

# Example Candidate Responses

Cambridge  
International  
AS & A Level

## Cambridge International AS and A Level Literature in English

9695

Paper 4

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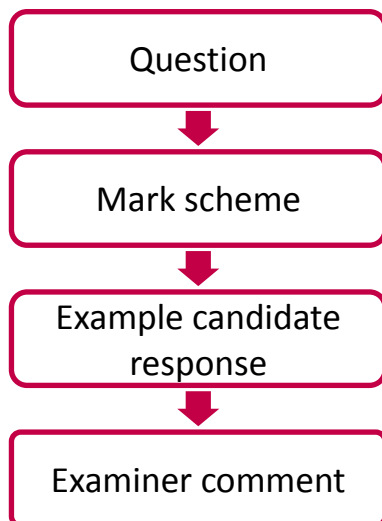
## Introduction

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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 <https://teachers.cie.org.uk>

## 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](http://www.cie.org.uk) and Teacher Support at <https://teachers.cie.org.uk>

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## Paper 4 – Drama

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### Question 1a

June 2015 Question Paper 41 is available on Teacher Support Site at [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)

#### 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.
- C** 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 indiscriminating. 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

1	a	<p>During the three acts of the play, the relationship between George and Martha changes constantly. In the first Act, 'Fun and Games', George and Martha constantly goad each other (as usual) and continued to do so in front of their guests, yet Martha has the upper hand and seems to be the one that is constantly putting down George. In the second Act, 'Waltpergesnacht', Martha and George play a series of games and in some games Martha has control, and in 'Host The Guests' George seems to be the one who is in control. However, dominant and belittling Martha may be towards George however, by the last Act it is evident that George has retained full control of their relationship by killing off their imaginary child. A couple with a dysfunctional marriage, George and Martha's relationship is portrayed as a series of veiled communication and constant fighting, until the end of the play when the true vulnerability of their relationship is <del>revealed</del> explicitly revealed.</p> <p>During the first Act, 'Fun and Games' George and Martha's relationship is shown to be truly dysfunctional. The couple fight and goad each other all throughout. Martha constantly belittles George and humiliates him once the guests arrive. It is evident that their relationship is a veiled one merely by the way they fight in front of their guests, which they seem to enjoy so they feel they are putting one down or the other by washing their dirty linens in public. Martha calls George names such as 'Swampy', 'paunchy' and 'a duck'. She finds his weakest</p>
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## Example candidate response – high, continued

spots and beats him there. George is a 46 year old History professor that at his age should be further down along his career. Martha bullies George on the fact that he has not accomplished what she perhaps wanted him to accomplish. George uses his superior verbal skills to get back at Martha, which she doesn't consider as getting back at someone because it is not savage and belittling, which makes her think that George cannot stand up for himself and that he is a 'bag'. It is evident that Martha has the upper hand in their relationship. Martha obviously also has a strange relationship with her father and she despises George for not being able to live up to his standards. Martha was dominated by her father during her whole childhood, and she ~~sees~~ <sup>got</sup> the affection by him. In return, it is clear that she feels she has to dominate George who seems to enjoy being dominated, for so. Martha thinks when she tells him 'you married me for it.' By the end of Act 1, we understand how much dysfunctional the couple's marriage really is. George gets back at Martha's way of getting affection which is only through physical contact: she constantly flirts with their young guest Nick, and when she appears in a revealing outfit to seduce him, George wittily gets back at her by exclaiming 'Martha! / your Sunday Chapel dress!' In act one we can see that George and Martha have a dysfunctional relationship, in which Martha

## Example candidate response – high, continued

is dominant.

In the second act, Malpurgesecht, Martha and George's dysfunctional relationship reaches a peak, making the audience understand that this is not a mildly dysfunctional relationship, but one where the spouses are cut for blood. Martha completely humiliates George whilst erotically davening with Nick, which really shocks anyone who <sup>watches or</sup> reads the play. She reveals that George had written a book about a child who killed both his parents, (a story that was previously told by ~~the~~ George to Nick), and that the story was ~~really~~ autobiographical. She tells Nick that her father refused to publish George's book and warned him that if he published it he would be expelled off the campus. Martha tells Nick that George replied to her father 'but if this is not a novel... it's about me. It's my story'. Revealing this story was an explicit attempt by Martha to humiliate George by picking on his failure as a man and exposing <sup>the</sup> ~~other~~ guests to the fact that George's story about killing both his parents may be autobiographical. This ~~is the~~ ~~second~~ incident proves that Albee made his characters ~~of~~ savage to each other to emphasize the immense failure of the American dream and the ~~intentionally~~ destructive nature of a lot of relationships such as that of George and Martha's. George gets back at Martha in a similarly savage game that is aimed

## Example candidate response – high, continued

out the 'Ghosts'. He is furious at Marther and obviously hurt which is why he calls the game 'Humiliate the Ghost'. Marther and George's relationship is clearly proven to be failed, but there are constant <sup>failed</sup> attempts of communication through fighting and damaging each other. Marther declares at the beginning of Act 3 that George truly was the 'only man who ever satisfied me', proving that all this fighting and gauding each other is naught but failed attempts to communicate in a very dysfunctional relationship.

In Act 3, 'The Exorcism', the relationship between George and Marther takes a completely different run and reveals a lot of things about the couple that were not before exposed in the play. Although throughout the whole play Marther has been the one who was dominant in the relationship, by the end ~~she~~ <sup>she is revealed</sup> ~~she~~ to be the one who is next weak, damaged, and afraid of what lies beneath which is why she hides under that broad, vulgar exterior. As a revenge for Marther mentioning the taboo topic in act one, ~~the~~ George and Marther's imaginary child, George decides to kill off the illusion for both himself and Marther by declaring that 'our son is dead'. As he reads from the 'Mass of the Dead' in Latin and exorcises himself and Marther of that illusion that has plagued both of

## Example candidate response – high, continued

held their relationship together for all these years, Martha weeps and ~~ex~~ cries ('You can't do that' and 'You can't decide these things'). The fact that Martha and George could never have a child has deeply plagued their relationship with ~~anger~~ a lot of pain and mutual internalised anger. By the end of the play, Martha is revealed to be the weaker of the two. Always dominated by her father and never having received any real love Martha believes that George loved, and even for that he must be punished. However, inside that ~~is~~ brass exterior Martha is truly weak and 'Afraid of Virginia Woolf'. ~~Both~~ ~~By~~ the end of Act 3 George sings to Martha 'who's afraid of Virginia woolf, early in the morning?' and she replies under her sob: 'I am George, I am'. George is the most courageous and evidently stronger of the two by the end as he was the one who had the guts to kill off the illusion of this imaginary child, meanwhile risking killing off the apparent glue of their relationship, and possibly the only good thing in their lives. He also ~~is~~ decided that 'it's time' for him to strip off the veil of illusion that he hid underneath and face the true nature of their relationship and of himself. By the end of the play, all the 'labels' were

## Example candidate response – high, continued

been peeled off' and all the layers have been stripped down to reveal ~~that~~ that Martha is the one 'Who's Afraid of Virginia Woolf' and George is the one who has the upper hand in their relationship.

George and Martha's relationship remains throughout the play a very dysfunctional one; however, by the end of the play the layers ~~that~~ ~~of the~~ illusion that the couple hid beneath are stripped off and the audience is shown ~~the~~ real vulnerability of their relationship. ~~At the beginning~~

## 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	<p>The relationship between George and Martha in Albee's play <u>Who's afraid of Virginia Woolf?</u> changes throughout the whole play, from ACT 1: fun and Games to ACT 3: The Exorcism. The audience easily realises how it develops and how it <del>has</del> changes until the end.</p> <p>In Act 1, <del>George and Martha</del> there is a lot of tension between George and Martha, as they continuously argue and they try to hurt each other. Even though they have guests, the young couple, Nick and Honey, it does not stop them from arguing, without feeling <del>embarrassed</del> embarrassed. Martha appears to be a very strong character where as George <del>seems</del> <sup>looks like</sup> as a man that is weaker. They talk about very personal things in front of <sup>the</sup> two <del>stronger</del> acquaintances they met only a few hours ago. At first they seem to hate each other <del>but</del> however, as time goes by the audience realises that there is some love between them. "You make me sick" was one of the things they said to each other <del>but</del> throughout that evening.</p> <p>As a very flirty person, Martha flirts with the young, handsome Nick, especially to make George jealous. <del>but</del> Because of the fact that she gets no reaction by him, she decides to <del>be</del> sleep with Nick, in order to take revenge on George in a way even though he was used to Martha's <del>a</del> infidelities. The audience discovers that George is sick of this situation as he throws the book on the floor; it is his breaking point. From that moment, he starts to change, he is no longer the calm man he used to be, even though he tries to hide his <sup>jealousy and</sup> anger. Until that moment, Martha felt in <del>charge</del> charge, "I wear the pants in this house because somebody has to", because she thought her husband was a failure, as he did not manage to <del>not</del> get in charge of the history department, <del>there</del> <del>his</del>, their relationship is about to change, and Martha has no idea yet.</p>
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## Example candidate response – middle, continued

George realises that the only way he could save this hopeless marriage he was into and make Martha realise the truth, is to kill the illusion. An illusion that kept them together all these years. "Who's afraid of Virginia Woolf," who is afraid of facing reality. George realises that his 52 year old wife is afraid of reality and prefers living in a very big illusion where she felt comfortable in. He ~~kills their illusion~~ by destroys their illusion by killing their imaginary son and achieves Martha's brake down. That evening, from the very beginning, the two couples ~~play~~ were playing some games that George named, and Martha felt that she was winning. After killing the imaginary son, George appears to be the real ~~winner~~ winner, using his intelligence to win this battle between him and his wife. Martha was used to win, as she always used her sexuality but this time, George, "peels labels" just like Honey had said.

Without the imaginary son, Martha is forced to face the reality she was living and realises how unhappy she truly is, "I cry a lot too, Daddy." Now that all the illusions are gone, there is no imaginary son in between them, ~~Martha~~ George and Martha reach their final point, that is when their relationship fully changes. They both have to accept that ~~all the~~ they lived in a huge illusion ~~for~~ all these years and now is their only chance to fix their relationship. The fact that Martha had said that the only man ~~that~~ that made her happy is George, makes the audience understand that ~~there~~ <sup>there</sup> is some love between them. They both come to a conclusion that in order to stay ~~together~~ together, they must stop living with illusions ~~so~~ to make a new beginning.

To conclude, ~~the fact that~~ the play ~~is~~ takes place at 2 a.m., a time when people can say things they would not say at any other time of a day. So, in George and Martha's case, it is the time when they decide to face reality. Their relationship changes ~~dramatically~~ dramatically from the beginning.

## Example candidate response – middle, continued

		until the very end and the <sup>climax</sup> <del>climax</del> of this change is when George destroys the illusion by killing the son, forcing Martha to face reality. Even though critics found it difficult to understand the meaning of the son, as an illusion, however, because of that imaginary son, the two characters decide to face their miserable reality and move on.
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## 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

T	a	<p>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 Nick's life goes into disarray.</p> <p>George and Martha, at the beginning of the play, are constantly fighting for power. For example, Martha states to George "If you even existed I'd divorce you." This is significant because it shows how they view each other. At this point the audience knows very little of both couples, however can tell that Nick &amp; Honey's relationship is better held together than George &amp; Martha's. This is significant because it adds to the drama. In turn, the drama allows George &amp; Martha's relationship to change. After Martha tells Honey about her "Joni", 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 of Nick as well. Nick is pressured &amp; tricked into telling George secrets about Honey such as her inability to have children. This causes George's confidence to rise as he starts to play "games" with Martha &amp; the guests. With these games more secrets flow from Nick &amp; Honey.</p> <p>In contrast, only one secret remains between George &amp; Martha. This is significant because now the couples have switched.</p>
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## Example candidate response – low, continued

Nick & Honey came in as a normal couple, envied by George because of Nick's success & by their closeness. George & Martha were hiding behind so many lies they fought about the details constantly. However by now Nick & Honey have surfaced secrets held down by both of them and now have to deal with these imperfections. George & Martha, on the other hand, have lived in ~~imperfect~~ imperfections their whole life and can now start purifying their relationship since they have admitted their faults.

~~After George~~ This is significant because as soon as George "kills" their son, his relationship with Martha already starts to mend. This happens because with the death of their child 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 world was plunged into secrets in secrets.~~

George and Martha entered the play in a dream state, however their fighting didn't only show who had control over the relationship but over their dream life as well. As the fighting became more intense their secrets were unable to stay undiscovered. As their relationship changed, it affected Nick & Honey's relationship by uncovering secrets they held secretly. This was only a catalyst.

Example candidate response – low, continued

		for changing George & Martha as
		a couple.

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

1	b	<p>This passage is taken from the play 'Who's Afraid of Virginia Woolf?' by Edward Albee and is one of the most important passages of the play in terms of moving the plot forward, elaborating on the theme of reality and illusion and using characters, language and action to create enough tension to keep the reader hooked and to leave an impact of the happenings of the scene on the reader.</p>
		<p>Honey, the wife of Nick and George, husband of Martha, are having a conversation in which she becomes decidedly upset and rather hysterical. The opening dialogue of the passage is the first indication that something is terribly wrong. "STOP IT!! STOP IT!!", is written in capital letters with two exclamation marks at the end of each phrase highlights the anguish that Honey is suffering at and also conveys to the reader that something is afoot thereby building tension. Honey is that character who, with the hysterical, blubbering character that who's only role in this passage is to show that terrible news has been received and there is going to be a confrontation. She prepares the reader for the confrontation. She builds dramatic tension through stage directions and language.</p>
		<p>'Her hands to her ears', 'quite hysterical' and 'Honey begins weeping, head in hands' effectively create tension in the room. Further to that, George's constant taunting and sarcasm sends her over the edge and she begins weeping. Therefore, it can be concluded that, through Honey a significant amount</p>

## Example candidate response – high, continued

of tension has been built which causes the reader to view George in a negative light for causing her distress, along with wanting to know the real reason behind her hysterics.

George is the main character in the passage. He controls the conversation – he is establishing his authority over Honey and Martha. Honey's outburst draws Nick and Martha back to the room and when Martha asks what is going on, George responds very ~~casually~~ casually and patiently which along with showing his self control, also emphasises the fact that he is fully aware of what the two were doing. This gives a chill to the atmosphere and raises the level of tension by a considerable amount.

"Well Martha, while you were... and the doorbell rang..."

In this dialogue to Martha, George's pauses are deliberate and effective in two ways. First he cleverly conveys to Martha that he is fully aware of what she was doing. Secondly, it prepares us for the fact that terrible news has been delivered and he is preparing Martha and the reader for the news. ~~This~~ This language in the dialogue is very clever, he is subtle and yet direct and he is very brutal to Honey. This builds up dramatic tension as all eyes are on George, waiting to see what will he do next. The reader also wonders whether George will continue to 'stare the show' or will any of the other characters retaliate.

'The doorbell rang...' is a brilliant example of the way George ~~so~~ builds tension in the room. He deliberately lets the implications of what he just



## Example candidate response – high, continued

said hang in the air, to let the fear, the anxiety settle in:

George and Martha's conversation, or rather Martha's denial of the fact that their son is dead ~~was~~ is the centre of ~~of~~ the tension in the latter half of the passage. George finally decides to ~~come out of~~ snap out of his illusions and face the reality. The theme of reality and illusion is seen here. The dramatic tension is built around this theme in Martha and George's conversation:

'a strange throaty voice' and 'as if from a distance' show that Martha is in shock. She has not accepted that their son is not real, because by accepting that she will lose what ~~is~~ little family life that she had made. She will not have anything in common with what a 'normal' American family would be like. One of the main reasons that their ~~marriage~~ marriage is still intact is due to their pretence of a son. George's decision to end the farce is a blow that Martha cannot accept which leads to dramatic tension. What will she do next? Will ~~their~~ their marriage survive?

'Rising' and then 'rigid fury' show that she has gone from shock to denial and rage and these actions reinforce the tense situation and reinforce to the reader that the ~~ten~~ dramatic tension in the room is so thick it can be sliced with a knife. 'YOU... CAN'T... DO... THAT' conveys her emotions and rage through the language. Her rage is all-consuming and she has to take pauses to let her emotions show.

## Example candidate response – high, continued

		<p>George decided to end their farce because he has accepted the truth. The ending of the passage with Honey 'weeping louder' and Martha still in denial, 'YOU CANNOT DO THAT!' is the ultimate <del>way</del> to reaction of the two women and their distress over the news. However - the most effective is George's dialogue ' [Equally, dispassionately]: I thought you should know.'</p> <p>This provides a fitting end to all the dramatic tension emphasised in the passage. It fills the atmosphere with a decided chill and <del>although</del> mixes with the tension to render on a definite impact on the reader. The reader is in shock over the happenings of the play.</p> <p>Arthur Albee has very effectively created dramatic tension between first, George and Honey, with George's taunts and Honey's hysterical weeping; second between Martha and George with the news of their dead son. This dramatic tension has been flawlessly executed with the brilliant use of language, stage directions and characters.</p>
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## 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	b	<p>The playwright Edward Albee very tactically and strategically created dramatic tension between the four characters in his play 'Who's Afraid of Virginia Woolf', written in 1962. This particular play belongs to the style of the theatre of the Absurd and is also in the style of a <i>tragedy</i>. It belongs to the theatre of the Absurd as it discusses very rare situations that are not regularly spoken about, especially not in 1960s America. In this particular extract, the focus lies upon Martha's denial of her son's death and about the emotional rollercoaster that is Martha and George's relationship. What is very important is that we previously came to know that this son was nothing <del>g</del> but an illusion for escapism. Therefore the result of the death of this illusion is detrimental in Act 3 "The Exorcism" as it was symbolic of numerous things. The symbolism and dramatic tensions become really vivid and intense through Albee's strategic language choices and informative stage directions.</p>
		<p>Throughout the entirety of this play, George and Martha have an on going rivalry and constant trade of insults. We come to learn about their bizarre relationship early on in Act 1 "Fun and Games" but the scandalous relationship only unravels more and more the further on in the play. Both people of their relationship want to have the upper hand and be the, so called, alpha. Martha however, usually keeps their bickering and torments private as she wants to proceed to have a positive reputation of a perfect couple as she is the daughter of the president of the New Carthage University. This need to keep a perfect and clean reputation links to the desire for the American Dream of the 1960s. The American Dream consists of a perfect family, perfect job and perfect children, of which Martha</p>

## Example candidate response – middle, continued

and George have none. Martha and George do not have a child together even though Martha seems to be very fertile as she is "voluptuous" and "covetous". In the result of not bearing a child, Martha and George have created an imaginary one, in which they are both hoarsely caught up in. As a result of the constant struggle for power between the couple, George knows the way to gain the ultimate upper hand is through destroying the precious illusion. "STOP IT! STOP IT", shouted by Honey as she has "her hands to her ears" George was here informed Honey on his evil plan to murder the illusion. The fact that Honey is "quite hysterical" about this situation suggests that she is aware about how hurtful this would be to Martha as Martha is so engulfed by this illusion it has grown to feel real to her. The usage of capital letters, and an exclamation mark and repetition of the phrase, thoroughly intensifies the emotional strain this situation brings on an outsider, therefore it is unimaginable how much pain it would cause Martha.

George becomes consumed by this idea of determining their illusion even when Honey tells him "You can't do this!" The use of pauses in between words adds to the dramaticness of the moment. George however responds in "triumphantly" saying "Who says?". From this lack of discontent and compassion we learn that there is no way to possibly change George's mind about the decision. He feels triumphant as this is the ultimate way to gain the upper hand in their relationship. He does it so that he is the most dominant in their relationship, however he does not foresee the ~~disturbing~~ results of this distinguishment, as it will break Martha.

## Example candidate response – middle, continued

	<p>Before George breaks the horrible illusionary facade to Martha, he sarcastically acts sympathetic. To begin the <del>confe</del> <del>con</del> conversation she calls Martha <del>a</del> <sup>the</sup> cute and loving nickname "sweetheart" <del>to</del> <del>the</del> The fact that Albee chose this particular <del>adj</del> word increases the sadistic situation that George is about to carry out. It is sadistic as he is now acting as if he cares about Martha's emotions. "I'm afraid I've got some bad news for you... for us." By relating the news only to Martha's emotions show how much more Martha is consumed by the illusion and she needs to come back to reality. However he corrects himself and says it's sad news for both of them <del>this suggests</del> The fact that Albee chose to change <del>to</del> George's mind throughout his sentence, <del>the</del> foreshadows that he will actually suffer from sadness too. This creates intense dramatic tension as it seems so inhuman to carry out such a plan even though you know you too will suffer.</p>
	<p><del>what</del> <del>as</del> This subtheme of persisting the <del>to</del> promises of the American dream is once again disrupted as it becomes clear that Martha has had an affair with the "young and handsome" <del>eldest</del> <sup>"on so patiently"</sup> Nick who has a "well kept body". George expresses "When you were out of the room, while he... two of you were out of the room" The pause mid sentence suggests that as George is saying it he comes to the realization what Nick and Martha must have been doing. This is very heartbreaking to find out of course, but instead <del>of</del> Albee presented George to have a "little laugh". This <del>gives a sense</del> suggests that George might actually be in denial himself as this could be a nervous laugh. However it could also be a</p>

## Example candidate response – middle, continued

	<p>sign of him knowing he has got <del>some</del> much worse news to break Martha's heart. George is therefore once again unsympathetic and discontent as he will still gain the upper hand. The way George is shown to care more about revenge on Martha, instead of being upset about the affair, is really poignant as it shows how messed and screwed up George and Martha's relationship is. This failure of their</p> <p>These emotions are all subtly produced by Albee through his careful placements of punctuation to create the dramatic atmosphere.</p>
	<p>Martha's personality really <del>is</del> comes to life as George is shattering the illusion of their son. Even though she was warned it was "bad news" and how hysterical Honey is acting by having her "head in her hands," <del>suggests</del> Martha was determined to know what it was. In a "strange throaty voice" she <del>repeated</del> "Tell me." These stage directions of her having a throaty voice indicate that she might be on the verge of bursting into tears, as she might have an idea about what her husband is about to tell her. By making Martha almost cry, previous to knowing the bad news, suggests that Martha knew she was wrong to have told Honey and Nick <del>about</del> their "sonny Jim". Nevertheless, she is persistent in finding out what George will tell her as she might have a slight glimmer of hope that George is not cold hearted enough to break her <sup>the illusion of</sup> precious "green eyed" "16-year-old" son.</p>

## Example candidate response – middle, continued

	<p>At the end of this extract the stage directions and punctuation become even more intense "Martha... (long pause) ... our son is ... dead". This was followed by a "silence". Having the calming punctuation and long pauses and moments of silence helps dramatise the moment as George seems insincerely <del>sincer</del> sincere. This sincerity is however broken after Albee expresses that George lets out "a tiny chuckle". This once again <del>creates this</del> reinforces the cold and "dispassionate" hearted personality of George.</p>
	<p>Albee has created <sup>an</sup> intensely dramatic atmosphere throughout this particular passage as he not only discusses and reinforces how cruel George is to Martha and how heart breaking the death of Martha's child is to her, it also explores how emotionally draining the situation is to the surrounding characters of Nick and Honey, who are also married. Honey is described as being in great distress and is "weeping louder" <del>throughout</del> throughout the extract. Nick on the other hand has been dragged into the middle of the situation as he has accompanied Martha in an affair. All these surrounding situations are made more intense through the silences and the dialogue with clever language choices.</p>

## 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	b	<p>Albee creates dramatic tension in this extract by portraying a false situation, using a plethora of figurative language, and having everything lead up to George telling Martha about their son. Albee's use of figurative language helps one understand the tone of which is <del>dees</del> devastating.</p> <p>The false situation that Albee creates in the beginning of the excerpt is one of George appearing to be torturing Honey, Nick's wife. In reality, it appears to be Honey who wants George to stop his hand sign lyric and for George <sup>not</sup> to tell Martha, his wife, the news he received. Albee creates tension between the characters by making it appear that George is now the instigator even though <del>it</del> <sup>in it really</sup> <del>is</del> <sup>is</sup> 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 Martha and the one being George.</p> <p>Throughout the entire excerpt, Albee uses figurative language such as repetition, short sentences, pauses and exclamation points to get his point across and to <del>intensi</del> intensify the tension. Specifically in the beginning of the extract, Albee includes repetition, exclamation points, <del>pauses</del> just about everything included mentioned above to create tension. The use of repetition and <sup>exclamation points</sup> <del>pauses</del> helps to emphasize the point the character is trying to make. For example, Honey shouting and repeating the words "Stop it" emphasize how George will not leave Honey alone and not caring what Honey, Nick, or Martha say about the</p>
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## Example candidate response – low, continued

situation. Short sentences and pauses help the reader understand the seriousness of the situation. In the beginning of the extract, short sentences and pauses were used to ~~set~~ make the false situation appear to be real. Throughout the rest of the excerpt, pauses and short sentences were used to create a more dramatic scene while George was telling 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 ~~to~~ making a false situation look real to telling a devastating story, ~~is~~ <sup>and it's</sup> 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 ~~tor-tor~~ torturing Honey, the reality is that Honey was with George when he received the telegram and she wanted him to stop his hand signs for Kyrie and ~~ted~~ <sup>not</sup> tell Martha the news. George turns away from Honey to look at Martha to begin telling her the story of everything that happened, with stalling, of course. George Albee has George create suspense for the reader and Martha while he begins to explain because he stalls by somewhat going off ~~onto~~ ~~into~~ <sup>on</sup> a tangent and pausing for dramatic ~~purposi~~ purposes.

Albee creates dramatic tension between the characters by creating a false situation, using an abundance of figurative language, and having every situation lead up to

## Example candidate response – low, continued

	Martha finding out about their son's death from George. Every character had tension with each other, however when they all heard about the death, they all came together as a family. In the real world, every family has drama, maybe not like Honey, Nick, Martha, and George, but everyone has drama and when tragedy hits, everyone puts their differences aside and comes together, just like Honey, Martha, Nick and George did.
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## 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 <https://teachers.cie.org.uk>

## Example candidate response – high

		<p>Musier. The developments from Act One to Act Three, makes their relationship more honest, and the Act Titles portray their relationship. From and carries to, Walpurgisnacht to The Exorcism.</p>
3	a)	<p>Shakespeare dramatises the relationship between Richard and Lady Anne, immensely as when we first view Anne, she is cursing Richard. Within a scene Richard has wooed her, and already plans her disposal. Shakespeare using the theme of curses, and Richard's acting abilities to dramatises their relationship. The effects are that it keeps the audience interested and shows Richard's ability to "deceive and beg".</p> <p>We view Anne cursing the man who has slain her "young" husband Edward and his father Henry the Sixth. Anne seems to curse in the same manner as Queen Margaret "chick-marked" and "abouline" being used. Her curses highlight her pain and anger towards Richard. Her curses seem to insinuate that Richard comes from hell and has been sent from the dead, a sentiment even his own mother shares. Shakespeare dramatises their relationship as we</p>

## Example candidate response – high, continued

	<p>see Anne, cure her future self &amp;      "Cursed be the woman who bears      you children, about her it." As seen      in Shakespeare plays the supernatural      theme plays a big factor in the      his plays. So when Anne accepts      to be his wife it is both      shocking and saddening, as the      audience is aware of Richard's true      plans and he is determined to      prove a villain"</p>
	<p>Richard's acting abilities are used      to dramatise their relationship. As      seen as he wooes her "Vouchsafe      mine perfection of a man" he uses      sweet language to charm her, and      highlights his command over other      people. To which Anne responds &amp;      "Vouchsafe mine perfection of a man"      Shakespeare parallel language technique      is successful in dramatising their      relationship, and creates excitement as      we see the push and pull.</p> <p>Richard goes as far to claim      that he does not cry but has      shed a tear for her. This sentiment      is moving as he did not even      cry when his father was slain.</p> <p>Shakespeare's mastery in creating      Richard as a character within      a character "quite, dive down through      Albert to on      imagination and makes it impossible</p>

## Example candidate response – high, continued

		<p>to predict his next move. Especially seen in his willingness to betray everyone "I shall <del>be for you</del> send him to heaven" Richard shows about Clarence's faith. This is guess the effect of fear from the audience for Anne's life. He says "take up the sword or take me" this ultimatum given by Richard to Anne, shows bravery as he could easily killed as he "bears his breast", this gives the illusion of vulnerability and power to Anne, but Richard is in control the whole entirety of their relationship.</p>
		<p>Richard shows his true feelings with the audience after he establishes his place with Anne. "Never was woman in this human world, Never was woman in this human world" these first lines after Anne departs confirms our suspicions. He glows and is proud of his own abilities. perhaps even shocked as his success contradicts his first summations about himself, seen in "to drop, but when I am near" and then he prefers "quarrelsome way". But the dramatized relationship between Anne and Richard show he is capable of <del>not</del> enjoying "this glorious summer".</p>

## Example candidate response – high, continued

		but also he is "determined to
		prove a villain. The relationship
		between Richard and Anne, is to Richard's
		convenience and he only needs her to
		advance his position in his ultimate
		goal of taking the crown, the supposed
		"golden yoke of sovereignty". <del>This is seen</del>
		This is also seen in the way
		Richard disposes Anne, and seeks
		a relationship with his niece
		Elizabeth "I will bury them in
		her womb, to rest in sperey", he
		utters this appalling line to
		Queen Elizabeth when trying to convince
		her to give him younger Elizabeth.
		His determination is seen in acquiring
		all that would benefit him; for this
		line as with his sad relationship
		with Anne. Shakespeare dramatises
		their relationship by revealing Richard's
		true intentions, therefore highlighting
		Anne's sad future seen in
		Anne's woe "wretched Anne thy
		wife that never slept a quiet hour
		with thee." This line suggests that
		even though he gloats at his
		portrayal of "the formal Truquity, Vice"
		which highlights his villainy &
		Shakespeare allows us to discover that
		he still suffered nightmares and
		could not <del>stop</del> sleep because of
		his guilty conscience. Shakespeare
		therefore gives the effect that even

## Example candidate response – high, continued

		though he is pleased with himself because of his manipulation of Anne in the end the guilt catches up with him.
		In <del>conclusion</del> <sup>summation</sup> , Shakespeare dramatises the relationship between Richard and Lady Anne through dramatic <sup>grotesque</sup> lying, as we know of his plans for her. Through his acting ability of manipulation <del>and</del> and through the eventual supernatural effect of her mistreatment and curses which led to his downfall. The relationship is portrayed as one of lies and convenience, which <del>is</del> would have the effect of <sup>seducing</sup> the audience, but create a dramatic overall impact.

## 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	
		<p>The play "Richard III" reveals to us different attributes of Richard and how he stylishly manipulate his a way and succeed. The relationship between Richard and Anne can be seen as a mistake or <del>tragic</del> <del>tragic</del> <del>tragic</del> through Richard cunning attitude.</p> <p>Shakespeare: dramatize the relationship between them in an <del>antithetical</del> way that it in his different situation he started by heighten the tension and later reduced it but later again to creates fear on what Richard has up to and increases the tension. Anne is the betrothed wife of prince Edward (King Henry's son). She met Richard first on the way <del>with</del> <del>her</del> <del>body</del> she was with the corpse of her father-in-law and two corpse bearer. before then we find her lamenting and cursing the killer, <del>assess</del> <del>be</del> <del>the</del> <del>murderer</del> "His wife will die in his breast". This shows her anguish towards Richard at that point, she feels betrayed and with her language of lamentation it is revealed.</p> <p>Later in the play Lady Anne is seen discussing with Richard. Here the tension increases. The audience are also in suspense on what Richard want. He tries to manipulate Lady Anne at first and was unsuccessful. He says "The Angel" the word to use</p>



## Example candidate response – middle, continued

	<p>her can't get his way. Lady Anne <sup>reply at that</sup> <del>reacts</del> <sup>at the</sup> point revealed that she was too angry and still hated Richard but along the line their is a change <sup>in her</sup> <del>of</del> language and attitude.</p> <p>Richard further suppresses is <del>manipulation</del> cunning attitude by <sup>saying</sup> <del>revealing</del> that he killed <sup>Henry</sup> but because he loved Lady Anne. He also tries to further his actions by giving Anne a sword to kill him. He tries to show an innocent attitude and <del>also</del> remorseful attitude to achieve his aim. He succeeded in <del>that</del> it. At this point, the audience are still in suspense because they are not really sure if Richard really like Anne.</p> <p>Dramatic irony is further revealed through Richard soliloquy. "When am done, I will no longer keep her". This the audience <sup>are</sup> <del>already</del> know already aware of his plan but Anne is still not aware. He also makes fun of her and this shows how he also hate her "How will I like that who's husband I killed and father in law I stab". This shows more of his plan and that the relationship between him and Anne on the surface is simple but inner is <del>complicated</del> "Complicated". This soliloquy helps to reveal the relationship between Anne and Richard.</p> <p>Also, <del>Shakespeare</del> <del>play</del> <del>Shakespeare</del> the relationship in a way to reveal the curse of Anne. Why the women were <sup>outside the</sup> <del>in the</del> tower, Anne decided to go mad. It was then she realised that she has cursed herself. This leads to the flashbacks and it ease the tension <del>of</del> the audience because they finally see the Lady Anne murder.</p> <p>The relationship between these two characters plays an effective role. It reveals to the audience <del>how</del> the incidents in Tewkesbury. It also reveals to the audience who King Henry and Prince Edward is &amp; to</p>
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## Example candidate response – middle, continued

	<p>also gives a little information of what happened in the war "I that stabbed her husband and father-in-law at Tewkesbury". It also reveals Richard's attitude -</p> <p>Also, through the relationship Richard is used to accomplish Lady Anne's curse. He killed her or requested that she should be murdered. This leads to the theme of Prophecy's curse.</p> <p>The relationship between Richard and Lady Anne reveals to the audience. Lady Anne weak character. She suddenly change <sup>her</sup> <del>her</del> attitude toward Richard after insulting and abusing him. This portray her to be weak and insensible.</p> <p>Finally, with the use of Dramatic irony and the actions of Richard (his cunning attitude disguise in his defamery) shows the effectiveness of the play. The relationship leads to Anne's death and this leads to <sup>an extra</sup> Anne's ghost (Anne) hunting Richard - "Tomorrow in the battle think on me, and fall thy edgeless sword".</p> <p>Also, relationship of Richard and Lady Anne is dramatic through biblical allusion making reference to heaven's attribute, irony by Richard "The Angel".</p> <p>The relationship is also very effective as it gives Queen Elizabeth of a warning of not allowing Richard to marry her daughter (Elizabeth). The death of Anne is like an omen to Elizabeth.</p> <p>Therefore, the relationship between Richard and Lady Anne is dramatic to be short and sudden. This leads to the theme of <del>last</del> as love or hatred as love.</p>
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## 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

3	A	<p>In the play <u>Richard III</u> by William Shakespeare, Shakespeare uses dramatic irony to dramatise the relationship between Richard and Lady Anne in the play in order to show that you can not trust the people closest to you.</p> <p>The play <u>Richard III</u> by William Shakespeare, Shakespeare dramatises the relationship between Richard and Lady Anne by using dramatic irony. An example of this is when Richard and Lady Anne are <del>married</del> getting married however Lady Anne cursed the person who will kill her husband which happened to be Richard. Shakespeare did this to show how ironic like <del>the</del>, in order to convey that even the people you love will hurt you. The example provided showed a dark kind of humor where Richard is not who he says he is, killing everyone but ends up dying himself. Thus hereby effecting the overall feeling between the two characters. Another example of irony is the curse that Lady Anne placed on the person who killed her <del>husband</del> husband. The <del>curse</del> curse was placed to bring pain to the person who kill her husband and person they loved. Such as the wife, kids, and family members. Shakespeare used dramatic irony by putting Richard and Lady Anne together, as the reader knows that a curse has been implemented</p>
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## Example candidate response – low, continued

This ~~example~~ example alone shows how dark Richard III was, between character development. Throughout the play each character played an important role in the story with the characters.

William Shakespeare uses dramatic irony in the play Richard III to dramatise the relationship between Richard and Lady Anne when Lady Anne dies. The death of Lady Anne was done because Richard had no need for her. Lady Anne knew that he could not have been trusted however did my way hoping it would be different. However not only her death but the curse was true, affecting the wife of the killer of her husband, Richard being the killer and Lady Anne the wife, she suffered the consequences. This example alone shows how dark Shakespeare was with his characters.

Once Richard got what he needed from Lady Anne he killed her not caring anymore of the consequences. By it, Richard being part of the family, everyone thinking he could be trusted was a lie because he would do what he needed to do. Shakespeare using Richard as a form of greed in order to show how people will go so far to get what they want regardless of who they hurt. This further showed how you cannot trust anyone in the play Richard III.

## Example candidate response – low, continued

		by William Shakespeare, Shakespeare
		uses dramatic irony to express the
		relationship between Richard and
		lady Anne in the 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 <https://teachers.cie.org.uk>

## Example candidate response – high

3	b	<p>The scene takes place in <del>at</del> Act IV before the battle at Bosworth field. The element of the supernatural is used by Shakespeare to portray how Richard <del>the</del> III's guilty conscience is responsible for <del>the</del> his loss in the battle.</p>
		<p>The scene is significant because of the fact that both Richard, <del>the protagonist</del> and Richmond, two opposite characters are on stage at the same time, lying on different sides of the stage. As the ghosts from Richard's past of the people Richard has killed in the past enter, it is easy to realise that they are all in favour of Richmond to win the battle and become England's new king. Shakespeare <del>use</del> makes Richmond appear heroic and favoured in order to support the Tudor Myth since <del>Queen</del> Richmond is Queen Elizabeth I's ancestor, wanting to please the Queen at the time.</p>
		<p>It is evident that Richard is finally getting what he deserves. The Elizabethans believed that God punishes people for <del>their</del> their wrong deeds one way or another. So far Richard was the one punishing people, so one could say that God decided to use the <del>the</del> murderer in order to bring justice. Clarence had killed people <del>is Act</del> so his punishment was to die and Richard arranged that. Now it is time for God to punish Richard for his wrongs and Shakespeare uses "ghosts", the supernatural to do that since the Elizabethan theme was very popular among the Elizabethans. "despair, therefore, and die!" is a line that is repeated throughout the scene when the ghosts are referring to Richard. The fact that the</p>

## Example candidate response – high, continued

	<p>"ghosts" are cursing him implies that his guilt is haunting him not allowing him <del>to sleep</del> filling his sleep with nightmares. Contrastingly, "live and flourish" is repeated by the "ghosts" when talking to Richmond indicating that because Richmond has a guiltless conscience he is praised by the "ghosts".</p> <p>Guilt is evident when it comes to Richard since the "ghosts" promise to haunt him during the battle. "heavy on thy soul" implies that the "ghosts" of his part are always on his mind and soul and in his conscience. Richard III believes he has no conscience however this scene proves that he does have one since it will not allow him to rest. "guilty, guilty" as well as "die in terror of thy guiltiness" suggests that the word rings through Richard's mind, reminding him of what he has done, taking away his focus and making him lose his composure, which will lead to his loss in Bosworth field. "weigh thee down to ruin, shame and death" highlights the fact that his guilt is what will kill him in the end. Richmond on the other hand, has no guilty thoughts since his conscience is clear. "Awake and win the day" as well as "live and beget a happy race of kings!" suggests that the ghosts want Richmond to "awake" confident and win the battle starting a new line of kings, once again praising Queen Elizabeth with the Tudor myth with the use of the word "happy".</p> <p>Richard's guilt is also used to <del>villify</del> vilify him. "stabbed" and "butchered" <del>attests</del> <del>implies</del> conveys an animalistic nature, comparing Richard to a beast who kills with no regrets.</p>
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## Example candidate response – high, continued

	<p>reminding as of the title he was given as <del>the</del> the devil king. "punched <del>with</del> full of deadly holes" suggests that even after he kills he will not stop until <del>the</del> the body <del>is</del> becomes unrecognisable satisfying his animalistic nature. "wash'd to death by <del>f</del> with fukome wine" once again reminds us of his desire to kill in any way possible and it links to Clarence's death in the tower where Richard ordered two executioners to kill his own brother, <del>too</del> by drowning him in wine. Guilty conscience was also a theme in that scene since one of the executioners was reluctant to kill Clarence and referred to his "conscience" several times throughout the scene. While <del>"betrayed to death" once again</del> Richard is being <del>po</del> portrayed as the devil, Richmond is described using heavenly imagery making him appear angelic because of his lack of guilt. "Victorious as holy" and <del>"good angels guard" and "quiet soul"</del> "quiet soul" are used to describe Richmond once again showing us the fact that Richmond has no guilty conscience. Because of his guiltless conscience, Richmond is blessed by the ghosts and God himself as the ghosts wish that "good angels guard" him.</p> <p>Richard's machiavelian <del>nature</del> character seems to also be responsible for his guilt. "betray'd to death!" <del>Suggests that</del> links to Act I where Richard manipulated Clarence into believing he was innocent "We are not safe Clarence, we are not safe." The repetition of "we are not safe" implies that Richard is playing the victim while <del>the</del> the "use of "we" highlights <del>the</del> this. Clarence was convinced that Richard was a loving brother because of his naivety, up until <del>the</del> his execution where he died while still</p>
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## Example candidate response – high, continued

	<p>being in denial about Richard's true character. "nephews' souls" once again reminds us of Act I where <del>the</del> Richard manipulates the children into believing he will <del>help</del> help and protect them, when in reality he was planning their death". A link can also be made with <del>Act III</del> Act IV where Richard is finally king however the children are alive and he demands that they are killed. <del>After</del> After his coronation, King Richard loses control because of his guilty conscience. Richmond however, once again has no guilt therefore <del>but</del> the "ghosts" of Clarence and the princes praise him. "The wronged heirs of York" <del>is</del> pray for Richmond to win the battle since they no longer trust Richard. A reference is also made to the war of the Roses, using that line, which is the historical context of the play.</p> <p>The theme of the supernatural is also used in the scene with Clarence's death to <del>to</del> demonstrate a guilty conscience. In his dreams Clarence suffers a senecan watery death which then becomes reality as he died by being drowned in wine. Clarence also sees a <del>part</del> line of <del>the</del> ghosts of <del>the</del> the people he has killed, <del>the</del> Edward such as prince Edward, implying that his guilty conscience gave him nightmares just like the ones Richard is having. The iambic pentameter used in both scenes makes the scene more eerie as if the ghosts are chanting a spell on them to punish them for their guilt.</p> <p>Shakespeare dramatises the theme of a guilty conscience using the theme of the supernatural</p>
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## Example candidate response – high, continued

		supernatural to demonstrate how Richard's guilt
		makes him lose the results in his defeat. The Tudor
		Myth is also implied through the scene in order
		to praise Queen Elizabeth.

## 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	b)	<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 dramatize Richard's guilty conscience, <del>and</del> especially with the help of repetition and personal examples.</p> <p>Firstly, it is the repetition in each of the ghosts' addresses that make for <del>a</del> <del>an</del> a particularly dramatic and guilt-conjuring scene. It begins with the ghost of Prince Edward who cries out, "Let me sit heavy on thy soul 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. <del>Essentially</del> Essentially, for this reason, the words of "sitting heavy on thy soul" are repeated in almost all of the ghosts' addresses, whether in those exact words or slightly altered. It is easy to see the drama in this scene by picturing the ghosts' words as a chant, a rising one that builds into a pelting of Richard's conscience, each ghost <del>bringing him</del> <del>and</del> bringing forth their memory in his mind, bringing forth the weight he must now carry into battle.</p> <p>Similarly, each ghost tends to conclude their addressing of Richard with the words, "Despair and die!" This is also a sort of curse, an act of vengeance that <del>is</del> <del>is</del> essentially condemns 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 powerful tool that Shakespeare utilized in this passage for the purpose of bringing about a certain mood of dark reflection.</p>
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## Example candidate response – middle, continued

	<p>Additionally, the aspect of personalization in each of the ghosts' addresses is effective in <del>toying</del> <del>with</del> <del>Richard's</del> <del>guilty</del> <del>conscience</del>. Each ghost recites the place they were killed by <del>to</del> <del>at</del> <del>the</del> <del>place</del> <del>where</del> <del>they</del> <del>were</del> <del>killed</del> <del>by</del> <del>Richard</del> <del>Edward</del> <del>at</del> <del>Tewksbury</del>, Henry VI at the Tower, the young princes in the tower, and so on. The ghosts want the image of their death ingrained in Richard's mind. They want him to remember them specifically, <del>to</del> 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.</p> <p>One more aspect of the scene is tremendously important to the inducing 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 ghosts call him conqueror, they offer their help, and ask for him to fight <del>for</del> <sup>on</sup> their behalf. There is something to be said of fighting on one's own turf, Richmond had so many backing him while Richard had little to none. In this way the <del>ghosts'</del> ghosts' addresses were <del>so</del> incredibly effective in dramatizing a guilty conscience that would eventually lead to Richard's failure.</p>
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## 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	b	
		<del>This extract taken from Act 5, Scene 3, <del>the</del> is the scene nig</del>
		This extract taken from King Richard III is <del>the</del> taken the eve before the battle, <del>the</del> <del>this where Shakespeare</del> this is how Shakespeare dramatises a guilty conscience for Richard by haunting him with his killing of victims, the message Shakespeare basically puts across is what goes around, comes back around and we see that in this extract.
		The opening of this extract is set in King Richard's tent, where he is fast asleep and the ghost's of his past has come to haunt him. The first ghost is the young Prince Edward, son of Henry the sixth, cursing Richard for taking away his youth at Tewkesbury and ending his curse with "despair, therefore and die!" this is repeated throughout the curse's of the ghost's visiting Richard. Then enters the ghost of Clarence whom Richard hired two thieves to kill him and drown his body in wine, <del>we see this when Clarence says</del> Clarence has pity on himself for <del>having</del> believing in Richard and thinking he has changed for the better but he has just proven to all the ghost's he is a "villan".

## Example candidate response – low, continued

Lord Hastings who helped Richard get his ~~the~~ crown tells him "Bloody and guilty, guilty awake, And in a bloody battle end thy days!" This is foreshadowing how Richard is going to die and how the ruling of this "villan" is going to die a horrible death.

The ghosts of the two young Princes, who are the nephews of Richard, curse him and hope ~~he feels heavy at heart~~ his heart will be weighed down for killing his nephews for it is ~~the~~ ~~car~~ all these curses ~~with~~ that will give him endless sleep and make him tired during the battle. The ghosts of Lady Anne, his wife who had never had a day's of sleep, since he killed her father and husband during war. It was Richard that manipulated her into ~~a~~ marrying her, with his foul lies and toxic words, that lead her to her death.

All these ghost's Shakespeare has created is to frightened Richard and to also prove that Queen Margaret's prophecies are coming true "sleepless night's" so that he will fail and die. ~~But~~ The ghost's that visit Richmond, have been encouraging, ~~that~~ he is seen as a figure of God, a saviour that will bring both the Houses of York and the

## Example candidate response – low, continued

	house of Lancaster together, and
	end the war that is happening.
	Shakespeare uses "despair, therefore, and
	die!" <del>to</del> to emphasise and create a
	conscience within Richard, since "villains"
	aren't seen to have a heart or a
	conscience and it is <del>continually</del> continually
	repeated at the end of every curse
	<del>to</del> <del>which</del> so that he wakes up on the
	day of battle to feel guilty, ashamed
	and scared that <del>his</del> now the "white
	boar" who is not innocent 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**

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