Flamineo and Vittoria here and more widely in the play.**

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussion of their views about Flamineo and Vittoria. A wide range of views and interpretations of the two may be made, with them seen as co-conspirators or individuals tied together by mutual interests.

AO2 comment in detail on the developing dialogue, with its particular diction, imagery and rhythm. Candidates may draw attention to the drama of the scene, to an audience's ambiguous feelings towards these two, with some perhaps expressing admiration for ways in which they have challenged authority and the system. Flamineo's final speech (over-blown or convincing) may also cause reflection on our feelings towards them.

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AO3a relate this sequence to others, part to whole, to show how the two have reached this point. Different audiences may respond in different ways, and the whole issue of their relationship as family based/political based/almost incestuous is up for discussion, as is their shared wit and intelligence. Another revenge play may be used for brief comparison. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts from which Revenge drama emerges, particularly in terms of its presentation of greed, family relationships family honour, Machiavellian power politics and corruption.

WILLIAM WYCHERLEY: *The Country Wife*

6 (a) 'The darker aspects of the play often disturb the surface of the comedy.'

To what extent would you agree with this view?

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 points in discussion their views of this aspect of the play. This may include consideration of different levels of exploitation in the play, or some view about how the wit and action of the play conceals considerable cynicism about human motivation. It is, of course, perfectly acceptable ('to what extent') to dismiss the proposition and see the text as nothing more than a farce with no serious implication or social comment. Some attempt to elucidate the 'darker aspects' will almost certainly feature, even if they are then dismissed. No one particular focus is required.

AO2 comment on the form and dramatic structure of the play, together with its language in order to discuss some of the themes and issues presented. Consideration of contrasts between characters may be considered, as might the interrogation of ideas about love, money and marriage. Analysis of dialogue may be significant in order to show how comedy is created and/ or disrupted at various stages during the play.

AO3a relate part to whole in linking examples to one another and in relating specific examples to general patterns in the play; may also relate to other satirical Restoration plays which mix comedy with more serious issues. Candidates may want to try and see a moral centre in the play; they may see it simply as entertainment. No particular line is required – the ability to recognise and create connections in a structured way in order to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts from which Restoration drama emerges and of the contemporary interest in money, marriage and sexual politics.

(b) Using the extract below as the main focus of your answer, discuss the presentation and significance of the Pinchwife marriage in the play.

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussion their views of this aspect of the play. They may make reference to the inequalities of

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marriage at this time, or to ways in which both the characters are using a situation or social conventions for their own benefit.

AO2 comment on the form, structure and language of the play, giving specific detail. There will be analysis of the letter (and perhaps of the unlikely language of Mr Pinchwife's version) and of the dramatic ironies here, together with the stage device used. Some sense of both characters will emerge, each in their own ways wilful and deceitful.

AO3a link issues about marriage demonstrated here to the play as a whole, relating examples to one another and seeing links between this particular passage and the wider thematic and dramatic structures of the play. The scene may also be linked to other examples from Restoration drama and their treatment of marriage, illicit affairs and hypocrisy. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts of the presentation of marriage and sexual infidelity in the play, perhaps looking more widely at Restoration Comedy as a genre and seeing this scene as being in many ways archetypal in both its use of character and situation.

HAROLD PINTER: *The Room* and *The Dumb Waiter*

7 (a) Discuss Pinter's dramatic presentation of tension between characters in these plays.

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 points in discussion their views of this aspect of the play. The question asks about 'dramatic presentation,' so there will be a need to comment on both action and language. Points may include discussions about the trivial as a concealment for larger worries; the fact that characters seem to have been dumped in places with no clear sense of direction; or the claustrophobic atmosphere, together with the continuing sense of external threat that dictates the relationships between the characters. There should be reference to both plays. No particular focus is required.

AO2 look closely at language, structure, perhaps by making comparisons and contrasts between the plays. The use of dialogue and pauses may prove fertile ground for discussion, as may a strong sense of situation. Lack of coherence and relevance of discourse could be seen as a means by which characters feel uncertain about those around them. Discussion of the development or denouement of each of the plays will certainly force focus on tension. Candidates may well wish to talk about tension between comic and serious aspects of what is going on in the plays.

AO3a relate part to whole in both plays, relating examples to one another within each play, and across the two texts. Candidates may also refer to other works by Pinter in order to illuminate what is happening here. There may be discussion of ways in which almost everything that isn't banal sounds threatening or portentous in these plays; on the other hand, some of the dialogue may simply be seen as Pinter wanting to reflect the banality of everyday life on stage. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts of these plays, perhaps by referring to other aspects of theatre at the time in which they were written.

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There may be discussion too of social values (the break up of the family, social insecurity, for example) which inform the background to these texts

- (b) Comment on the following extract, paying close attention to ways in which Pinter creates character through language and action here and elsewhere in the plays.**

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 points in discussion their views of this aspect of the play. There will probably be discussion of the apparently inconsequential dialogue, of the tedium of the scene presented. Contrasts between characters may be presented, with Rose's loquaciousness clearly placed in the context of a monologue, whilst Bert's silence is not merely to be ignored. Reference to both plays will need to be made in order to contextualise and illuminate what is going on here. No one particular focus is required.

AO2 comment on characterisation, situation and language, considering perhaps the banality of what is going on and also the ways in which Pinter captures colloquial, idiomatic speech. Analysis should extend to the dramatic writing in both plays, not be confined to the episode printed, though this should, of course, be the central focus.

AO3a relate this sequence to the whole play and to the other play as well in terms of general patterns of language and (in)action. Attention may also be drawn to other plays by Pinter and to other drama of the time in order to focus the particular effects here. In particular, candidates will want to draw attention to ideas of audience reaction in terms of diversity of interpretation of what is going on, both here and elsewhere.

AO4 show an informed appreciation of the literary, social and cultural contexts of Pinter's drama through close discussion of detail that is related to wider insights into the theatre or the preoccupations of the time, or to other works by Pinter.

BRIAN FRIEL: Dancing at Lughnasa

- 8 (a) What, in your view, do the 'framing' commentaries of the adult Michael contribute to the concerns and dramatic action 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 points in discussion their views of this aspect of the play. The term 'how far' should push candidates into discussing a range of concerns and examining some of the relationships between characters. A purposeful focus on one topic in relation to the question would, of course, also be perfectly possible. Candidates may wish to discuss the retrospective nature of the commentaries, articulated with the hindsight of what happened next. No one particular focus is required.

AO2 comment on the form, structure and language of the play and the various ways in which Michael's commentaries give an audience perspective and coerce its reaction to the play. Answers may include close focus on the two passages themselves, but will also range widely across the whole text. Discussions may include ideas about nostalgia and childhood; there may be some view about the characters as having been made larger than life or caricatured/ simplified through memory.

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AO3a relate part to whole through linking examples and seeing distinctive patterns in the structure of the play. Candidates may want to draw attention to how these passages are not typical of the play, either in language or in strategy (narration, rather than dramatic action) as a whole and to the significance of this. Awareness of how there might be different interpretations of the framing device and that these might lead to substantially different views of the play as a whole may be shown. No particular focus is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 show an informed appreciation of the literary, social and cultural contexts of the presentation of methods and concerns here, perhaps referring to Irish social history of the time or to contemporary views of families and morality.

(b) Using the extract below as your main focus of your answer, discuss the presentation and dramatic significance of Jack, both here and elsewhere in the play.

Candidates should:

AO1 present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussion their views of this aspect of the play. These discussions will probably include a sense of how Jack behaves in relation to the sisters, and will see clear contrasts between his experience of the world and theirs. Candidates may wish to range across his senility or his exoticism. They may also wish to see him as symbolic of various themes (paganism perhaps) in the play as a whole.

AO2 look closely at the detail of the passage in order to discuss the dramatic action and the language and relate these to the wider presentation and significance of Jack. They may discuss his ability to evoke situation, his current degeneration, his inability to deal with the present, to sustain a line of thought. Issues of his presentation as a quasi-colonial figure could also be raised.

AO3a relate whole to part in linking examples and in seeing how specific examples may relate to general patterns in the play. They may argue for a variety of different interpretations of Jack's symbolic significance in the play, ranging from priest to incompetent father figure. No particular line 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, both of the times in which the play is set and of Friel's colouring of the action with the pink glow of retrospection. Values of family, religion, and imperialism may also be used to place Jack in context and see him as an embodiment or victim of a value system.