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Cambridge Pre-U Certificate

LITERATURE IN ENGLISH

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Paper 2 Drama

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MARK SCHEME

Maximum Mark: 50

Published

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **18** printed pages.

Level Descriptors
25 marks per Question, Total Mark – 50

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

Level 1 0–1 marks**Some response to the question**

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

Level 2 2–5 marks**A basic, mostly relevant response to the question**

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

Level 3 6–10 marks**A competent, relevant response to the question**

- advances an appropriate response to text/s making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning in works of drama;

relates part of text to whole; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks**A proficient response to the question**

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

Level 5 16–20 marks**A very good, focused response to the question**

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

Level 6 21–25 marks**A sophisticated response to the question**

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

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.

Section A

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>Othello</i>		
1(a)	<p>In what ways, and with what effects, does Shakespeare explore loyalty in the play?</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. These points may cover a wide variety of characters or scenes. The theme may be widely interpreted, with focus on how Othello is loyal to Iago in spite of evidence that the relationship is not reciprocal. But the issue is much wider than that, so Cassio’s loyalty, Desdemona’s, or Emilia’s might also be discussed. No one particular approach or line is expected. There could also be linking of loyalty to values.</p> <p>AO2 – discuss aspects of the play’s form, structure and language in order to show how they contribute to the issue outlined. Attention may well be drawn to the ways in which the plot highlights and emphasises the misplacing of loyalty and how loyalty is, in itself, one of the blindnesses explored in the play. No particular line is required.</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 of both character and the play as a whole 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. In placing the play in its context, candidates may note that attitudes and values are flexibly treated here, and that there is a conflict between private and public which places loyalty under the microscope.</p>	

Question	Answer	Marks
1(b)	<p>Using the extract below as the central focus of your answer, explore the significance and dramatic presentation of Emilia, both here and elsewhere in the play. (Act 5, Scene 2)</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 provide specific examples of how Emilia is viewed both here and elsewhere. There may be legitimate puzzlement about Emilia’s role earlier on and about Shakespeare’s slightly odd presentation of her as not revealing what she knows, despite the obvious upset that the theft of the handkerchief has caused. There will almost certainly be focus on her role as commentator and harsh judge in the scene presented. No particular focus is required, nor interpretation expected. Some candidates may take a more negative view of her and suggest that her behaviour here is designed to shift focus away from her own shortcomings.</p> <p>AO2 – discuss the ways in which language, structure and characterisation give this scene resonance. There may be discussion of Emilia’s uncompromising desire to shock and her sudden standing up to Iago. Her death may be variously interpreted as being a sign of her loyalty or her despair. Close reference to language will be central. No one approach is expected.</p> <p>AO3 – demonstrate an understanding of how this scene links in both thematic and dramatic terms to moments elsewhere in the play. There will also be awareness of how moments like this can be variously interpreted. 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 terms of male/female relationships in terms of obedience.</p>	

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>Hamlet</i>		
2(a)	<p>Discuss Shakespeare’s dramatic presentation of death and dying in the play.</p> <p>Candidates should:</p> <p>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. Focus may be on actual deaths and their various treatments, or on discussions about death and mortality. The term ‘dramatic presentation’ will be significant in higher level success. Responses will almost certainly want to engage with aspects of ‘casual slaughters / of accidental deaths and forc’d cause’ even if they don’t allude specifically to Horatio’s summary. No particular focus is required.</p> <p>AO2 – demonstrate the language and action of a variety of scenes in order to show how form and structure shape meaning in the play. No particular focus is required, but candidates will need to look closely at different moments in order to explore how Shakespeare is using situations and dramatic technique in order to engage an audience with the issue in a range of its manifestations in the play. Some may see the deaths as presented casually or farcically. The reference range of different sorts of deaths (with perhaps reference to the Players too) will be important.</p> <p>AO3 – relate part to whole in linking examples to one another and linking specific moments to general patterns in the play. No particular focus is required. The ability to recognise and create connections in a structured way in relation to the question is central. There will also be awareness of some of the ways in which death informs every moment of the play’s action. 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. Candidates may be keen to show how Shakespeare presents a variety of different sorts of death, from the mundane to, perhaps, the heroic. Contemporary attitudes towards death may well be explored.</p>	

Question	Answer	Marks
2(b)	<p>Using the passage below as the central focus of your answer, discuss Shakespeare’s presentation of Hamlet’s relationships with others, both here and elsewhere in the play. (Act 3, Scene 2)</p> <p>Candidates should:</p> <p>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. The issue here is partly that of how Hamlet manipulates others, of whether he is mad or merely intensely focused on his task. No particular focus is required.</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. There will almost certainly be focus on Hamlet’s interest in drama and on the ways in which he uses it to go after the truth. The range and variety of Hamlet’s language will need to be analysed in some detail. As the scene involves nearly all of the major characters, the instruction to look elsewhere in the play will need to recognise that candidates cannot hope to be comprehensive in their answer. There must be intense focus on this particular scene, but the links to elsewhere may be confined to one theme or to one particular relationship.</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. 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, particularly through issues of the relationship between public and private life and the conflicts that stem from this. There may be discussion of theatrical conventions.</p>	

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>The Winter's Tale</i>		
3(a)	<p>In what ways, and with what effects, does Shakespeare present parent-child relationships in the play?</p> <p>Candidates should:</p> <p>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 may wish to treat the question in terms of theme, but there is much to be said too about the dynamics of the relationships presented in dramatic terms. There could, for example, be focus on Leontes' sterile life after the loss of Mamillius and Perdita and the gradual re-awakening of Act 5. Candidates will almost certainly want to think about how the second half of the play reflects and refracts the issues of the first half, though in comic terms, perhaps by paralleling the Leontes's behaviour with that of Polixenes in his spying on Florizel. There may be interesting focus on the ways in which roles seem almost to reverse in the second half of the play. No particular focus is required.</p> <p>AO2 – comment on the form, structure and language of the play in order to analyse various aspects of the issues raised by the question. This may be done through reference to particular moments or language patterns in the play. The contrast between places may prove a fertile area for discussion, as may the contrast between the language of jealousy and love as it works its way out through the play. No one particular focus is required.</p> <p>AO3 – make connections between different parts of the text by relating examples to one another in order to see the complexity of what Shakespeare is presenting here. Close focus on particular moments may well be adduced in order to support and deepen the argument. There will be awareness of the possibility of a range of interpretations of the characters, their motivations, and Shakespeare's stagecraft. 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 different cultural, literary and social contexts of the play, particularly in terms of public/private worlds or the conventional relationships that might be expected between parents and children.</p>	

Question	Answer	Marks
3(b)	<p>By using the passage below as the central focus of your answer, discuss the presentation and dramatic significance of Leontes's jealousy, both here and elsewhere in the play. (Act 1, Scene 2)</p> <p>Candidates should:</p> <p>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 Leontes, in particular in relation to Mamillius and Camillo. Some attention may be given to Camillo's understandable incomprehension about what is going on. There may also be discussion of the suddenness of this jealousy, of its arrival from nowhere in such a short time. No one focus is required.</p> <p>AO2 – discuss the language, action, form and structure of this particular moment. There should be focus on the variety of his language, the imagery, the word-play, and the mixture of private torture and public face. Even this early on, the syntax is starting to break down. No particular focus is required.</p> <p>AO3 – relate part to whole, and in doing so demonstrate that there is understanding of the play as a whole, perhaps by looking at the earlier action or by discussion of Leontes's sudden realisation of his error and through the depiction of his character in Act 5. 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 focus is expected or required.</p> <p>AO4 – show an informed appreciation of the literary, social and cultural contexts that lie behind the presentation of Leontes. There may be reference to parallels in other plays by Shakespeare. There may be discussion of how jealousy is particularly despicable in a king.</p>	

Section B

Question	Answer	Marks
BEN JONSON: <i>The Alchemist</i>		
4(a)	<p>SURLY: 'I would not willingly be gulled.'</p> <p>In what ways, and with what dramatic effects for the play as a whole, does Jonson portray the gulling of Surly?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response. The text needs to be used with precision and discussions should be supported with direct or indirect quotation in order to develop the case being made. The question asks about 'dramatic effects' and this suggests a need for consideration of the ways in which the theme of corruption is linked to character, for both entertainment and dramatic development. Candidates will need to acknowledge that this is not a character question about Surly – rather the focus must be on the gulling, though analysis of his character weakness might form part of the discussion. There will need to be focus on the second instruction of the question ('for the play as a whole') not merely on moments when Surly is being gulled.</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 some the particular moments when Surly is deceived, and of the methods used to make him fall for the various deceptions, such as preying on his vanity or greed. Close analysis of language will prove useful and attention may be drawn to the way in which it seduces or obfuscates in order to impress.</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 the 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 city drama or the conventions of dramatic 'types.' There may be reference to other works by Jonson.</p>	

Question	Answer	Marks
4(b)	<p>With close attention to detail, discuss the dramatic significance of the following episode for the play as a whole. (Act 3, Scene 5)</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples and direct and indirect quotation to explore aspects of the passage. Candidates will want to point to the passage’s language and action, noting perhaps that this is one of the moments where the action is at its most farcical. No particular focus is required.</p> <p>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. The situation will need to be clearly understood, together with the various dramatic devices that create both the humour and the development of theme. There will probably be discussion of disguise, of the violence of action, of the quick thinking nonchalance of the deceivers. No one particular focus is required.</p> <p>AO3 – relate part to whole by linking this episode to other relevant moments in the play. There will be awareness that characters and action may be differently interpreted by critics and directors, particularly in terms of comic effects. The ability to recognise and create connections in a structured way should be looked for and rewarded.</p> <p>AO4 – show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Wider reference to other works by Jonson or other contemporary dramatists may be relevant.</p>	

Question	Answer	Marks
<i>APHRA BEHN: The Rover</i>		
5(a)	<p>Discuss the presentation and dramatic significance of Angellica in the comic world of the play.</p> <p>Candidates should:</p> <p>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. The question is not one simply about character. Angellica is perhaps the most realised character in the play, and thus she seems to be in a real situation and dealing with it with real emotions. The question in part is therefore asking about whether the play is anything more than a frothy comedy. Answers to this will be many and various. No particular line is required.</p> <p>AO2 – comment on the play’s form, language and structure. Some candidates will start from character, others from situation or genre. Recognition of key moments will be significant, as will an ability to look carefully at some of the language, perhaps in terms of the representation of women or in terms of how they see themselves. No particular focus is required.</p> <p>AO3 – see the relationship between parts of the play and the whole pattern, commenting on various specific moments in order to illuminate the whole. 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 subverts some of them.</p>	

Question	Answer	Marks
5(b)	<p>Discuss the dramatic significance of the following episode to the play as a whole. You should make the passage the central focus of your response. (Act 3, Scene 5)</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text closely, using specific examples and quotation (direct or indirect) to support their views. No particular line of argument is either expected or required. Candidates will need to respond to the nudge of ‘dramatic significance’, thus moving beyond theme or character. Candidates will use appropriate terminology to express their views, thus showing understanding of literary conventions in this type of drama.</p> <p>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, or consideration of how seriously the threat to Florinda should be taken by the audience.</p> <p>AO3 – relate part to whole, linking examples from the printed episode to other moments in the play. 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. There may be discussion of the role of women, the significance of chastity, or gender stereotypes of the time.</p>	

Question	Answer	Marks
SAMUEL BECKETT: <i>Waiting for Godot</i>		
6(a)	<p>Discuss Beckett’s dramatic treatment of waiting in the play.</p> <p>Candidates should:</p> <p>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 thematic matters or on the staging. It is important, however, that the nudge of ‘dramatic treatment’ is not ignored. No particular focus is required.</p> <p>AO2 – discuss language, form and structure in order to show how Beckett creates character, atmosphere, humour and theme through the ways in which the play is structured and the various aspects of waiting (boredom, anticipation, frustration, hope etc.) that are presented. Answers may focus on technical matters or on relationships between the characters. No particular focus is required.</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 Beckett’s methods and concerns. There will be awareness of how reactions to the play’s structure and preoccupations may lead to completely different readings both of the whole and of individual sections. There may also be understanding of how different productions of the play may create different impressions and thus a critique of theme or character. No one particular focus is required.</p> <p>AO4 – show an informed appreciation of the different literary, social and cultural contexts that are significant. Reference could be made to Beckett’s links with other dramatists or to various theatrical ‘movements’ of the time. There could also be discussion of Beckett in the context of psychological, philosophical, or historical issues that colour the play’s action and themes.</p>	

Question	Answer	Marks
6(b)	<p>Using the extract below as the central focus of your answer, discuss the dramatic significance of Pozzo and Lucky to the play as a whole. (Act 1)</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to explore both this extract and Beckett’s methods and concerns in the play as a whole. Some will take the scene seriously; others may see the comedy and humour. No particular focus is required.</p> <p>AO2 – look closely at the language, structure and form of what is both said and seen. Although many approaches will be valid, candidates who note the techniques of dialogue or action – quick interchange, silence, pauses etc. – will be moving firmly to the central, technical matters of the passage. The scene will be seen, almost certainly, as a disruption to the structure established so far in the play, possibly as one of the first disappointments as Vladimir and Estragon realise that this is not Godot. Detailed attention to the stage directions may lead to informed response.</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. Reference could be made to Beckett’s links with other dramatists or to various theatrical or philosophical movements (nihilism/existentialism?) of the time. Matters of historical context may also prove useful, as might reference to other works by Beckett himself.</p>	

Question	Answer	Marks
CARYL CHURCHILL: <i>Top Girls</i>		
7(a)	<p>'MRS KIDD: You're one of these ballbreakers / that's what you are. You'll end up miserable and lonely. You're not natural.'</p> <p>In the light of this comment, discuss Churchill's dramatic presentation of loneliness in the play.</p> <p>Candidates should:</p> <p>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 statement in relationship to the various characters and situations presented. The first act may well provide surprising examples for the arguments as a whole, as the contributions of the characters there are, in many senses, individual monologues with the other characters too preoccupied with their own stories to listen to those of others. No one particular focus is required.</p> <p>AO2 – comment closely on the form, structure, staging and language of the play, and articulating clear views about the strategies adopted by Churchill to bring the action to life in terms of the women, their aspirations and their inner lives. A clear contrast between the shaping of different voices and attitudes may well be discussed and analysed.</p> <p>AO3 – relate part to whole through linking examples in order to see general patterns in the play and to contextualise the ways in which Churchill seeks to explore women's varied experiences once liberated from the various expectations of men. There should be awareness that a range of interpretations is possible here. 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 and the specific issue raised in this question, both in terms of women's voices and in terms of their awareness of changing roles and the way that discourse is managed.</p>	

Question	Answer	Marks
7(b)	<p>Using the extract below as the central focus of your answer, discuss Churchill's presentation of women's attitudes towards men, both here and elsewhere in the play. (Act 1)</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question. There may be discussion of women as victims or as pushed around by a value system to which they don't subscribe. There may be awareness of how the experience is dramatised here to demonstrate that it is a historical resentment. No one particular focus is required.</p> <p>AO2 – comment closely on the form, structure and language of the scene presented in order to demonstrate the various ways in which the attitudes and values towards men are presented. Candidates may wish to talk about the narration offered by characters, or by the plot/situation of various characters as illuminating attitudes. No particular focus is required, though there must be close reading of the extract.</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 the women and their experiences are possible. 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 and of the issues raised in this passage about developing attitudes and expectations that women show in relation to men at the time in which the play is set.</p>	