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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

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.

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

This document consists of **19** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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. Add the two marks out of 25 together to give a total mark out of 50 for the script as a whole.

Section A

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>Antony and Cleopatra</i>		
1(a)	<p>Discuss the dramatic presentation and significance of suicide in <i>Antony and Cleopatra</i>.</p> <p>Candidates should:</p> <p>AO1 present a clearly written discussion of the question, using reference (either direct or indirect) to the text to support the arguments presented. There should be an awareness of the play as a drama to be performed. No one particular line of argument is expected.</p> <p>AO2 examine and analyse the text closely in order to establish how the dramatic presentation of Antony and Cleopatra's suicides are presented. There may be focus on Enobarbas's suicide, too, as a means of comparison or contrast. There may be focus on heroism or simply on Antony's suicide being botched and on Cleopatra's desire to die in the high Roman fashion in order to deprive Octavius of his triumph. The focus will be on the latter half of the play, but candidates may wish to examine aspects of behaviour and language which lead these characters to suicide. Candidates will need to be aware that the central focus is suicide, not a character study of the protagonists. An awareness of the play as a drama will be central to a high achieving response.</p> <p>AO3 make connections across the text and make reference to how the text might be differently interpreted. here may be reference to particular productions of the play as interpretations, and these should be treated as valid critical viewpoints. The response, whatever its strategies, should demonstrate a coherent and informed reading of the text.</p> <p>AO4 where relevant, discuss the background to the play, perhaps dwelling on Shakespeare's interpretation of Roman history, or on the status of suicide in either his, or Roman times. Context should be fully integrated and relevant.</p>	

Question	Answer	Marks
1(b)	<p>Using the following passage as the central focus of your response, discuss some of the ways in which Shakespeare presents the title characters.</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. No one particular line of argument is expected or required.</p> <p>AO2 respond to the various ways in which the central characters are presented – both here and elsewhere – through their physical presence, but also through the various ways in which other characters respond to them or talk about them in their absence. There should be close focus on the precise details of the passage given here. No one particular focus is expected or required.</p> <p>AO3 make connections across the text (perhaps, for example, to Enobarbus’s view of the couple) and make reference to how the text might be differently interpreted. There may be reference to particular productions of the play as interpretations, and these should be treated as valid critical viewpoints. The response, whatever its strategies, should demonstrate a coherent and informed reading of the text.</p> <p>AO4 explore some of the play’s contexts, either in terms of history or perhaps theatre. There may be focus on either contemporary or modern receptions of the play.</p>	

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>Twelfth Night</i>		
2(a)	<p>Discuss Shakespeare’s presentation of unfulfilled love in <i>Twelfth Night</i>.</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. Candidates should demonstrate an ability to use appropriate terms and concepts, particularly in order to demonstrate genre awareness. No one particular focus is required.</p> <p>AO2 analyse the language and action of a variety of scenes in order to show how form and structure shape meaning in the play in relation to the ways in which the characters’ lack of fulfilled love infuses the text as a whole. 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 techniques in order to present the various ways in which the characters display and act upon their lack of fulfilment.</p> <p>AO3 relate part to whole in linking examples to one another and linking specific moments to general patterns in the play. No one particular focus is required. The ability to recognise and create connections in a structured way in relation to the question is central. There may be reference to particular productions / interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. Various interpretations by critics may be adduced to further arguments, either in terms of dramatic impact or thematic concerns.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play. This may lead into discussions of the sexual ambiguities in the play.</p>	

Question	Answer	Marks
2(b)	<p>Using the extract below as the central focus of your answer, discuss Shakespeare’s dramatic presentation of how Malvolio is treated by others during the play.</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. No one particular line of argument is expected or 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 perhaps be focus on the cruelty of the other characters, or on the ways in which this scene disturbs and disrupts the comedy of the play. There must be intense focus on this particular scene, so the links to elsewhere may be confined to quite restricted discussion in order to ensure depth of argument. To talk about everything in this scene would be impossible.</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, perhaps in relation to attitudes to madness or to ideas about the rigidity of social classes and the prohibitions over their transgression. Issues about Malvolio’s dour puritanism may also be raised.</p>	

Question	Answer	Marks
WILLIAM SHAKESPEARE: <i>Othello</i>		
3(a)	<p>Othello says of himself that he is ‘one not easily jealous, but, being wrought / Perplexed in the extreme’.</p> <p>Discuss Shakespeare’s presentation of Othello in the light of this quotation.</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. The central focus should be on the ways in which Shakespeare dramatises Othello’s self-awareness (or its lack). No one particular focus is looked for or required. There may well be discussions of the theme as a structuring device for the play’s action.</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 ways in which Othello talks about himself almost impersonally at times. Others may wish to focus on his perplexity or, indeed, on whether he is telling the truth when he says he was ‘not easily jealous’. The question asks about ‘presentation,’ and full engagement with this should be very positively rewarded.</p> <p>AO3 seek to link a range of different areas of the play together in order to see patterns or clashes between different manifestations of the issue. Awareness of a range of possible readings and interpretations may be demonstrated. There may be reference to particular productions / interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts of the play and the issue. In placing the play in its context, candidates may want to talk about ways in which self-awareness is a fairly modern construct. There may be discussions of Othello’s position in Venice and some sense of hierarchy as a means of highlighting the issue. Contextual discussions should be integrated into the argument.</p>	

Question	Answer	Marks
3(b)	<p>Using the extract below as the central focus of your answer, discuss Iago's skill as a manipulator of others.</p> <p>Candidates should:</p> <p>AO1 present a clearly written and structured response to the question, referring closely to the text printed in order to explore the scene. There should be clear and steady awareness of the play as something to be performed and of how drama engages with a spectator/ audience in real time. It is important that candidates should not move speedily towards a general essay and thus ignore the passage. Similarly, there is a particular focus on Iago as a manipulator, so it is not an invitation to present a character study.</p> <p>AO2 discuss the ways in which language, structure and characterisation give this scene resonance. Answers will almost undoubtedly want to engage not only with Iago but with the various ways in which he is able to identify and work on others' most secret vulnerabilities. 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 involving Iago 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, possibly in terms of the setting of the incident and political / military uncertainty. Contexts should support an argument, not replace it or simply be an addition.</p>	

Section B

Question	Answer	Marks
APHRA BEHN: <i>The Rover</i>		
4(a)	<p>In what ways, and with what dramatic effects, does Behn satirise the English abroad in <i>The Rover</i>?</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 satire infuses the whole of the play, so responses could deal with it in terms of the presentation of characters through language / their behaviour / the reactions of the Spanish characters to them. Answers will need to attend carefully to the instruction to deal with both the ways <i>and</i> the dramatic effects. 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. There will be a temptation to see the play in rather serious terms so responses that can deal with the comedy and satire as presenting a world view should be highly rewarded. Recognition of key moments will be significant. 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. There may well be discussion of how an English audience might react to seeing themselves satirised.</p>	

Question	Answer	Marks
4(b)	<p>Using the following passage as the central focus of your answer, discuss Behn’s presentation of love, both here and elsewhere in the play.</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. Candidates will need to respond to the nudge of ‘presentation.’ No one particular line of argument is either required or expected.</p> <p>AO2 discuss language, form and structure in order to demonstrate the various ways in which the passage works. There will almost certainly be discussion of the ways in which love and money are closely intertwined in the passage. There may also be discussions of key differences between male and female views of sex. Moretta’s speech at the end provides a gloss on one possible interpretation. There may be discussions of the asides as a means of demonstrating what is really going on.</p> <p>AO3 relate part to whole, linking examples from the printed scene to other moments in the play. The passage should, however, remain the central focus, the moment from which the rest of the action emerges. 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 complexities of romantic love within the values and context of the play’s origins and genre.</p>	

Question	Answer	Marks
BEN JONSON: <i>Volpone</i>		
5(a)	<p>Discuss Jonson’s dramatic presentation of gullibility in <i>Volpone</i>.</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 presentation’ and this suggests a need for consideration of the ways in which the theme is intimately linked to the presentation of the gulls in the play for both entertainment and dramatic development.</p> <p>AO2 comment on aspects of the form and structure of the play that are raised by the question. There will need to be evocation of particular moments and candidates will undoubtedly wish to discuss ways in which gullibility is exploited by Volpone and Mosca through their appeal to the greed of the gulls. Close discussion of the language may form a central pillar of the argument, with candidates showing awareness of how the theme is brought alive through the machinations of an increasingly farcical plot. There will be awareness of how all the characters manipulate both language and situation for their own benefit – with Volpone and Mosca more successful than the others. No one particular approach is required.</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’ and the morality play. There may be reference to other works by Jonson.</p>	

Question	Answer	Marks
5(b)	<p>Using the following passage as the central focus of your answer, show how Jonson prepares an audience for what is to come.</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 that Volpone's plotting with Mosca contains much of the charm that they exhibit elsewhere in the play. No one 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 ideas about greed and stupidity. Candidates will warm to the language use and recognise that this is Jonson's way of getting an audience on the side 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 critics and directors, particularly in terms of comic effects, may differently interpret characters and action. The ability to recognise and create connections in a structured way should be looked for and rewarded. As always, candidate's use of particular productions may provide additional illumination and should be given credit, as should evidence that critics' opinions have been assimilated and used to help move the candidate's own arguments forward in an interesting way.</p> <p>AO4 show an informed appreciation of the literary, social and cultural contexts of the play, its genre and its preoccupations. Candidates may wish to think about it as a 'city' play. Wider reference to other works by Jonson or other contemporary dramatists may be relevant.</p>	

Question	Answer	Marks
<i>Harold Pinter: The Birthday Party</i>		
6(a)	<p>In what ways, and with what dramatic effects, does Pinter present the dullness of everyday life in <i>The Birthday Party</i>?</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, characters, or on the staging. Candidates have been asked about ‘dramatic effects’ and this is crucial – the dullness is set up for contrast, perhaps. No particular focus is required. There should be significant focus on the text as a dramatic entity, something to be performed.</p> <p>AO2 discuss language, form and structure in order to characterise the predominant contrasts in the play. Answers may focus on technical matters of staging as well as the tediousness of the relationships between the characters. Candidates may also wish to focus on ways in which the fragmented dialogue hints at the tediousness concealing something between characters that is much more visceral and perhaps threatening. 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 Pinter’s methods and concerns. There will be awareness of how reactions to the play’s structure and preoccupations may lead to completely different readings, tragic, comic, or a mixture of the two. 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 Pinter’s links with other dramatists or to various theatrical ‘movements’ of the time. There could also be discussion of Pinter in the context of psychological, philosophical, or historical issues that colour the play’s action, characters, themes and reception.</p>	

Question	Answer	Marks
6(b)	<p>Using the passage below as the central focus of your answer, discuss Pinter’s presentation of the relationship between Meg and Stanley in <i>The Birthday Party</i>.</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 Pinter’s methods and concerns in the play as a whole. Some will take the scene seriously; others may see comedy and humour. No particular focus is required, but candidates will need to show awareness of how the play is something to be performed.</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. Detailed attention to the stage directions may inform 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 Pinter’s links with other dramatists or to various theatrical or philosophical movements (nihilism/ existentialism? Theatre of the Absurd) of the time. Matters of historical context may also prove useful, as might reference to other works by Pinter himself.</p>	

Question	Answer	Marks
TIMBERLAKE WERTENBAKER: <i>Our Country's Good</i>		
7(a)	<p>Discuss Wertenbaker's dramatic exploration of crime and punishment 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. Awareness of the play <i>as a play</i> is significant here, and there will be discussions of the ways in which different groups react to their situation and, perhaps, to the idea of a play being presented. No one particular focus is required, but there should be sustained focus on the genre of the text as a means of illuminating it.</p> <p>AO2 comment closely on the form, structure, staging and language of the play in order to suggest that the various locations presented give an insight into the convicts' experiences and the various ways in which their captors deal with issues of their humanity. There may also be discussion of the ways in which different points of view are presented, both through talk and action. No one particular focus is required.</p> <p>AO3 relate part to whole through linking examples in order to see patterns in the play. There may be reference to particular productions / interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular focus is required.</p> <p>AO4 show an informed appreciation of the different literary, social and cultural contexts of the play and the specific issue raised in this question, both in terms of 18th-century attitudes to crime and punishment or contemporary attitudes. There may be focus on the dual perspective of a modern play about a historical period and the various biases/ assumptions that it reveals.</p>	

Question	Answer	Marks
7(b)	<p>Using the extract below as the central focus of your answer, discuss the dramatic significance of the rehearsal scenes to the play as a whole.</p> <p>Candidates should:</p> <p>AO1 present a clearly written and structured response to the question. Candidates will show awareness of ideas about plays within plays and will seek to examine how the play within might interrogate the larger action. There may well be discussion of how a rehearsal reveals more about the characters than they would normally allow to be seen. No one particular focus is required, but there should be firm and sustained focus on the genre of drama and its conventions.</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 the play and its rehearsal are articulated. Candidates may wish to talk about the differing world-view offered by characters, or by the plot/ situation of the characters, to illuminate attitudes towards drama and play-acting. 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 this issue are possible. In reaching out into the rest of the play, candidates may wish to draw attention to the historical perspective provided by the play. There may be reference to particular productions / interpretations by directors, and these should be seen as valid sources of critique, just as a more formal literary criticism might be. No particular 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 embodied in this passage concerning the criminals and their captors. There may be discussion of the play's reception, or of its modern perspective on historical events. There may be links made to modern ideas about the self-consciousness of drama.</p>	