

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 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.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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**Levels Descriptors for 9765/2: Drama
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 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

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.

Rubric infringement

If a candidate has answered 3 questions, mark all 3 and add the two highest marks together to give the total mark.

If the candidate has only answered one essay or not finished an essay, mark what is there, and write "rubric error" clearly on the front page of the script.

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Section A

WILLIAM SHAKESPEARE: *Coriolanus*

- 1 Either (a) 'They are not merely a rabble, and Shakespeare does not take sides against them.'**

How far do you agree with this view of the presentation and significance of the plebeians and their tribunes (Sicinius and Brutus) in the play?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using both direct and indirect quotation to support points in discussing the significance and presentation of the rabble to the play as a whole. The question 'how far' invites a range of possible responses, allowing complete disagreement with the proposition, complete agreement, or a range in between. The approach taken will probably include consideration of a variety of scenes and will look closely at both the language of the plebeians themselves and at the various views expressed about them by other characters. No particular focus is required.

AO2 – comment on matters of form and structure, looking closely at language, imagery and tone, and how this contributes to the discussion. Candidates may employ very close analysis of particular scenes or moments – there is no need for them to be comprehensive in approach if some particular aspect of how structure or language seems particularly fertile.

AO3a – relate part to whole in linking examples to one another and in relating specifics to general patterns in the play; there may be significant focus on how Coriolanus talks about the plebeians or on the moments in which the plebeians' world and that of the nobles come into conflict. Candidates may take a range of views about the plebeians, thus showing that different responses are possible.

AO4 – show an informed appreciation of the different literary, social and cultural contexts in which Shakespeare is working here, perhaps relating contemporary ideas of social dissatisfaction/ social order to the action of the play.

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Or (b) With close reference to detail, discuss Shakespeare's presentation of Coriolanus at this point in the play and its significance for what is to come.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using specific examples to support points in discussing the contribution of this passage to the play. These will include discussion of the presentation of the central character both through what he says and through how other react towards him. Points may be raised about Coriolanus's attitudes, about how others try to pacify him, and about the dramatic qualities of the extract.

AO2 – comment on the interplay between the characters, showing awareness of language and tone. Candidates may mention Coriolanus's mixture of being patronising whilst at the same time providing what might be a perfectly legitimate word of warning to the 'reckless' senators. On the other hand, the criticisms of Coriolanus ('You speak of the people/ As if you were a god, to punish') also help shape an audience's response.

AO3a – candidates may note ways in which all the images of corn etc link into much bigger patterns about food, feeding and digestion or disease throughout the play. There is also something of a feeling that things about to be said ('No more words' , 'No more of that'), once said, will entrench positions, which is, of course what happens. The passage is a central one for directing an audience's response to the play's central character, and a variety of responses may be registered here. Candidates may also relate their knowledge to other works by Shakespeare.

AO4 – show an informed appreciation of the literary, social and cultural contexts of this sort of dramatic presentation of how there is an uneasy relationship between the aristocracy and the 'common man', a theme much around during the time in which the play was written.

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WILLIAM SHAKESPEARE: *As You Like It*

2 Either (a) ‘...there’s no clock in the forest.’ (Orlando)

Examine Shakespeare’s treatment of time in *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 suggest some of the ways in which Shakespeare wants to create a sense of the two worlds presented as being subject to different time frames, where in the forest there are elemental truths, perhaps, that live outside the world of measured time.

AO2 – look in detail at the different ways in which characters speak about time and the ways in which ideas of time passing are expressed and developed in both the play’s language and action. Consideration might be given to ideas of time as a healer or to ideas of the relationship between nature and time.

AO3a – relate this idea to the sequence of the play as a whole, in terms of general patterns of action and language. No particular focus is required, but the ability to recognise connections in a structured way is looked for.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the presentation of issues concerned with time in the play, possibly with awareness that attitudes about change, decay and death are culturally determined.

Or (b) Comment closely on the following exchange between Corin and Touchstone, and its significance for the play as a whole.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation to support points in discussing the relationship between the characters in the passage and the wider significance of some of the issues raised here about the virtues or limitations of pastoral life.

AO2 – comment on the form, language and structure of the extract and the significance of the terms of the discussions going on here for the play as a whole, particularly in relation to the issues of court and country manners. There may be discussion of ways in which Touchstone’s playing with words is deliberately set up to confuse or to belie his avowed enthusiasm for simplicity, with the lengthy, complex sentences saying one thing, whilst the use of ignoble prose might be saying another.

AO3a – relate part to whole in relating examples from this extract to the general patterns and themes of the play. Useful comparisons may be made between Touchstone or Corin in relation to other characters. No particular line is required; however, the ability to focus on fertile areas for connection is looked for.

AO4 – show an informed appreciation of the literary, social and cultural contexts of issues about pastoral ‘retreat’ and the whole idea of idyllic pastoral and its resonance for Shakespeare’s time. Candidates may also show awareness of ideas of pastoral presented on stage (as in *The Tempest* Masque).

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WILLIAM SHAKESPEARE: *King Lear*

3 Either (a) Discuss the significance of the scenes on the heath 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 raised by this topic. The question uses the word ‘significance,’ and this may lead to a wide variety of interpretations, varying from candidates who want to talk about the impression that these scenes convey to an audience of nature at its most raw, to those who want to see the scenes in terms of psychological, internal storms. Responses may well include discussion of different characters’ reactions, but they could also perfectly well centre on Lear himself as ‘unaccommodated man.’

AO2 – comment in detail on the form and structure of the play, showing awareness of how this scene is pivotal in terms of both dramatic and tragic action. There may be reference to what has gone before, or what comes after. Candidates may want to discuss what they see as particular, significant moments in the decline of King Lear into madness. They may also want to look at the role of his companions in the scene. Useful reference will probably be made to details of language and how they show us what is going on inside the characters.

AO3a – relate part to whole by relating discussion of one specific part of the play to a much wider discussion of the movement and development of the play. There will be wide opportunity for considering a range of reactions/interpretations of this scene.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the presentation of wildness that are seen in the play, perhaps relating these to ideas and theories about tragedy or to ideas about the creation of individual identity.

Or (b) With close reference to language and action, discuss Shakespeare’s treatment of child/parent relationships here and in 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 raised by the two examples of ungrateful children presented here. These will probably include discussions of both Edmund and Regan feeling ill-treated by their fathers. No particular focus is required.

AO2 – discuss the different registers of language here and of the ways in which Edmund and Regan perceive their relationships with their fathers. There may be discussion of Edmund’s apparent coolness and rationality, and this could well be contrasted with Regan’s open irritation. Much might be made of Cornwall’s remark that Edmund has shown ‘a child-like office,’ and certainly there is exploration of whether it is child-like or childishly petulant that could usefully be done here. Edmund’s use of the word ‘duty’ could also provide hints.

AO3a – relate this sequence to the whole play in its general patterns of language and concern. Parallels will undoubtedly be seen throughout between Lear and Gloucester. There may also be some discussion of mistaken trust between parents and children. A range of responses is likely here, with some candidates finding sympathy for parents not quite a ‘given’ of the scene, or, indeed, of the play as a whole. Some consideration might reasonably be given to how all of this works itself out during the rest of the play’s action.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the presentation of parent/child relationships shown or implied here, with some sense of how borders are being crossed in terms of social norms of the times, particularly in an environment where heredity is an important element of social stability.

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WILLIAM SHAKESPEARE: *The Tempest*

- 4 Either (a) 'Characters are held together by bonds of power, rather than by mutual care or affection.'**

To what extent is this your view of *The Tempest*?

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 the varying ways in which the characters are motivated. They will probably refer broadly to the themes of the play and to the ways in which different groups of characters add to its significance from the moment when the shipwreck shows self-interest at its most explicit. There may be responses that balance the case by talking of Ferdinand and Miranda, Gonzalo. No particular focus is required

AO2 – discuss the ways in which the form, structure and language of the play constantly remind us that *The Tempest* is obsessed with ideas of fallen man and some of the darker sides of human nature; across the whole range of characters, there is constant talk about self and about motivations for action. Even the seemingly virtuous Ariel talks lengthily about the benefits he hopes to gain from his 'virtuous' behaviour and of the contract that he is in with Prospero.

AO3a – relate part to whole in seeing links/parallels between characters or different elements of the plot. They may also consider other plays by Shakespeare. Some may want to see the 'villains' of the piece as separated out from Prospero; others may wish to see the bonds of power as a dominant force that is shared by all. No particular focus is required – the ability to recognise and create connections in a clear and structured way to answer the question is looked for.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of how man behaves in relation to hierarchies or their absence, in particular the ways in the play in which social order and the creation of social 'fabric' is interrogated

Or (b) With close reference to the text, discuss the dramatic significance of this scene at this point in the play's action.

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 suggest why this passage is central to some of the big themes of power and personal responsibility in the play. The points will include the relationship between Stephano, Trinculo and Caliban, making clear the differences that they have in their various motivations at this point in the play

AO2 – comment on the use of the language of power and subservience here, whilst also noticing that Caliban's subservience ('My king') is tempered by his impatience with the other two ('be quiet'). Some comment could also be made about the atmosphere of the scene and the potential for comedy here, which shows that Shakespeare is dealing with these themes in a variety of different ways during the play.

AO3a – relate this sequence to the whole play, showing how the example given here is typical (or not) of the action of the play as a whole. It may certainly consider ways in which discussions about power and royalty are being moved forward here through the ironic 'court' scene. No particular focus 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 of kingship, power, rebellion in a time other than our own.

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Section B

JOHN WEBSTER: *The White Devil*

- 5 Either (a) 'A play more memorable for its language and dramatic effects than for its characters.'

To what extent is this your experience of *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 show where their own opinion lies in relation to opposition stated in the question. Some may draw a distinction between language and the dramatic action in relation to the statement. No particular focus is required.

AO2 – comment on the form, structure and dramatic action of the play, as well as having focus on the vividness of language that is evident throughout. Attention might be drawn to the idea that the characters only exist through language/action and so the opening statement is open to question and interrogation. Following through one or two characters or a theme in relation to the terms of the question would certainly provide focus, but there is no particular focus that is required.

AO3a – relate part to whole in linking examples to one another, and in relating particular moments to the patterns of the play as a whole. Opinions about the different terms of the question may vary considerably, and no particular focus is required. However, candidates will need to show that they can recognise and create connections in a structured way in order to answer the question.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of the presentation of character, situation and language, perhaps with focus on ideas of corruption/power that were current at the time.

- Or (b) **With close reference to the language and action of this extract, discuss Webster's presentation of the relationship between Cornelia and her children, 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 illuminate the relationships between the members of this most dysfunctional family. Points may include reference to Cornelia's status as one of the few virtuous people in the play, someone who is trying to uphold moral standards. Another focus could be on Flamineo's rage at the way that society treats inferiors. No one particular focus is required.

AO2 – look at the language of the extract, with its references to corruption, distortion of nature etc and the two clashing worlds that are represented here ('Because we are poor/Shall we be vicious'). Comment on the form and structure of the play in relation to this moment of realisation on Cornelia's part about what her son is really like ('O that I had ne'er borne thee').

AO3a – relate whole to part in seeing how the parent/child pattern is worked out through the action of the play. Different audiences may respond to the sequence in different ways, and a variety of reactions are possible to the relationship between Cornelia and her children. Some may find that comparisons with *The Duchess of Malfi* are useful here. 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 sequence here, possibly in relation to ideas of family as part of 'natural order' and the political system of the time ('The lives of princes should like dials move...').

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WILLIAM WYCHERLEY: *The Country Wife*

6 Either (a) Discuss some of Wycherley's uses of irony in *The Country Wife*.

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 suggest both examples of his irony and the way in which it is used to belittle characters or satirise the society in which they live. The question says 'some of' and candidates should be rewarded for the ways in which they have chosen to limit themselves, as a comprehensive answer would be impossible.

AO2 – make close reference to the structure of the play and ways in which the action and the language combine to present a world which can be so readily be made fun of, both for its values and for the sheer ridiculousness of some of its characters. Consideration of character, setting and tone may be attempted, or there may be close discussion of dialogue in order to establish some of Wycherley's range and ironic methods.

AO3a – relate part to whole in ranging across the text and in looking at the relationship between specific examples to the play's wider patterns and techniques. Candidates may wish to focus on specific characters, or look to explore a theme in relation to the overall issue. No one line is required – the ability to recognise and create connections in a coherent, structured way to answer the question is looked for.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of Restoration drama and its presentation of women, marriage, sexual politics and money.

Or (b) With close reference to the language and action of the extract below, discuss the presentation of Harcourt and Alithea 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 look at the various issues that are raised by this episode, one of the few moments where people are moved by sincere passions. No one particular focus is required.

AO2 – examine the language of the passage closely, together with the position of the extract in the play as a whole in order to show how these factors contribute towards meaning in a literary text. There may be some discussion of how Harcourt speaks truly by using the conventions of insincerity so obvious elsewhere in the play.

AO3a – relate part to whole in relating this extract to other moments in the play and seeing general patterns. Candidates may also relate this to other examples from Restoration drama that satirise emotion, love and marriage. Candidates may want to talk about Harcourt as a representative of positive values in the play, though a variety of approaches could certainly be taken. No one particular line is required.

AO4 – show an informed appreciation of the different literary, social and cultural contexts of Restoration drama and its presentation of women, marriage, sincerity and love.

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

7 Either (a) Discuss the presentation and significance of physical and mental confinement in these plays.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using particular examples, to support points in discussing how the sense of imprisonment felt by the characters in these plays by Pinter. The 'presentation and significance' certainly suggests that candidates could see the question in terms of characters, themes, or dramatic action. No one particular focus is required.

AO2 – comment on the forms and structures of the two plays and their language and dialogue in order to discuss Pinter's methods and concerns. The use of dialogue and pause, as well as language being used with apparently little coherence or relevance may be used for comment and analysis of various ways in which characters feel confined. Similarly, candidates may wish to consider the environments and circumstances in which the characters find themselves.

AO3a – relate part to whole in linking examples to one another and in relating specific examples to general patterns in both of these plays. There may also be reference to other works by Pinter and to other drama of the time. 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 physical and mental confinement in terms of ideas about communication and identity, dialogue and action in these plays. Candidates may possibly draw attention to Pinter's approach to theatre and the conventional theatrical offerings of the time.

Or (b) How might an audience react as the following scene, the end of *The Dumb Waiter*, unfolds? You should make close reference to both language and action.

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 examine ways in which this play reaches a climax here, both in terms of atmosphere and action. The idea of an audience suggested in the question invites a full range of possible responses, with candidates thinking perhaps about how different productions of the play could lead to profoundly different reactions. No one particular focus is required.

AO2 – look at the form and structure of the play, together with its language, and see how the use of dialogue and pause might be used to create an atmosphere of threat and menace, with an audience suddenly caught up in a surprise ending.

AO3a – the development and denouement of the play in terms of dramatic action, dramatic suspense, or indeed inaction may be analysed. Candidates may argue that the pair get what's coming to them; others may wish to see them as victims of circumstances completely out of their control. Reference may be made to *The Room* or more widely to other works by Pinter or other dramatists. 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 methods used by Pinter, perhaps referring to the theme of communication or that of existential angst. Candidates may draw attention to the contrast between Pinter's approach to theatre and more conventional theatrical offerings of this time.

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BRIAN FRIEL: Dancing at Lughnasa

- 8 Either (a) 'When I remember it, I think of it as dancing. Dancing with eyes half closed because to open them would break the spell.'**

With Michael's comment in mind, consider the significance of music and dancing to the play's dramatic action.

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 about the importance of music and dancing. Of course, specific examples will be necessary, but candidates will need to look beyond this to ideas suggested of a glamorous world elsewhere, or to the ways in which the family seems to unite momentarily in Michael's view, when they give themselves over to music and dance. There may be some reference to the play as a series of memories and to the extraordinary potency of cheap music to evoke memory through the magic of the radio.

AO2 – comment on the form, structure and language of the play, and the various ways in which the topic is developed through what is seen and what is said in terms of music and dancing. There may be discussion of the significance of the radio in the house (it is, after all, given a name) or of the way that the dances seen belong to both the dance hall and to pagan ritual at the same time. Candidates may also comment on, and develop ideas about music and dance as 'magic' that casts a spell, picking up on the quotation in the question.

AO3a – the use of music and dance may be seen in various ways. Almost certainly, candidates will want to comment on it as a thematic, structural, symbolic and tonal device that has a strong dramatic significance even in terms of varying/changing the pace of the play's action. There may also be specific discussion of its significance for Michael himself, particularly in relation to his absent father who is constantly linked to the new and the innovative and perhaps shares some of the mythological 'moonshine' with the gramophone and radio.

AO4 – show an informed appreciation of the literary, social and cultural contexts of the music and dance presented in the play, perhaps talking about radio as a modern phenomenon, perhaps discussing the access that Irish country people thus gained to an imagined, more glamorous world elsewhere.

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Or (b) With close reference to the extract below, discuss Friel's presentation of Gerry Evans and his relationship with Chris and her sisters.

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 show how the play examines the ambiguity that the family feel towards Gerry, who is sexually exciting, a source of despair, a threat and a nuisance. Candidates will need to ensure that they do not cast too widely, because the focus must be on what can be seen as typical from the passage printed.

AO2 – comment on the way that Gerry is presented here, both through what he says and does, in order to illustrate how he sweeps the girls off their feet. There may be discussion, too, about moments of awkwardness. Candidates will probably want to look carefully at ways in which the sisters (apart from Chris) look on from afar, each of them with a very considerably different view of Gerry. Complexity may be seen in the way that Kate responds to the scene, with both disapproval and yet admiration ('They dance so well together. They're such a beautiful couple').

AO3a – relate part to whole in seeing this episode as central to the themes and drama of the play. A wide variety of responses is possible, ranging from strong dislike towards various characters to strong liking. No particular line is required – the ability to recognise and create connections in a structured and interesting way is what the question is looking for.

AO4 – show an informed understanding of literary (particularly dramatic) contexts of the presentation of methods and concerns here. In particular, show understanding and empathy towards a religious/peasant culture where moral behaviour was much more strictly and formally laid down than it is now.