

# **Example Candidate Responses**

Cambridge International AS and A Level Literature in English

9695

Paper 4





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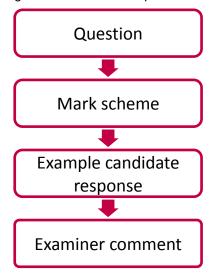
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## Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Literature in English (9695), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet candidate responses have been chosen to exemplify a range of answers. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component has been adopted:



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their marks.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at https://teachers.cie.org.uk

There are some changes to the format of mark schemes for examinations from 2016. Bands have been changed to Levels and level descriptors have been inverted so that the highest level is Level 6 and the lowest level is Level 1. New specimen mark schemes for examinations from 2016 are available on <a href="https://teachers.cie.org.uk">https://teachers.cie.org.uk</a>

# Assessment at a glance

A Cambridge International A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

Once Advanced Subsidiary has been achieved, inform Cambridge if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

## Advanced Subsidiary (AS) candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

#### and

Paper 4	Duration	Weighting
Drama	2 hours	50%

#### Advanced Level candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

#### and

Paper 4	Duration	Weighting
Drama	2 hours	25%

#### and

Paper 5	Duration	Weighting
Shakespeare and other pre-20th Century Texts	2 hours	25%

## Assessment at a glance

#### and either

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

#### or

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

## or

Paper 8	Duration	Weighting
Coursework		25%

Dictionaries may not be used.

Texts are **not** allowed in the examination room.

Teachers are reminded that the latest syllabus is available on our public website at **www.cie.org.uk** and Teacher Support at **https://teachers.cie.org.uk** 

## Paper 4 – Drama

## Question 1a

June 2015 Question Paper 41 is available on Teacher Support Site at <a href="https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\_id=744">https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\_id=744</a>

#### Mark scheme, all questions

## Using the mark bands

Place the answer in a band first. Look for the "best fit" of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C.

### Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers' choices of form, structure and language shape meanings;
- · Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives –Knowledge, Understanding, Personal Response, Communication.

#### Mark scheme, continued

#### Band 6 0-5

- **K** Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text
- **U** There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters the latter treated very much as "real" people.
- **P** There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- Communication will be insecure. *Expression* may be weak with some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

#### Band 5 6-9 Work of a basic standard

- **K** Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- **U** Evidence of some limited understanding of ways in which writers' choices of structure, form and language shape meanings.
- **P** Evidence of some personal response to the text but not fully supported.
- **C** Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and undiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

#### Mark scheme, continued

#### Band 4 10–13 Solid work

- **K** Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- **P** Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- **C** Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

#### Band 3 14-17 Competent work

- **K** Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- **C** Expression will be clear and generally accurate. Structure will be sound material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

#### Mark scheme, continued

#### Band 2 18–21 Proficient work

- **K** Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- **U** Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- **P** Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- **C** Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

**Band 1 22–25** Very good work – do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- **K** Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- **U** Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- **P** Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. *Expression* will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

# Example candidate response – high

4_	_a_	During the three acts of the play, the
		relationship between George and Marther Changes
		constantly In the first Act, Fur and Crowner,
		George and elerther constantly good cachetiser alies
	-	alone and continue to de sa infront of their great,
		get Marthie has the ipper hand and seems to
		be the are thent is constantly parting down
		George. In the second Act, Waltpergernaent, Harther
		and Grearge play a series of games and in
		some games Hourther her control, and in
		"Otot The Guests" George seems to be the are who is
ern-		incontrol. Itanever dominent and belittling Marther
		meny be towards George However, by the last Act
		it is evident that Greenge was retained full outre
		et their relationship by tilling of their
		imaginary asild. A couple with a dystauction
		marriage, accept and Marthais relationship
	ļ	is particulated as a deried of failed communication
		and constant Fighting, until the end of the
		play when the true workerability of their
		relationship isosspecular muse explicitly revealed
	ļ	During the First Act, "Fun and Games
	September 1	George and Martha's relationship is shown to
		be truly dysfunctioner. The couple fight and
		good eachather all throughout. Martha coustantly
		belittles Goonge and humilianted him once the
		greats girine It is evident their their relationship
		is a juiled are merely by the way they fight
		intrent of their quests, which they been he
	ļ	enjoy as they feel they are putting one show yet
		them by wanting their dirty linners in public
		Martha calls George homes such as 'Swampy',
		(paunchy) and a cluck! She finds his weakent

	The state of the s
	spots and beauts him there. George is 46 years
	- ald History professor that at his age shouldbe
	· Perthal dam along his carreer. Marther bullies
	George on the fact that he has not accomplished
	what ine perherps nanted him to accomplish
	George voci his superior verbal stills to got
A	back at Marthereguliich sue electut cerricler
	an getting back at someone because it is not
	soverge and belittling, which markes her think
0.5	their George camet stand up got nimelf and
	that he is a bog It is evident that Houthe
	has the upper hand in their resolvenship.
	Martha obvicisty also has a strange relationship
	with her father and she despises George gar
	not being able to live up to his stendards.
	Harther wers dominented by her yeather
	ming her whele childread, and she seemen
	ne affection by him. Tu return, it is chies
	that the feels she has to daminede Gorge
	mo seems to enjoy bring dominanted for so.
	Marther thinks when me tells him yet
	married he for it?) By the end of Act 1,
	we understand hew much dystwortiant the
	couple's marriage really is George gets buch
	at Marther's way or getting affection =
	much 12 cary through prysteel centeret - 3h
- :	constantly flink with their Young guest Dick,
	and when she appears in a reversively -
	and tit to seduce him, Garage withily gally
	back at her by exclaiming "Marther! Your
	Sinday Chappel dassing In act one we
	can be that George and Marthahart
	a dystractioner   relationship, in which book
1	

	is describent.
	In the second act, Walpargesherely
	Marther and Greenge's aystmeticient relationship
	reactes a peak, maring the audience and contains
	that this is not aunidly dysfunctioned
	relationship, but one where the spaces ove
	cut for blood. Martha completely humiliates
	George whilst excitically dancing with lick, which really shears anyone me result the play.
	which really succes anyone was reach the profit.
	She reveals that George had written about
	about on child whe killed both his parants,
	a story that was previously told by the Goery
	to lick), and that the story was takky
	auto bioxaphical. The tells Nick that her
	Father refused to publish George's book
	and named him that if he published it
	he would be expelled of y the Compu.
	Marther tells Nick That George repliced
	to her father (but sil this is not a modelil
	about me. It's my stary' Renealing this
	Story ans an explicit attempt by elartles
	to humiliate Goorge by picking anni)
	Failure as a men and exporting exter
	greats to the fact that Greange's story about
	rilling both his parents many be autobiographia
	This is the second This judident proves
	their Alber made his distracters & saveryl
	to cachether to complicative the immense
	failure of the Augrison dream and the
	failure of the Auerican dream and the
	of relationships were as that I Graven
	and Marther's George yets back at therthe
	is a similarly smage game that is aimed
<del>,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,</del>	July July July July July July July July

ant the Gests. At e is furious at blatther and chriscoly hurt unicles is my he calls the general chriscoly hurt unicles is my he calls the general chriscoly hurt unicles. Hearther and Georges potentiaming is clearly present to be failed, but there are constantificationers as communication. Through Fighting and decreases and the beginning acceptant. Morther declarates and the beginning of Act 3 that accorde trady can the displacement are the beginning of Act 3 that accorde attempts to communicate in a very dystinctional previous that all this fighting and goarding enclosers is heavier by further attempts to communicate in a very dystinctional relationship.  The Act 3, The Exactional the relationship to the faces a completely different rue and taxed alst of things about the couple that are before exposed in the pray. Although throughout the whele play that are before exposed in the pray. Although throughout the use we was classically the secretion to be the case whe was classically the test and appropriate the trace of their secret and affected in the beautiful and the trace of a carrier and according that when the taken topic in act are the according that are the facility of the libration get better to kell age the illustion get better faced in bath and declaring that are the librates and harden and the was at the Decid in bath and exact from the Many of the Decid in bath and exact from the Many of the Decid in bath		
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thinitiate the Host? Horther and Georges and polationship is clearly present to be failed, but there are care antiglating and analysish carether. Harther declarate at the beginning carether. Harther declarate at the beginning carether. Harther declarate at the beginning of Act 3 that George truly and the different may pressed in the analysish but further and greating early that all this fighting and greating early that all this fighting and greating early that is a very dystanctical predationship.  The Act 3, 'The Excassism' the relationship between George and Playthe taxes a completely different run and taxed alto of things about the case of their are but before exposed in the play Although throughout the whole play harther has been the one we was almosthat in the relationship by the continuation of the the care and afraid of what it is in revealed and afraid of what his besides meaning the taken to the formal that the care a deriver is never the the taxed topic in act as the accurage are election to till great the illustration of the till great the care and from the Mans of the Decid' in both by declaring that are surely and Harther and Excarge and Harther and Larther and Excarge that the Cours in fall when the care the Mans of the Decid' in both and all excards from the Mans of the Decid' in both and all excards from the Mans of the Decid' in both and all excards from the Mans of the Decid' in both and all excards from the Mans of the Decid' in both and all excards from the Mans of the Decid' in both and and excards from the Mans of the Decid' in both and and excards from the Mans of the Decid' in both and and excards himself and Harther and excards himself and Harther and		
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relationship between George and lighther  takes a completely different run and  takes a let of things about the couple play  play Although throughout the whole play  that how been the one we want  charther has been the one we want  couplete to be the cue who is next  couplete to be the cue who is next  were damenged, and afraid of what list  beheelth which is any she hicks welcom  that broad, who are extensor. As a reveney  for playther menustioning the tabout topic  in act as \$100 acress and elayther's imagine  child, George decides to kill off the  illusion yer better himself and Martha  by declaring that are himself and Martha  by declaring that are the Decid' in batin  and excassive himself and Harther of		relationship.
taxes a completely different rue and taxed alet of things about the carple  there are not before exposed in the pray. Although throughout the whole play horther has been the one we was  charter in the relationship, by the end the severe to be the one who is not  were aumenged, and afraid of worthis  behealth which is any she hides welch  that brais, wag ar exterior. As a revener  for Marther menutioning the tabor topic  in act as \$\$ accrete and electher imagine  child, George decides to till get the  illusion yor bothe minuselt and Marthe  by declaring that are say the Decid in both  and execusive himself and Marther of		
taxes a completely different rue and taxed alet of things about the carple  there are not before exposed in the pray. Although throughout the whole play horther has been the one we was  charter in the relationship, by the end the severe to be the one who is not  were aumenged, and afraid of worthis  behealth which is any she hides welch  that brais, wag ar exterior. As a revener  for Marther menutioning the tabor topic  in act as \$\$ accrete and electher imagine  child, George decides to till get the  illusion yor bothe minuselt and Marthe  by declaring that are say the Decid in both  and execusive himself and Marther of		relationship between George and blather
there are bet before exposed in the  pray. Although throughout the whole play  Morther has been the one we was  charinement in the relationship, by the  sie is revealed to be the one who is now  were awayed, and afraid equanticly  benealth which is any she mides welch  there board, many tianing the tabactopic  in act as \$50 acrese and elarther imagine  child, George decides to till got the  illusion yor bothe minuselt and Marther  by declaring that cur san is dead? As he  read from the Mans of the Decid' in bothe  and excasice himself and Harther of		taxes a completely different run and
there were bet before exposed in the  pray. Although throughout the whole play  that has been the one we was  chanisment in the relationship, by the  cuel the tree to be the cue who is next  were damenyed, and afraid apresent lich  beheelth which is any she hicks meder  there board, who ar exterior. As a reveney  for planther menutioning the tabact topic  in act as the accrete and elarther imagine  child, George decides to kill age the  illusion you bethe himself and Marther  by declaring that cur san is dead? As he  read from the Mars of the Decid' in batin  and excassive himself and Marther and		
picy. Although throughout the whole play Horthan how been the one we wan  daniverst in the relationship, by the  cuel the severe of the the che who is nest  were damenged, and afraid of worthis  behealth which is any she wides medor  thet brais, who ar exterior. As a reverge  for planther menutioning the tabact topic  in act as the accrete and electhes imagine  child, George decides to till ope the  illusion yor bothe himself and Martha  by declaring that are sure is dead? As he  read from the Mars of the Decid in bothe  and excasices himself and Martha of		that are not before exposed in the
Morther how been the one we was  claminent in the relationship, by the  cust treverised to be the che who is next  werk aumenged, and afraid of worthist  beneath which is any she hicks meder  there brais, manutioning the tabartapia  for planther menutioning the tabartapia  in act as # Grange and elartheis imagine  child, George decides to kill ope the  illusion yor bother himself and Marthe  by declaring that are himself and Marthe  reads from the Mars of the Decid in bathe  and excasices himself and Marther of		pray, Although throughout the whole play
daniement in the relationship, by the  end the street to be the one who is next  menk damenged, and afraid operant lite  behealth which is any she miches meder  thet brais, who ar exterior. As a reveneyor  for Marther meny tianing the tabor topic  in act as the accrete and electhors imagine  child, George decides to till get the  illusion you bethe minuselt and Martha  by declaring that covisan is dead? As he  read from the Mars of the Decid' in batin  and excasices himself and Marther of		
behealth which is any she hides meder  that brais, wag ar exterior. As a revenego  for planther menutioning the tabor topic  in act as the accrege and elartheis imagine  child, George decides to till get the  illusion you bothe minuselt and Marthe  by declaring that cur san is dead? As he  read from the Mass of the Decid in bothe  and excasices himself and bloother of		
behealth which is any she hides meder  that brais, wag ar exterior. As a revenego  for planther menutioning the tabor topic  in act as the accrege and elartheis imagine  child, George decides to till get the  illusion you bothe minuselt and Marthe  by declaring that cur san is dead? As he  read from the Mass of the Decid in bothe  and excasices himself and bloother of		ough the revealed by the che was is next
beheelth which is any she hides welcor  thet brais, way ar exterior. As a reveneyor  For planther menutioning the taboutopic  in act as the accrete are elartheis imagine  child, George decides to till age the  illustion your better minuselt and Marthe  by declaring that cur san is dead? As he  read from the Mass of the Dead in batin  and excassive himself and Marther of		
thet brail, way ar exterior. As a reveneyor for planther menutioning the tabac topic in act as the accrete and elarther imagine and chird, George alecides to kill age the illusion you better minuselt and Martha by declaring that (cur san is dead? As he read from the Mars of the Dead in batin and excavices himself and blanther of		
For planther menutioning the tabor topic  in act as \$\$ Grange and elarther imagine  child, George decides to till greather imagine  illusion you bothe minuselt and Martha  by declaring that 'our san is dead'. As he  read from the Mass of the Decid' in both  and excassive himself and Marther of		
in act as # accrete and elartheis imagine  child, George decides to till ope the  illusion you bothe miniment and Martha  by declaring that 'cur san is dead'. As he  read from the 'Mass of the Dead' in both  and excassive himself and Marther of		12
child, George decides to kill get the illusion you bothe himself and Martha by declaring that 'cur son is dead'. As he read from the 'Mars of the Decid' in both and excassives himself and Marther of		
by declaring that 'cur son is dead'. As he read from the 'Mans of the Decid' in batin and excavsices himself and Harther of		in all as per scarge and magners
and excasices himself and harther of		child, George decides to till get the
and excasices himself and harther of		illossen yor both husself and Martha
and excasices himself and harther of		by dedaring that cur son is dead. As he
and excasices himself and harther of		read + from the Mans of the Decid in batin
		fauer excessives husself and Harther of
I thent illusion that trend plagued but allo	L	I thent illusion that trees plagued but allo

	hald their relationship together yer all
	these years, Marther weeps and sweek crici
	( you count de that and you can't decide
	these things? The Fact thest Hortha and
	Econge and herer have a dild has
	deanly plaguest this relationship with
	essection and mutual intervalled
	anger. By the end of the play elartha is
	revealed to be the Oneauxer of the two.
	Always dominated by her gother and
-	never having recieved any real lake
	learth or believes that Georged (loved)
	me and ger that he must be purished.
	However inside then the brais exterior
	Virginia Woolf Bother By the enelogy
	Act 3 Common silver la Martin Martin
	Act 3 George sings to Martha whis
	atraid of Virginia woolf, early in the
	meruning: and she replies under her
	Jobs (Jam George Jam Crearge W
************	the mest courseges and evidently
-	strang of the Fine by the true on the
	ores the che are herd the gots tokill only their imaginary
	alila has the last of the state
	child, meanwhile risking killing gy
	the apparent que of their relationship,
	in their live. He are post decided that
	its time yer him to strip and the
.	veil of illusion that he will modomonth
	and take the tree mature of their
	coloridation of the state of their
	relationship and of Yimself. By The end of the play, all the labels here
	I cher of the plan , all the label here

- TF		
	been peried off and all the layers here	_
	been stripped odown he reveal that	_
	that florther is the one whe's Afraide	#
	that Partha is the one who's Afrenicha Virginia Woulf and George is the al	
	ale hus the oper hand in their	
	relationship.	
	George and Marther's relationshi	-A
	remain throughout the play a very	
	dysforetiant one; However, by the onel	
	of the play the jayers Alead cettercock	•
	of the play the layers that cettercoopy illusion that the carple hich beneather	/
	are stripped of and the audience is	_
	show the real virue cability of their	
	relationship Than Make Nooppinging	
	1	

### Examiner comment – high

This is a proficient answer that begins with a clear, chronological overview of what is to come. There is appreciation of the complexity of George and Martha's relationship and the exploration of the couple's evident enjoyment of many of the battles shows ('you married me for it') that the candidate is aware of the deeper and psychological levels of the action. Throughout, points are substantiated through relevant and brief quotations. As the essay progresses through the three acts (a slightly easy structure, though one perhaps implied by the question), there is discussion of how George begins to gain authority over Martha and this is clearly linked to specific moments. There is a slight tendency to narrate at times and this is one of the features that keeps the piece on the edge of the mark scheme band. Contexts (the brief reference to the American dream) are used only when relevant; more importantly, they are only used to support or help to develop the candidate's argument. The uneasy peace between the two at the end of the play is subtly treated. In order to achieve a higher mark, this essay would need a stronger sense of the text as a play and as something to be performed; more explicit reference to precise ways in which the playwright is using a variety of techniques to dramatize the changes would have been useful — it is interesting to note that the candidate never names Albee or talks about the writer, though matters of technique are implicitly discussed.

Total mark awarded = 18 out of 25

## Example candidate response – middle

1	a	The relationship between George and Martha in
		Albee's play who's atraid of Virginia Woolt: changes
		throughout the whole play from ACT: 1: Fin and Games
		to ACT 3: The Exorcism The audience easily realises how
		it develops and how it has changes until the end.
		In Act 1 George and He there is a lot of
		In Act 1, George and Hothere is a lot of tension between George and Mortha, as they continuously
		amue and they are to hurt earhother. Even though they
		have quests, the young couple, Mick and Honey, it does not stop them from arguing, without feeling emporal emperated
		thom from arouing without feeling encount en embarassed
•		Martha ampar to be, a very strong character where as
***************************************		Martha appears to be a very strong character where as George seems as a man that is weaker. They talk about
		very personal things in front of the wo strongers acquantance
		they met only a few hours ago. At first they seem to
		have eadrother but however, as time goes by the audience
		realises that there is some law between them. "You make
		me sick" was one of the things they said to eachother but
		throughout that evening.
		As a very Pirty person, Martha fires with the young
		handsome Uck, especially to make George jeakes.
	STEEL ST	Because of the fact that she gets no reaction by him, she
		decides to be sleep with Nick, in order to take revenge
		on George in a way even through he was used to Marth
		on George in a way even though he was used to Marth a infidelities. The audience discovers that George is sick of this
		situation as he throws the book on the floor, it is his bratting
		point. From that moment, he starts to change, he is no longer
****		the orly man he used to be even thrush he ties to hide,
		the alm man he used to be even though he tries to hide his ranger Until that moment, Martha felt in some charge, "I
		wear the parts in this house because somebody has to "because
	•	she thought her husband was a failure, as he did not manage
	-	to control get in charge of the history department, where New
		their relationship is about to change, and Martha has no idea
		uet.

<del></del>	
	George realises that the only way he could save this
	hopeless marriage he was into and make. Martha realise the
٠.	earth is to kill the illusion. An illusion that kept them together
	all these years "Who's afraid of Virginia Wootf who is afraid
	of facing reality. George realises that his 52 year old wife is
	afraid of reality and prefer thing in a upon big illusion where
	afraid of reality and prefers living in a very big illusion where she telt comfortable in the trills their illusion by destroys their
	illusion by hilling their imaginery son and achieves Martha's
	house down That alleging from the man begins in the true
	brake down. That evening, from the very beginning, the two couples play were playing some games that Garage named, and
	Mariles Gires playing some games that though named, and
	Martin test that the acts winning the mightery
	son, George appears to be the real winner winner using his
	intelligence to win this battle between him and his wife. Hartha
	was wed to win, as she always used her sexuality but this
-	time, George "peels labels" just like Honey had said.
	Without the imaginery son, Martha is forced to force the
· -	reality she was living and realises how unhappy she truely is,
	"I cay a lot too, Doddy". Now that all the illusions are gone,
	there is no imaginery on in boween them, Hartha Googe and
	Macha reach their final point, that is when their relationship
	fully charges. They both have to occept that all the they
•	lived in a huge illusion for all these years and now is their
	long charge to fix their relationship. The tack that under
	had said that the only man - that made her happy is Goorge,
	makes the audience understand that their is some lave between them
	They both some to a conclusion that in order to stay together
	together, they must stop living with illusions as to make a new
	beginning.
	To conclude, the fact that the play # takes place as
	2 a.m., a time when people can say things they would not
	say as any other time of a day So in George and Hartra's
	case, it is the time when they decide to face reality. Their
	relationship changes -drawnatically dramatically from the beginning
The state of the s	- Something

until the very end and the throw of this change is when
George destroys the illusion by killing the son, forcing Mentra to
face reality Even though critics found it difficult to understand
the meaning of the son, as an illusion, however because of that
 imaginery son, the two characters decide to face their misserable
 ceality and more on.

#### Examiner comment - middle

This is a concise and clear answer. There is secure knowledge of what goes on in the text. Arguments are usually supported and there is some development of ideas. The initial relationship between George and Martha is clearly understood, though there is not much textual support to confirm the candidate's insights. The role of Nick and Honey in disrupting the relationship is clearly analysed, and as the essay moves forward, it becomes increasingly text focused. The question is in view throughout. Although the structure of the piece is simple (mainly chronological) the candidate progresses through points with a clear sense of purpose. The answer is limited by its lack of discussion of form, structure and language, which means that the text is only implicitly seen as a constructed work of art. Communication is clear throughout. At times (the beginning of paragraph 3, for example) there is a slight tendency towards narrative summary.

Total mark awarded = 13 out of 25

# Example candidate response – low

<u>T_</u>	a	George and Martha dearly want to be
		a normal couple with a normal family.
		Honey and Nick Serves as a contrast to
•		the other couple's relationship. As George
		and Martha become closer together the more
		Honey's and Wick's like goes into distarry.
		George and Martha, at the beginning or
		the play are constantly Fighting for power.
		For example, Marting offates to Reorge 14
		you even existed I'd divoid you!" This is
		Significant because it shows how they
		wew each other. At this point the avaience
		knows very little ox both couples, however
		can tell that Nich & Honey's relationship
		15 better held together than George &
		Marma's This is significant because it
		adds to the diama. In turn, the diama
		allows Reorge & Martha's relation whip to
		Change After Martha tells Honey about her
		"Vor" George refuses to allow Martha to
		win their Fights. He changes from submissive
		to taking control. This is important because
		with this he takes control or Nichas
		Well. Nick is pressured & tricked into
		telling George secrets about thing such
		as her inability to have children. This
		causes George's confidence to rise
		as he starts to play "games" with
		maitha of the guests. With these games
		more secrets flow from Nick & Honey.
		In contrast, only one secret remains between
		George & Maitha. This is significant
		because now the couples have switched

envied by George because of Nick's Success
enued hy George because of Nickis Success
b by their closeness. George & Martha
were hiding behind so many uses they
fought about the details constantly.
However by now Nick & Honey have
Surfaceo Secrets held down by both of
them and now have to deal with these
Imperfections. George & Maitha , on the
other hand, have lived in insprenty
Imperrections their whole life and and
can now start porifying their relationship
since they have admitted their faults.
Attaceletinge This IS Significant because
as soon as George "Kills" their son,
his relationship with maiting aiready
starts to mend This bappens because
with the death of their bichild comes
the death of their dream world and
they are put back into reality. Nick and
Honey are thrown into absolute chaos
within their relationship. Their perfect
would was plunged to be every longecrets.
George and Martha entered the play
in a dream state, however their righting
didn't only snow who had control over
the relationship but over their dream
like as well. As the fighting became
more intense their secrets were unable
to stay undiscovered. As their relation-
snip changed, it affected Nick & Honey's
relationship by uncovering secrets they
TOTO TOTO OF THE OWNER OWNER OF THE OWNER OWNER OF THE OWNER OW

## Paper 4 – Drama

### Example candidate response – low, continued

for changing George & Maitha as	
a counte	

#### Examiner comment – low

There is clear knowledge of the text in this response, and some focus on the question. Points are often asserted. It is never demonstrated, for example, that George and Martha wish to be a normal couple or that they begin the play 'in a dream state'. There is some reference to detail and the response tracks the ways in which George starts to dominate and direct the relationship as the play progresses. There is little that is explicitly related to the writer's techniques, and the text is only implicitly thought of as a drama that might be performed on a stage. Communication is clear throughout, and there is a simple structure with some sense of an argument, though points are often made rather assertively. The 'with what effects' of the question is not really tackled in a coherent way.

Total mark awarded = 9 out of 25

## Question 1b

June 2015 Question Paper 41 is available on Teacher Support Site at https://teachers.cie.org.uk/

Example candidate response - high

		didate response – high, continued
		of lension has been britt which causes the reader to
		view George i a regetive light for ceusing her distris
		along with wanting to know the real reason believed her
	-	hysterics.
		George is the main character in the passage. He control
	-	Honey and Martha Honey's outbrust draws With and
		Warther back to the woom and when Montha asks what
		its sing on, George responds very carrially and
		patiently which along with showing his self control also
	***************************************	emphasises the fact that he is fully aime of what the
		hus were doing. This gives a chill to the atmosphere
		and source the love of tension by a smeldy the anso
		and raises the level of tension by a considerable amon
		Well Mouthan, while you were and the doubell
		rang
		In this dialogue to Martha, George & punses are
•		deliberate and effective in his ways. First be cleverly
		conveye to Warthe that is fully aware of what ele
		were doing . Secondly, it prepares us for the fact that
		levelle news how her delivered and he is preparing
	<u> </u>	Mouthan and the reader for the new this language
		in the dialone is very dever he is subtle and yet
		direct und he a very butal to Honey This build
		up diamatio tenscio as all uyes are on George, wait
		It was a series of the series
		to see what will be do next. The week all also
-		wonder whether George will continue to muru to
		Show' or will any of the other character retaliate
		1 the deexbell eye, is a bullient example of
		the way George to builds tinsuon is the room. He

Example candidate response – high, continued said langue the air, to let the Pear, the conversation\_ purally decides built award thes there that their brancy marriage bleir pretense too dearrate lines in the room DO. THAT' conveys her emilions a the language. Idea and she has be take pause

<del></del>	
	George devided to said this furce because he has
	and the first the second of th
	accepted the tuth. The ending of the passage with
	thoney weeping londor and Maxtha still in denial
	"YOU CHANGE DO THAT!" is the ultimate wasto
	execution of the two women and their distinct one the
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	" G. il- Il
	" Equily, dispussionally ?: I thought you should
	Inox ."
	This provides a filtige end to all the dumatic
	tension expension in the passenge: It fills the
	etmosphere with a decided chill and abttorfor
-	mixes with the tension to dender on a definition
	unipact in the reade. The reader is in shock,
	over the happengs of the play
	- Colocuel Albee has was effectuely crential
	dumati lenew between funt, George and Honey,
	in the contract of the contrac
	will George's tourst and Honey's shylter cul weaping;
	second between Martha and George with the more
	of their dead son. This dramatic baseon has been
	francesty executed with the builtant we of
	language, stage directions and characters.
	- Constant

#### Examiner comment – high

The response begins with a strong sense of purpose by announcing a series of strategies that might be used for analysis. Although the arguments in paragraph two start with the slightly misguided discussion of capital letters and exclamation marks (this needed to be seen in terms of how it would be presented as stage emphasis), there is sensible discussion of what Honey contributes to the passage. Reference to stage directions throughout the piece shows awareness of how the passage is being shaped for an audience. As the focus moves onto George, there is careful analysis of how he very carefully shapes what is happening, by deliberately using pauses and substantiating detail ('the doorbell rang') in order to give his tale authenticity. At times, more examples could have been usefully given. Martha's reaction to the story is well captured through reference to both language and action. Throughout, expression is confident and there is coherent discussion that mounts a vigorously articulated discussion through a series of clearly linked paragraphs.

Total mark awarded = 18 out of 25

# Example candidate response – middle

1	Ь	The playwrite Edward Albee very tactically and
		strategically created dranatic tension between the
٠		four character in his play Who's Afraid of Virginia
		Wolf Woolf " written in 1962. This pertiador play belongs
		to two style of the theatre of the thosurd and is also
		is the style of the medica of the tractice of
		intre style of a hoidos. It belongs to the theatre of
		to Absord as it discusses very rare strations tratare
		not regularity spoken about, especially not in 1960, Amorica
		In this particular extract, the focus lies upon Mastha's
		denial of her cons death and about the emotional
		colleccoster that is Mortha and George's relationship.
		what is very important is that we previously come to
		know that this son was nothing & but an illusion for
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		escapism. Therefore the result of the death of this
2		
		illusion is detrimental in lact 3 "The Execution" as it was
,	-	symbolic of numerous things. The symbolisms and dramatic
	-	tensions become really vivid and intense through Alber's
		strategic language choices and informative orage directions
		Throughood the entirity of this play, George and Martha
		have on on gaing rivally and constant trade of insults
	12	We come to learn about their bisance relationship early on
	la trons de la constant	in Act 1" For and Games" but the scandulous relationship
		only unravels more and more the further on in the play.
		Bota people of their relationship want to have the appear
		hand and be they so called, alpha Martha however, usually
	-	keeps here biokering and toinents private as are wants
		to proceed to have a positive rejustation of a portect
		couple as do is the doughter of the president of the New
		Cartuage University. This need to keep a perfect and clean
		reportation links to the desire for the American Dream of
		to 1960s. The American Dream consists of appetent

	and George have none Martha and George do not have
	a child together eventhage works seems to be very
	fortile as she is "vuluptious" and "curry" In the result of not
	bearing a child Martha and George here created
	a imaginary one in which they we both hogely
	equipment in the a consult of the constant struggle for
	power between the couple, Gorge know the way to
	goin to utimate upper hand is twoogs destroying to
	precious illusion "STOP IT! STOP IT, shouted
	by troney as she has "her hands to her ears" George
	has here informed thoney on his evil pron to murder
	the Illustra, The fact that thomas is "quite hysterical"
	about his situation suggests that she is aware
	about how hartful mis would be to martia as
	Martin is so engulfed by this oillusion it has grown to
	feel real to her The usage of capital letters, and
	an exclamation mark and repitition at the phrase,
	tracoughly intensities the emotional strain his to situation
	brings on an outsider, therefore it is unimaginable a how
	much poin it around cause Martha.
	· · · · · · · · · · · · · · · · · · ·
·	George becomes consumed by trisided at
	determinating ter illusion even when thosey tells him
	"You cont do twis!" The use of pauses inbetween words
	golds to the alramationess of the monaent Grange housever
	responds in "triumphantly" saying "Who says". Tram
	this lack of discontent and compassion we learn that
	trace is no way to possibly change beorge's mind
	about the decision. He teels triumphont as this is the
	ultimate way to goin the upper hand in toir relation-
	ship the does it so that he is the most dominant
	intoil relationship, however to does not forces to detiner
	results of this distinguishment, as it will break morthe

ALTONOMIC PROPERTY.	
	Before George breaks the hamilous illustracy forade
	to Martina he savastically acts sympathetic. To begin
	the confe conversation she calls Mortha is cute
	and loving nickname "owertheast" to fact that
	Albee chose this particular and moved increases the
	sadistic situation that Grouge is about to carry out,
	It is sudistic as he is now acting as if he cores about
	Martias emotions. "I'm atraid I've got some bad news
	tor you for us " By relating the news only to Mortuis
	emotions show how much mere Martia is consumed
	by he illower and dre needs to come back to reality.
	However he corrects himself and says it's sad news
-	to 1 both of hem; this sogges The fact that Albee
-	chose to change & Grange's mind throughout his
	sentence, so to eshadows that he will actually suffer
	from saddless too. This creates intense dramatic trasion.
	as it seems so inhuman to rouny out such a plan
	even though you know you too will suffer.
	hattent als This subtrans of personing the & promises
	of the American alcean is once again disrupted as
	it becomes clear that Martha has had an affair
	with the "young and hardsome" elated " Kick who has
	with the "young and hardsome" estant" Kick who has "on so patiently" "on so patiently" "on so patiently"
	out of the room, while the two of you were out of
	the room The pause mid sentence suggests that as
	Comma is consider it has consider to the scalingtion what:
-	George is caying it he comes to the realisation what:
	Nide and Martina most have been doing. This is
	very hourtbreaking to find out of course, but instead
	a for Albee presented George to have a "little
	lough" This guara some suggests that George
	might actually be in denial himself as this could be a nervous laugh travever it could also be a
	la nervous laugh. However it could also be a

		sign of him knowing he has got some much cooke
		news to break Mertha's heart. George is thereforce
		once again unsympathetic and discontent as he will.
		Still gain the upper hand The way George is
33313.5300.0570-		Shown to care more about reverge on Marka, install
		of being upset about the affair is really poignant
		as it shows has messed and screened up beings
		and Morth as relationshy is. This failure of heir
		These emotions are all subtly produced by Albee
		two-ugh his careful placements of punctuation to create
		the alcanoatic atmosphare
		Martha's personality really & comes to life as
		George is shattering he illusion of their son. Eventhouse
		the was warned it ws: "bad news" and now hysterical
	101	Honey is acting by having her "head in her hands"
		suggests Marting was determined to know what it was
		In a strange throaty voice she prepeated autpe
		"Telline." These stage directions of her having a
4		throaty voice indicate that she night be on the verge
		of busting into teers, as she might have an idea
		about what her husband is about to tell now By
		making Matha almost cry, previous to knowing he
		and news, suggests that Mortha knew she was wrong
		to have told Honey and Nich & about treir "sonay
		I'm" Nevertholoss, she is persisted in finding out what
		George will tell her as she might have a slight glimner
	***************************************	of hope that George is not cold hearted enough to
		break hor precious "green eyed" "16 year old" son.
3 1840 2012		year of a second out

		At the end of ties without the stage directions
		and practuation became even more intense." Mouther
		(long pause) our son is dead "This was followed
	-	by a "silence". It thaving the calming punctuation and
7.0		long pauses and maments at silence helps dranatis
		the moment as George seems insomely sincere sincere
		This sincerety is however broken after Albee
		expresses that George lets out "a tiny chuckle".
		This once again erestes this reinforces to cold headed personality of George
		hearted a personality of Gerge
		Albee has created intensely dramatic atmosphere
		throughout this particular passage as he not on
		discusses and reinforces has cruel George is to
		Marka and how heart breaking the death of Marka's
		child is to has it also explores how emotionally
		draining the situation is to the surrounding characte
		of Nich and Honey, who are also married. Honey is
_,		described as being in great distress and is "weeping
		looder" throught throughout the extract. Nick on to
		other hand has been dragged into the middle of
		the situation as he has accompenied Martina i nan altai
		All these surrounding vitoations are made more inter
		through the strenger and the dialogue with olever
.5550	1000	0

#### Examiner comment – middle

In the opening paragraphs, the candidate shows knowledge of the play's context, though this is not fully relevant to the question. There is also understanding of where the scene falls in the action and of the relationships between the central characters. The response takes some considerable time in getting to the passage and there is much general discussion that, whilst it shows knowledge and understanding, it is not closely related to the question that concerns 'this extract' not the play as a whole. Once the candidate moves onto the passage, there is useful discussion of aspects of the staging and of George's motivation at this point in the play. There is sensible discussion too, of language, of emphasis and pauses and of stage directions, which all show a willingness to see the text as something to be performed. At times, the chronological approach means that a more strategic view of the scene is sacrificed. Whilst communication is clear, the prolixity of the discussion undermines the strength of the discussion. However it is undoubtedly purposeful and clearly planned throughout.

Total mark awarded = 13 out of 25

# Example candidate response – low

1	Ь	Albee creates dramatic tension in this
		extract by portraying a false situation, using
		a plethera of Equipative language, and having
		everything lead up to George telling Martha
970-223	200	about their son Albee's use of Equipative language
		helps one understand the tone of which is
4007274		deves devastating.
		The false situation that Albee Creates in
		the hearing of the except is one of George
		appearing to be forturing Honey, Nick's wife. In reality, it appears to be Honey who wants
		reality it appears to be Honey who wants
		beorge to Stop his hard sign kyric and for
		George Not tell Mortha, his wife, the news he
		recreved. Albee creates tension between the
		characters by making it appear that George is
		characters by making it appear that George is now the instigator even though it really s Martha
		who starts all the problems. Also, Albee makes
		the false situation look like it is three
		against one, the three being Nick, Honey, and
		Mostha and the one being George
		Ihroughout the entire except Albee uses
		figurative language such as repetition, short sentences, pauses and exclamation points to get his point
		pauses and exclamation points to get his point
		across and to to tensi intensify the tension. Specifically
		Specifically in the beginning of the extract,
		Abce includes repetition, exclamation points, pour
		just about everything included mentioned above to
		just about everything included mentioned above to create tension. The use of repetion and parely
		helps to emphasize the point the character is
		trying to make For example, Honey Shouting and
		repeating the words "Stop it" emphasize how
		repeating the words "Step it" emphasize how bronge will not leave Honey alone and not
•		caring what Honey, Nick, or Martha say about the

	situation short contrains and assess help the
	Situation Short sentences and pauses help the
	reader understand the scriousness of the situation
	In the beginning of the extract, short sentences and
<del> </del>	payses were used to set make the false situation
	appear to be real. Throughout the rest of the
	except, pauses and short sentences were used
	to create a more dramatic scene white bearge was
	Juling Martha about their son's tragic devastating
	accident. The shift of voice and yelling
	There was a shift in the way the pauses and
	Short Sentences was used from the making a false
	situation look real to telling a devostating
	situation look real to telling a devastating story and it is clearly visible in this excerpt.
	The author has went every action lead up
	to George telling Martha about their son's
	accident. Even though in the beginning of the
	excerpt it appears that George is to fur torturing
	Honey the reality is that Honey was with
	George when he received the telegram and
	she wanted him to stan his hard signs for
	She wanted him to stop his hand signs for Kyrie and tent tell Martha the news bearge
	turns away from Honey to look at Martha to
	begin telling her the story of everything that
	heared to at the story of the
	happened, with stalling of course beorge Albee has beorge create suspense for the reader
	1105 beorge greate suspense or the reader
	and Martha while he ocgins to explain
	and Martha while he begins to explain because he stalls by somewhat going off optom optominto a tangent and pausing for
	ofto in soto into a tangent and pausing for
	Cramatic <del>purposi</del> purposes,
	Albee creates dramatic tension between
	The engractors by creating a false situation
	and having every situation lead up to
	and having every situation lead up to

•	Martha finding out about their son's death
	from beorge Every character had tension
	with eachother however when they all heard
	about the death, they all came bgether
A**	as a family In the real world, every family
	has drama maybe not like Honey, Nick, Martha,
	and when tragedy hits, everyone puts their
	differences aside and comes together, just
	like Honey, Martha, Nick and George did

#### Examiner comment - low

The response deals with the events of the printed scene. There is knowledge and understanding of the relationship between the characters and some engagement with the detail of the extract. The candidate is not secure about terms such as 'figurative language'. Discussions of short sentence are relevant, though not fully illustrated. The point about exclamation marks needed to be considered in terms of a text that is being performed, not read. There are elements of repetition in the answer that disrupt the sense of a developing coherent argument. Some crucial parts of the scene — George's reference to the Catholic requiem Mass for example had not been understood. There was some sense of how dramatic tension builds up, though it is not quite clear what the candidate means by the 'false situation' at the beginning of the scene. There are the beginnings of a relevant and considered response here and the straightforward points made are usually clear, if somewhat assertive.

Total mark awarded = 9 out of 25

# Question 3a

June 2015 Question Paper 41 is available on Teacher Support Site at <a href="https://teachers.cie.org.uk">https://teachers.cie.org.uk</a>

# Example candidate response – high

	Musium o The developments from Act One to Act Three, andres their
	Oire to Act Three, another their.
	alahouship more hunest, and the Act Titles portag their relationship.
	Act Titles portray their nelahously.
	Fun and Games & Walpungsmacht to.
	The Exousism.
a)	Shahespeane dramatives the relationship
	between Richard and Lordy Anne +
	universely as when we fut view
	Anne, che ès cursing Richard Within a scene Richard has cursed her
	a greene Rishard know hoved her
	and already plans her disposal.
	Shakepeane using the theme of cures, and Richard's oreting absilities
	cures, and Richards orthing abouties
	la dromatise their relationship. The
	effects one that It keeps the anohence
-	interested and stones Richard about
-	the source of the same of the
	1) and anne
	We view Anne aussing the mon also
-	Kolward and his father Henry He
-	Civil Nous seems le course in the
i	Sixth. Anne seems to ourse in the game enamer as "Mongaret "elish. worked" and "absorbine" being used.
	unded " and "aboutine" being used.
1	Her auses brogerlight her pain and
	auger Sowards Richard. Her cures
7	_ ^ ,
	comes from hell and how been sent
	come for held and has been sent from the slent a sent went even
	his our moster shows. Shakerpene
	dramatius to their whatership as we
	2

	see Anne, owne her fuline self &
	"Cursed be the noman who bears
	you dilder aboutine be it " As seen
	in Shakerpeane plans the supernatural
**************************************	"Cursed be the noman also bears  your children; absorber les it." At seed  in Shadespeane plangs the singernalised  theme plangs a laig parter in the  lies plangs. So when Anne arrepts  to be his refi it is both  shading and cadalining as the  anolunes is aware of Richards dire  plans and he his determined to  pure a ullari."
	los almos Co I. Anno morento
	to be it is both
	al it is a sel coold wine of the
	Charles and the control of the contr
	another s and of Mananch stre
	plans and he his determined to
	pune a ullous
	Prolinist's actures alsolites are med
	Richard's actures alsolhes are med be dramatur their relationship . As
V	sem as he noves her "Vouchsafe,
	dune perfection of a men " he was
	sweet language to chem her and
	· highlights his command over other
	Sen as he works her "Vouchafts  dune perfeching a men "he was  sweet language to chem her and  highlights his command over other  people. To which Anne nepounds At  "Vouchsafe pewere infection of a main"  Shakeyeare parallel language technique is succenful to drawant-zura there  welstowship, and wester excelement on
	"Vouchade severe wheaten or a more"
	Charley and canalled leaveners technology
1.7.	is current ! & drawnt-zar - three
	I have been sent to an a knowled
	metaliansing, out of the second and
	Richard goes on four to clowing that he does out any but how
	that he diss out any and hours
	ched a lean for her this sentiment
	is morning as he deal not enter
	any when his father was claring
	Shakespeaner mastery in creating
	pichand as a character inthin
	ched a let for ler. This sentiment is moving as he did not ente ong when his father was clair.  Chakespeaner mastery in creating Richard as a character inthis a character plent he are unagricher and enales to upo souble
	unagriation and enales it ups en le
	3

	It predict his west une o Especial
	seen in lis wellingness to betrang
	everyone " I shall to for send luni
	be beenen" Richard ghous about Clarence's
	furth. This is gones the effect of
	from from the audience for Anne's
	seen in lis cullinguers to betray everyone "I should list for your send him be beenen" Perchand showes about Clanence's furth. This war goes the effect of feor from the anotherse for Arme's ory. He say "take up the swo not or take me" this ultimation given
	or take me" this ultimation given
	 tay fremond to from. Suns bravery
	on he could could fulled and he
	bears his breast" this guis the ellusion of vulnerablely and power to Anne & but Richard is in and all the whole entirely of them
	ellusion of vulneralsality and poner
	Is Anne & & but Ruchand is in
	 autal the where entirely of them
	velaturship.
	. Richard clime his line feelings with
	the anshere after he establishes his
	place with Anne. " Never was unnon
	ni tens lumm word, Never wan
	 woman in this luminor un" there
`	finit livis after. Anne departs
	 enfins om suprems de gloats and is pund of his own abolies perhaps even shocked
	and is pund of this own
١.	abolies pulsaps even shockes!
	as his success contradicts his
	finst summaling about lunsely,
	funt summaling about hunsely, seen in " by drop, back when I am
	. visaged wow" . But the drauatised
	relationship between Anne and prehand shim he is capable of.
	prehand show he is capable of.

		but also be is " deturned to
		pure a relaw. The nelationship.
		between Richard and Anne, is to Richardi
		convenience and be only needs her to
		adrance les position in les ultimate
		good of taking the com, the supposed
		god of taking the com, the supposed "golden yoke of covereignily", This is been This is also seen in the wong
		This is also seen in the wars
		Richard disposes Anne and seeks
	- 1	prehand disposes Anne and ceels a relationship with his neice
		Klizabeth " I all buy then in
		her would, In overt in spring", he
		her und, to vert in spreng", he were this expositing line to arms to arms the arms to comes
	. 5	anen Elizabeth when hyping to comme
		her to give him younger Elizabeth o
		His determination is seen in acquiring
، نہ		His determination is seen in acquiring all that and benefit him; for the
		lue as with his sad netationship
		with Anne. Shorkesperie dramatisces
		their relativisting by verealing Richards
		time ut entimes, thruefore highlighting Anne's said future seen in
		Annel said julius seen in
- 2	~	Anne's unch " wnetched Anne thing
	~	wife that weren stept a genet lun
	1	with their this the majorents then
		even tungle be glosals at this
	700	wife That verier slept a genet lun with thee." this line suggests that even though he greats at his portragal of "the formal Triguety, Vice"
		which highlights him villaring
		Shokerpeone allow on to discover that the still sufficed might mone and
		and not else cleen is became on
		endd not else cleep "! became og his guilly conscience i Thataseens therefore gover the effect that even
		therefore gives the effect that ever
	I	The state of the s

though he is placed with hunsely
because of his enampulation of Anne
In the end the guilt catcher up
In the end the guilt catcher up
In vaischesser Shatespeare dramatises.
the relationship between Richard and
the relationship between Richard and hady Anne Humph dramatic
Turny as we know of his plans for
ler . Though his activize abouting
of mampilation and
Harmon the eventual emperical
effect of her musheatment and
effect og ler misteatment and anses utneti led to his abounfull.
The relationship is portrayed as
one of les and commence, which
to would have the effect of
saddlening the auslience but.
create a dramstic vieral import.

## Examiner comment - high

This is a clearly expressed and purposeful response. The candidate is very aware of all the reasons why Anne should dislike and distrust Richard and yet there is also understanding of how he works his charms upon her. Points are substantiated from text throughout, with close reference made to Anne's cursing of Richard and of the various sweet talking methods he uses to overcome her. There is clear understanding too, of how Richard is using Anne duplicitously or his political advantage so that, in their central encounter (Act 1, Scene 2), she is won and dismissed within a few lines. There is clear personal insight into how an audience is sucked into sheer enjoyment at Richard's bravado and magnetism. The response communicates insight with considerable succinctness and it begins to tackle the whole issue of why Anne should be a willing co-conspirator with Richard, despite her obvious dislike for him, thus showing a complex appreciation of Shakespeare's methods.

Total mark awarded = 19 out of 25

Example candidate response – middle

_3_	9	
		The play "Richard TIT "reveals to us different
		alterbute of Rushard and how he stylishly maniforciate tais
		a way and succeed. The relationship between Richard
		and more can be seen as a mistake or htmus Botabushed
		through archard arring attitude.
		Shakes people chamance the Alshonsing behine
		them in an antitumen way there is in his afferent owners
		the sharred by highten the tension and later reduced it
		but later again to creates fear on what Richard love
		up to sonal increases the tension. Atome a the betweened
		wife of prince : Edward (King Herry's 52m): She met Richa
	ļ	horst on he way worth town why she was win me corpse
		of her father-in-kn. and two corpse hearer hebre her
		we find her lamenting and cursing the killer, Edeseal
		be the tourser "Hos wife will alle in his present"? This
		Shows her agguerned howards hehard at that promt she
		feels herred and with her language of lamentanen it is
		revealed.
		Later in the play lacky time is seen ous cussing
		with pictard. Here the tenenn increases. The audience
		are ably in suspense conjunct Richard want the
	_	thes to manipulate lady more at first and was
		Uneucoestal. He says it like Anget "the word to wise

	her conc' get his way lady theme morning at that point
_	revealed that she was to angry and fill hateol Richard
	but along he line their is a change in her anguage ar
	atomale ~
	Richard Runner Supress is manipulate Cunning
	attained by revolving that he talked Herry but because he
	loved body home the also tries to further the actions by
	gaving Anne a Surrels to kill him. He tries to Show
	an innocent attitude and auto remorsiful attitude to adua
	teg com. He succeded in At + it . At this point, the one
	audience are still in suspense because they are not really
	sure of Anchord really like Anne.
	Dramatic many is Gurner revealed Immigh Richard
	soliloquy "when am close I unu no longer keep ner". this
	The auchence attresting it now already aware of his prom
1	
	but Anne his Still not aware the also makes him of
	her and this snows how he also have her " the will
1	I like that who's husband I kulled and father myan
_	I State "This shows more of his poon and must the
	relationship tourish him and some on the surface his
	Simple but inner is compromprizated. This brillinguy
_	wells to reveal the relationship between Amne and Riema
	Also, Whakes Reore Play Bramaheo he relahons
	in a way to reused the curse of Anne . Why the uman
	uere in the tower, more abounder to go morse it was
	then one reaused that she has carsed herself-This
	leads to the flashback and it pass the tension tout
	Ino anolience because they finally see the karry Anne
	murcley.
X	The relationship between bus two charactes
	prays an effective rire le revous bo me audience
	how the incidence in tewnew bury. Us also reveals to me
	ancherce was king Henry and prince source W to

, in the second
also gues a little information of what happened in the
war a That nabhed her high and and father-in-las
at Tew Kenbury . it also revealed Richards attribude .
Also, hnough the relationship Aichorel is used
to accompatible lady theme's course we kulled her or requestrool
that The Thould be murder. This leads to the theme of
Propries est Curse:
Arme reveals to the audience lady Anne weak Character.
The suchderly change and allerhide twood Prohamal
after insutting and abusing him. This porray her to be
weak and insensible.
finally with the use of Dramator mongand the
achons of Rienard Chis comming aromale diggues in his
As Amiles Shour 12 all cooking and as the man The rolationship
learly to Anne's reath and this leads to more ghos 16 Comme
hundres Richard - Commercia in the battite on in K on the canal fu
thunking Richard - co Tomorow in the hatter on ne on me, and for
 Also, recapinsh in Of memores and lady more
le dramanse Ihrnigh biblicae Allunion maising reference to
heavers abordite, Inny by Richard "the Angel" &
The relationship is also very effective as it
give Oven Elizabeth of a warning of nor allowing
Richard to many her claugher & elsanem). The death
- Of Anne is wise an omen to enganetre
Therefore the Relationary between Richard and
body Anne & clearomable by he There and Fuolden. This
lead to the themenof tout as love or hawrest as love.
 4

#### Examiner comment - middle

This response shows understanding of the relationship and of the various ways in which Richard manipulates Anne. There is, however, some tendency towards plot-telling in order to set up the discussion. Although there is implied understanding of how Richard works on Anne, there is not much text specific detail to back up the arguments. Some points are tendentious — it is clear and not a matter of speculation, for example — that Richard is indifferent to Anne, and an audience will be in no doubt about this. There is some explicit reference to authorial techniques through reference to dramatic irony. Towards the end, points are made in one-sentence paragraphs and this restricts development and also makes the argument about Lady Anne's character rather assertive. Ideas are not always fully connected. To move into the next band of the mark scheme, a much closer commentary on text and particular moments would be necessary. The response is relevant throughout.

Total mark awarded = 13 out of 25

Example candidate response - low

		didate response – low
3	A	In the play Birchard III by William
		Shukespeure, Shakespeure uses drameiter
		ison to dramatise the relationship
		between Broherd and lady Anne in the
		play in order to show that you can not
		trust the people closest to you.
		The play Bichard M by Wollson
		Shakespeare, Shakspeine drumortise the
	Name :	relutionship between Bichard and Cordy
		Anne by using olvemachic boony- An example
		of this is when Bichard and Cady Some
		erre mand enger getting merread however
		lady Anne corsed the person who will
-		her his band which huppinged to be Bicherd.
-		Shallespeare do this to show how
		Frome like Dew, in order to convey that
		you. The example provided should
		a day to Kind of hummer where Brahand
		is not who he saigs he is Killygunger
		by Fends up dying homself This
		there be effecting the convert leeling
		before the Two Churacters. Any hard
		Anne pluced on the person wheat lady
		Anne pluced on the person wheather
		her his small hisband. The case curse
		was placed to bring pum to the person
		who will his husband and person they
<u></u>		loved. Such as the write, kids, and
		family members Shallespens used
		dramente ivry by posting Buchend and
		that a curse his been inplinented
	L	muy a curse his begen influentied

This county example alone shows how dark Prehand III was between character developement. Throughout the plus each character plused a shopertund with the character.  White Makespane see dramatic.  Lory in the pluse Brahend II to dramatre the relationship bear on Brahand and lady from who lady from does. The death of licely from was done to asse brahend had no need for her lady from know that he couldnot have been moted by different. I transpron for only his death but the language of purhas bound, I have all be deferent. I transpron for only his death but the surfer of his bound.  The whe of the before any me effecting the whe of the before the history of purhas bound, I have been found the consequency. This example above shows how death shulled his not character as on the holled his not large information of the consequences by it should have not been formally any from the while his not confirmed as a sie greater he show her people and the government of the should as a firm of years more for he was a form of years and have been and here for her here was a form of years and here of the formal for here was a form of years and here was a form of years and here was a form of years and here was a formal for here.	Litample cand	didate response – low, continued
how dark Brehard III was between churacter developement. Imaghent the plup each character pluped a responsant mole of the shakespane sees charmed a different with the churches. Who dremates the relationship bear on Brehard and lady spane when lady spane when lady spane was done bears the death of ceeps spane and lone bears bricherd had no need for her cody same knew that he could not only his most be afferent. Unever not only his death but the cover my hoping it will be afferent. I thereof not only his death but the Cover we there effects the whe of the beller of her husband, Brehard being the littler on Cover equiney. This example alone shows how death shullespeare us with his chimitis. I have brehard effect what he received with the consequences of the consequences. I want to have a firm to have a firm the husband being part of the family according to the whole spears a firm to her here we seem of your and moreles to show how people and to so far he should show that they am a tegendless of ords they had they had this provider should be a far four they had they had this provider should be and they had they had this provider should be a far four they are people and they are providers of ords they had they are they ar		This example where shows
character developement. Threspent the plup each character pluyed or on partent role of the bracker pluyed or on partent role of the plus proches of the characters.  William Shakespence uses dramatic wrny in the plus proches of the otramatic the relationship beare on Brokurd and laidy spine when Lady Anne does, The death of leady time was blone brause brichard had no need for his Cocky time know that he could not have been prosted hanged and my may hopping of mode be different. It many not will his death but the corre was trong should the whe of the poller of his hospinal, The whe of the biller and lady since the wife, she suffered the correquiney this example atoms shows how devok shallespeare us with his churchs when had got when he receile to reduce the hadred his not and the consequences by the brokend being part of the from y anyone of the consequences to reduce the sing part of the from y anyone of the groups he can be note Shallespeare when hadrole to show how people and go so for he get what they grant regardless of ords they had this forestly showed		how dark Broker Ill was between
plup each charceler pluyed a myne first role of the brown with the characters  William Shakespaire uses dramative  wrny in the plup Brichard II to dramator  the relationship beare on Brehard and  lady spine when Lady spine does. The  death of leady spine was blone beause  Brichard had no need for his leady  spine knew that he could not have been  instead havened and my very hopping of  mode be different. I trainer not while his  death but the carrie was time effecting  the whe of the place of his his birms.  The whe of the place of his his birms.  This exemple above shows how deadle  Shakespeare we with his chirality  Once Dichard got when his chirality  Conge, inclume of the cense quines  and it when he willed his not  conge, inclume of the cense quines  frosted was a live groupe he will be  tristed was a live groupe he will  do role Shakespeare when the growther to show  how people and go so fair to  get what they grant regardless of  orbo they hat This fearthy showed		che is die de alexano A thought A the
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		response -	1000	a a la tila u a al
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uses dramathe way to expuse the
relestionship between Bicherd-onl
hely fine with play.

#### Examiner comment - low

There is clear knowledge of the events of the play and the characters here, and some acknowledgement of authorial methods through discussion of dramatic irony, though this tends to be asserted rather than demonstrated. Points about 'people you love hurting you' are not entirely relevant as it is clear that Richard and Anne are far from being in love with each other. The response is limited because of its lack of engagement with detail of language and only occasional use of supporting quotation. The point about dramatic irony is repeated and thus the response lacks a strong sense of having a range of things to talk about and a coherent and developing argument. There are some signs of personal response to the situation in which the characters find themselves. The topic is kept in view throughout, but the 'with what effects' of the question is never really addressed.

Total mark awarded = 8 out of 25

# **Question 3b**

June 2015 Question Paper 41 is available on Teacher Support Site at <a href="https://teachers.cie.org.uk">https://teachers.cie.org.uk</a>

Example candidate response – high

3	ь	The scene takes place in all Act I before the
20.52		battle at Bosworth field. The element of the supernatura
		is used by Shakespeare to portray how Richard to
		III's quilty conscience is responsible for the his loss
		in the battle.
		The scene is significant because of the fact
		that both Richard, the protagonist and Richmond
		two opposite characters are on stage at the
		same one, lying on different sides of the stage.
		As the guests from Richard's past of the
		people Richard has killed in the past enter, it is
	14	easy to realise mat they are all in sevour of
90000	-70-5-11-11	Richmond to win the buttle and become
		England's new king. Shakespeare user makes
		Richmond appear newic and favoured in order
		to support the Tudar Myth since Garen Richmon
•		is Queen Elicabett I's ancestor, wanting to
		please the Queen at the time
		It is evident that eichard is finally getting
		what he deserves. The Elicabethanic believed that
		God punishes people for their their wong deeds
		one way or another. So far kichard was the one
		punishing people, so one could say that God
		decided to use the meet murderer in order to.
		p bring justice. Clarence had killed people in Act so
		his punishment was to die and Richard arranged
		That . Now it is time for God to punish Richard for
		his wrongs and Shakespeare user "gwiti", ne
		supernatural to do that since the Elicabethanic
		theme was very madar among the Hirab thans
		theme was very popular among the Flizabethans "despair, meretore, and die!" is a line max is
		repeated moughout no crops when he
		guests are refering to Richard. The fact that the

	"ghosts" are cursing him implies must his guilt is
···	haunting him not allowing him to skep or
	filling his sleep with nightmases. Contrastingly, "liveand Mourish" is repeated by the "Ghosti"
- 1	when talking to kichmond indicating that because
	Richmond has a quittless conscience he is praised
	by the "quart".
	Guilt is evident when it womes to Richard
	since the "guosts" promise to haunt him during one
	battle. " heavy on try coul" implies mak the "ghosts"
	of his part are always on his mind and souls
	and in his conscience. Richard III believes he has
	no consience however this scene proves must be
	does have one since it will not allow him to rest
-	"guilty, guilty" as well as "die in terror of They
	gultiness" suggests mut the word rings mough Richald
	wind, reminding him of what he has done, taking
	away his tocus and making him lose his
	composure, which will lead to his loss in Bosworm
	field. "weign thee down nin, sname and death"
	highights the fact that his guitt is what will till
	him in the end. En Runmond on the other hand,
	has no quity movements since his conscience is
	dean. "Awate and win the day" as well as "live."
	and begiet a happy race of tings!" suggests that
	the quote want kichmond to "awake" considert
	. and win me buttle starting a new line of kings, one
	again praising Queen thizabeth with the tudor
	they wim the use of the word "happy".
	Richard's guilt is also used to without villify him. "stabb'ds+" and "butchered" allows
	implies to conveys an animalistic nature, comparing
	Richard to a beast who will with ~ regrets

	reminding as of the title he was given as
	per me devil king. "punched sit full of deadly
	holes" suggests mad even after he kills he will
	not stop unil to the body is becomes unrecognisable
	satisfying his animalistic nature. "wash'd to dearn
	by f wim fulsome wine " once again remindres
	of his desire to kill in any way possible and it. Links to Clarence's dealer in the tower where fluhard
	ordered two executioners to till his own booker, by
	a neme in mat scene since one of the executioners
	was reluctant to kill Clarence and referred to his
	"conscience" several times throughout the scene while
	"betrayed to death" once again kichard is being
	poportraied as the devil, kichmond is described
	using heavenly imagery making him appear angelic
	because of his jack of pait. "Victorious an holy", and
	"good angels greet, and "gried south" "quiet sout" are used to describe kichmond once again showing
	men to best pictured local and little science
	we he fact that Richmond has no guilty conscience.
-	Because of his quittless conscience, Richmond is Desced
	by The Grants and God himself as the ghosts wish
	that "good angels quard" him-
	Richard's machiavellan mature disaracter seems
	to also be responsible for his quit. "betray'd to dearn!" Suggests that links to Act I where Richard
	manipulated Clarence into believing us us inocent
	"We are not safe clarence we are not safe." The
	replaision of " we are not safe" implies that kichard
	is playing the victim while the the "use of "we"
	highlights the this Clarence was convinced must
	Richard was a loving bother because of his nativity,
	up anti the his execution where he died while only

	being in denial about leichard's three character.
	"nephews' souls" once again remindrus of
	Act I where the kichard manipulates the
	children into believing he will the help
	and protect nem when in reality he was panning
	Their death. A link can also be made with Act The
	Act TV where Richard is Brally king however
	the children are alive and he demands mat
	they are tilled. " After his comonation,
	king kichard loses control because of his quity
	conscience. Richmond however once again has
	no quit meretore box me "gnosts" of Clarence
	and the princes praise him. "The wronged
-	heirs of York" is pray for exchanged to win
	the pattle since they no longer trust kichard.
	A reference is also made to the world the
	poses , using most line, which is the historical context
	of the play.
	The theme of the supernatural is also
	used in he mere with clarances decon to
	pa demonstrate a guilty conscience. In his dreams
	charince suffers a senecian watery decion which
	oven becomes reality as he died by bring
	drowned in vina. Clarence also sees a por line of
	AR gnosts of the people he has killed,
	tire Edward such as since Edward, implying
	mat his guilty conscience gave him nightmares
	just like the ones Richard is Maving. The iambic
	pentameter used in both scenes makes The sene
	more ease as if he ghosts are charting a spell
	on nem to punish them for neir quilt-
	Shakespeare dramatises the name or a
	guilty conscience using he here of he supernet

### Paper 4 - Drama

### Example candidate response – high, continued

supernetural to demonstrate has kickard's quilt
 mater him tore the results in his defeat. The tudor
Lyon is also implied mough the scene in order

## Examiner comment – high

This is a confident response that shows proficient awareness of how Shakespeare is shaping the scene. The overall structure of contrast between Richard and Richmond is presented from the beginning and it provides a strategy and shape for the candidate's developing argument. The scene is clearly visualised by the candidate, and this suggests a clear sense of the play as something to be performed. Contexts are briefly, but relevantly, introduced. Discussion of the supernatural is carefully introduced and exploited in order to demonstrate how Richard's past is catching up with him by this point in the play. The ghosts' use of repetition is clearly analysed as a sign of Richard's inner torment and of Richmond's ability to have the sleep of the innocent. Discussion of the imagery shows a willingness to engage closely with the language of the passage. There is useful reference to other moments in the play. Although the response is undoubtedly proficient, there is some loss of focus on the passage towards the end.

Total mark awarded = 18 out of 25

# Example candidate response – middle

3	P)	In this passage, Richard is surrounded by those he
		has wronged through murder and deceit. As they speak
		to Richard and to his adversary, Richmond, certain things are
		Said that are meant to framatisize Richard's guilty
	***************************************	conscience, as especially with the help of repetition and
		personal examples
		Firstly, it is the repetition in each of the ghosts'
		addresses that make for a particularly dramatic
		and quilt-conjuring scene. It begins with the ghost of
		Prince Edward who cries out, Let me six heavy on thy soul
0:	*	to-morrow!" The young prince wants to be a burden in
		Richard's mind as he rides into battle. He wants Richard
		to be slowed down by the weight of his evil actions. This
·		materialization of Richard's actions in the form of curses
		is a sort of vengeance for the ghosts; they wish for him
		to fail. This Essentially, for this reason the words of
		"sitting heavy on thy soul" are repeated in almost all of
		the ghosts addresses, Whether in shose exact words or slightly
		altered. It is easy to see the Irana in this scene by
		ficturing the ghosts' words as a chant, a rising one that builts into a pelting of Richard's conscience,
		that builts into a pelting of Richard's conscience,
		each about gooding time of bringing torth their menors
		in his mind, bringing torth the weight he must now corn
		into battle.
		Similarly, each ghost tends to conclude their addression
		of Richard with the words, " the despair and die!" This is
		also a sort of curse, an act of vengeana that iss
	~	essentially conderns Richard to be filled only
		with pain and then to die. These words contribute to
		the chant and to the building dramatization of Richard's
		conscience. Repetition is a poverful tool that Shaffespeare
		utilized in this passage for the purpose of bringing about
		a certain mood of dark reflection,

## Example candidate response - middle, continued

	Additionally, the aspect of personalization in each
	of the ghosts' addressess is effective in the state of
	toying with Richard's conscience. Each otherst
	recites the place they were killed by as street the
	that by Richard: Edward of Tewksburg, Henry I at the
	Tour, the young princes in the tower, and so on. The
	ghosts want the image of their death ingrained in
	Bichard's mind. They want him to remember them specifically,
	\$ to hold the actual weight of his sins. Some of the
	ghosts recite the way in which they were Killed, adding
	all the more to Richard's guilt.
•	One more aspect of the scene is tremendusly
	important to the induing of a guilty conscience.
	Next to each ghost's cursing of Richard, there is
	a praising of Richmond. They wish Richard the
	worst just before wishing Richmond the best. The ahosts
	call him conqueror, they offer their help, and ask for
	him to fight was their behalf. There is something to
	be said of fighting on one's own turfo Richmon's
-	had so many backing him while Bichard had little to
	be said of fighting on one's own turfo Richmon's had so many backing him while Richard had little to none. In this way the glass ghosts' allresses were
	ser incredibly el-fective in dramatasizing a quilty conscience
	that would eventually lead to Richard's failure.

#### Examiner comment - middle

The response shows a sound understanding of the situation at this point in the play, and the discussion is relevant throughout. The use of repetition by the ghosts is usefully analysed as an externalised means of characterising Richard's increasing guilt. Personal response comes through clearly when the candidate talks about the ghosts' words as a chant. Parallels made between each of the ghosts also help demonstrate Richard's increasing sense of despair, though there could have been more specific, detailed discussion to back up the points. The contrast between Richard, a crucial part of how guilt is set against innocence in the scene was not considered with reference to detail, despite being a strong and obvious element of the printed passage. Throughout, the discussion was coherent and clearly expressed and it avoids both paraphrase and narrative summary.

Total mark awarded = 13 out of 25

# Example candidate response – low

.3	Ь	
		Thrs extract taken from Act & Scene 3, the
•		es the seems neg
		,
		Thes extract taken from King Rechard II
		3 the taken the eve before the battle,
		the where strake thes is how
		Shakespeare dramatises a guilty
		conserence for Rechard by hawn tena
		hem with hes kelleng of vectoms, the
71-15-0		message Shakespeare basecally put's
٠.		across es what goes around, comes
		back around and we see that pr thes
		extract,
		•
		The opening of thes extract is set in
		Keng Rechard's tent, where he is fast
		asleep and the ghost's of his past has
		come to haunt hem. The fers whost is
		the young Prence Edward, son of Henry
		the sxeth, cursing Rechard for takeng away
		his youth at Few & sbury and ending
		hes curse with "despair, therefore and dre!
		thes is repeated throughout the curse's
		of the ghosts ursplang hechard.
		Then enters the ghost of Clarence
		whom Rechard heered two theofs to Kell
		hem and drown hes body en while, we
		See this when Clarence say's Clarence
		has prty on homself for howard beloeving
		in Rechard and thenkeng he has changed
		for the better but he has fust proven to
	<u></u>	all the ghost's he & a "vellan".

Example candidate response –	low, continued
Programme and the second secon	

Lord Hastings who helped Richard get his
thrown crown tells hem "Bloody and owity,
guety awake, And Py a bloody battle end thy
days! this is foreshadowing how Kichard
is going to die and how the ruling of
 thes "vellon" is going to dee a horreble
death.
 The ghosts of the two young Prences, who
are the rephew's of Rechard, curse hem
 and hope the feets heavy at heart his
 heart well be weeght down for Helling hes
 nephero's for it is the cur all these curses
 with that well grue hem encloss sleep
and make hem tred during the battle.
 The ghosts of Lady Anne, his wife who
had never had a day's of sleep, sence he
 helled her father and husband during war.
 It was kechard that manepulated her ento
p marryeng her, with his foul lees
and toxec word's, that lead her to
 her death.
All these ghost's Shakespeare has created
Es to freghtened Rechard and to also
prove that Queen Margaret's propheries
are company true "sleepless neght's" so
that he well fail and dre . But The
ghost's that veset Rechmond, have been
 encouraging, attest he is seen as a
fraure of God, a savrour that well
bring both the Housers of York and the

	house of Lancaster together, and
	end the war that es happening.
	Shakespeare use's "despair, therefore, and
<u>'</u>	dre!" to emphasise and create a
	conscrence wethen Archard, sence "vellous"
	aren't seen to have a heart or a
	conscrence and et is contenually
	repeated at the end of every curse
	to wheel so that he wakes up on the
	day of battle to feel guelty, ashamed
	and scared that the now the "white
	boar" who is not ennocent is going to
	get what he deserves.

#### Examiner comment - low

There is knowledge of the play and the situation at this particular moment in the answer. The response is chronological in its approach and therefore perhaps lacks an overall strategic grasp of what is going on. There is also a tendency towards plot narration and summary throughout. Points about repetition of phrases by ghost after ghost are soundly made, and references to the curses elsewhere in the play are relevant to the current discussion. There is no mention of how Richard's guilt is, in part, evoked through a contrast with Richmond, who lies tranquilly asleep on the other side of the stage. A more explicit discussion of authorial techniques would have helped to raise the response to the next level in the mark scheme. There is a simple structure to this response and the question is in view throughout, thus placing it high in the band awarded.

Total mark awarded = 9 out of 25