

Example Candidate Responses

Cambridge International AS and A Level Literature in English

9695

Paper 4

For examination from 2015





Contents

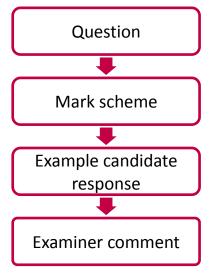
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Introduction

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 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** 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 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.
- 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

1_	_a_	During the three acts of the play, the
		relationship between George and Marther Changes
		constantly In the first Act, Fur and Crauses,
		George and elerther constantly good cachetiser alies
14 N	-	alone and continue to de sa infront of their grossty,
		get Marthie has the ipper hand and seems to
		be the are thent is constantly parting down
		George. In the second Act, Waltpergerhaent, Harther
		and Grearge play a series of games and in
		some games souther her control, and in
		"Gret The Guests" Greeneye seems to be the are who is
<u> </u>		incontrol. Itanever dominent and belithing Marther
		meny be towards George However, by the last Act
		it is evident that George was retained full outre
		et their relationship by tilling of their
		imaginary assid. A scripte with a dystauctioner
		marriage, accept and Martha's relationship
		is partrayed as a series of failed communications
		and constant Fighting, until the end of the
		play when the true workerability of their
•		relationship isossessely was explicitly revealed.
	ļ	During the first Act, "Fun and Games
		George and Martha's relationship is shown to
		be truly dysfunctioner. The couple fight and
		good eachother all throughout. Martha coustantly
	ļ	bolittles Grange and humilianter him once the
		greats given It is chacket their relationship
		is a juiled are merely by the way they fight
		intrent of their quests, which they been her
		enjoy as they feel they are putting one show yet
		them by wanting their dirty linners in public
		Martha calls George vames such as 'swampy'
		(painchy) and 'a clock! She finds his weakert

	spots and beauts him there. George is 46 years
	ald Mutany professor that at his age shouldbe
	Forther dam along his carreer. Marther bullies
	George on the fact then he has not accomplished
	what ine perhangs named him to accomplish.
	George user his superior verbal stills to get
mus.	back at Martherson Mich sue decemb consider
	on getting back at Juneane because it is not
	savage and belittling, which markes her think
0.50	that George campt stand up got nimelfand
	that he is a bog It is evident that Marthe
	has the upper hand in their resolvenship.
	Martha obviculy also has a strange relationship
	with her father and she despises George for
	not being able to live up to his standards.
	Marther was dominated by her yeather
	me affection by him. To estura it is choice
	the to the feels do has to delivered gave
	that the feels she was to dominate Gorge
	the seems to enjoy bring dominated for so.
	married he for it?) By the end of Act 1,
	us maleritarial laser must allegate and the
	ue understand her men dystructions the
	caple's marriage really in George gets back
A	at Marther's way or getting affection =
	could flick with their Your Court Vict
	constantly flink with their Young guest Dich
	and when she appears in a reverlived
	buck at her by exclaiming Marther! Your
	Sites Classed desiles the set and
	Sunday Chappel dressing In act one we
	can be thent George and Monthahor & a dystanticher relationship, in which booth
<u> </u>	in my many the metal of the many of the

	is deminent.
	In the Second act, Walpargesinedat,
	Marther and George's alystmaticaen relationship
	reactes a peak, maring the audience understand
	that this is not nundally dystuctioned
	relationship, but one where the spances eve
	cut for blood. Martha completely humiliates
	George whilst excitically dancing with lick, which really shears anyone was reaches of the play.
	Short really stocks anyone took reason to pay
	She reveals that George had written a back about a child whe killed both his percents,
	a story that was previously told by the George
	to Dick, and then the story was takken
	arta bioraphical. 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 the Country.
	Maither tells Nick That George repliced
	to her father but sil this is not a more !!!
	about me. It's my story' Renealing this
	Story aux an explicit attempt log slaveller
	to humiliate Gorge by picking anhil
	Failure as a men and exporting exitor
	greats to the fact that George's story about
	killing both his parents many be autobiographical
	This is the second This judident proces
	their Alber made his characters & sword
	to eachether to emphasize the immense
	failure of the Auerican dream and the
	#rintenmently destructive new way alet
	and Marther's George gets back at Martha
	are Marther's tronge gets back all levither
,	lis a similarly smage game that is aimed

	get the 'Brests. At e is forious at blanthon and
	obviewly hurt unich is my he calls the game
	Humiliate the Hest? Marther and Georges
	relationship is clearly preven to be failed,
	but there are contautifications of
	communication Through Fighting and
	damaging carether Marther declares and the
	beginning as Act & Hard Graves touch
	beginning of Act 3 then George truly
	and the different we over satisfied me
	preview their all this fighting and gooding
	eachetter is neight but builted attempt
	to communicate in a very dystinction
	relationship.
	In Act 3, 'The Excersion' the
	relationship between George and blather
-	taxes a completely different run and
	tareed a let of things about the carple
	that are not before exposed in the
	picy, Although throughout the whole play
	Morther has been the one we wan
	cuel the secure to be the cue who is next
	week, damerged, and afraid operation
	beneath which is any she wides melor
	that brail, may ar exterior. As a revenego
	For Marther menutioning the tabectopic
	in act as the accrete and elartheir imaginer
	child. George desicles to rill one that
	child, George decides to kill greatly
	land of the start
	by declaring that (cur san is dead? As he read from the Mans of the Decid in batin
	recia trous the ways of the read in batta
	auch excessives huself and secretion of
ll	their illusion theat was plagued but allo

Example candidate respense in	911, 00111111111111111111111111111111111
held their of	elationship tegether yerall
	Marthe weeps and solar crics
(You count de	that and you can't decide
these Things	? The Fact their Horthamel
George aus	I herer have a dild has
deculy place	west this relationship with
	of pain and mutual intervailirel
anexec Both	end of the play elartha is
reversed to	be the Diseaser of the two.
Always olam	nested by her gother and
here having	recieved any real iche
	lieves that Georged (Iched)
me and ger	- that he must be purished.
	dethert water brass exterior,
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ruly weak and Afraid of
virginia v	calf Bothe By the eneloy
Act 3 Creen	ge sings to Mortha villes
satraid of	Tirefinia woulf, early in the
maruita?	id She replies under her
sobs Fan	George, Iam Creerge is
the west co	surengices and evidently
strang of t	he Fine by The trust on the
was the	he who had the arts takill
sey fle	the who had the gots tokill illusion of their imaginary
child mou	while risking killing of
the supporter	of give of their relationship,
ldices low	I the culy acced thing
in their liv	e). He are po decided thing
lits time) u	er him to strip off the
weil of illus	ion that he will O wolomosth
	the tree vature of their
relationship	and of Yourself. By The
end on the	play, all the 'label here
0	.) /

been stripped down to reveal
that Harthar is the one Whe's Afrenicho
that Hartha is the one Who's Afrender Virginia Wealf and George is the al
 relationship.
 George and Starther's relationshi
remain throughout the play a very
 of the play the layers that cettercond
March that the carple his belieffer
are stripped of and the audience is
are stripped of and the audience is show the real remembershilly of their relationship Thankson sopphasing

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 Exoncism 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 Hortha, as they continuously
		argue and they my to hurt earhother. Even though, they
		lose, greats the young couple. Mich and Honey it does not stone
		have quests, the young couple, Mich and Honey, it does not stop them from arguing, without feeling emparate emperated
•		Marka amon to be a year 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 owo 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.
	SIPO A SOLITOR	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 tries to hide,
		the alm man he used to be even though he tries to hide his anger. 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 charge, and Martha has no idea
		uet.

	George realises that the only way he could save this
<u> </u>	hopeless marriage to was into and make. Martha realize the
	earth, is to kill the illusion. An illusion that kept them together
	all these year. "Who's afraid of Virginia Wootf who is afraid
	of facing reality George realises that is 52 year old wife is
	atraid 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 Hartha's
	brake down. That evening from the very beginning the two
	brake down. That evening, from the very beginning, the two couples play were playing some games that George named, and
	Martha felt that the was winning. After hilling the imaginery
	son, George appears to be the real winter winner, using his
	intelligence to win this battle between him and his wife Martha
	was wed to win, as she always wed 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, Daddy". Dow that all the illusions are gone,
	there is no imaginery on in between them, Hartha Googe and
	Marcha reach their final point, that is when their relationship
	fully charges. 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 fart that Martha
	had said that the only man in that made her happy is George,
	makes the audience understand that their is some lave between them
	They both come to a conclusion that in order to stay together
	together, they must stop living with illusions as to make a new
	beginning.
27///	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 Hartha's
	case, it is the time when they decide to face reality. Their
	relationship charges -drawnatically dramatically from the beginning

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
reality 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

7	۵	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 dissuray.
		George and Martha, at the beginning or
		the play, are constantly Fighting for power.
		For example, Marting itales to George Ix
		you even existed I'd divoid you" This is
		Significant because it shows how they
		view each other. At this point the avaience
		Knows very little or both couples, however
		can tell that Nich & Honey's relationship
		15 better held together than George &
		Martha's This is significant because it
		adds to the grama. In turn, the grama
		allows George & Maitha's relation whip to
		Onange After Martha tells Honey about her
		"Vorl' 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
	٠	Well. Nick is pressured & tricked into
		telling George secrets about thney such
		as her manuty to have children. This
		causes George's confidence to rise
		as he starts to play "games" with
		maitha & the guests. With these games
		more secrets flow from Nick & Honey.
AVII INTAVA		In contrast, only one secret remains between
		George & Maitha. This is significant
		because now the couples have switched

 $\label{eq:example_candidate} \textbf{Example candidate response} - \textbf{low}, \textbf{continued}$

limit Laure	NICK & Honey came in as a normal cooperate
	envied by George because of Nick's Success
	b Dy Meir closeness. George & Martha
	were hiding benind so many lies they
	Fought about the details constantly.
	However by now Nick & Honey have
	surfaced secrets held down by both or
	them and now have to deal with these
	Imperfections. George & Maitha , on the
	other hand, have lived in inspuerty
	Imperrections their whole life and and
	can now start porifying their relationship
	since they have admitted their faults.
	AFTER effector This is significant because
	as soon as George "Kills" their son,
	his relationship with martha already
	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 ferrect
	invaria was rejunged to to secret a vortected.
	George and Martha entered the play
	in a dream state, nowever their righting
	didn't only snow who had control over
	the relationship but over their dream
	like as well. As the fighting became
4	more intense their secrets were unable
	to stay undiscovered. As their relation-
	Snip changed, it affected Nick & Honey's
	relationship by uncovering secrets they
	held sepretly. This was only a catalyst

Paper 4 – Drama

Example candidate response – low, continued

For changing George & Maith	a as
a counte.	7

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/

1 Ship passage is bother from the play "Day's Aff of Virginia David" by Edward More and is one a the must important passages of the play in terms of moveing the plat forward slaberating on the them ceality and illusion and using theracles, language and action to evale enough tenerin to keep the se housed and to leave an impose of the happens of the scene on the reader thanks are having a consuscation in which the bee structedly ripert and sath hysterical. The opening alubogue of the passage to the first inchinten that escullar is tessely severy. "STOP IT II STOP IT II re written is capital letters with two enclavables made at the exact of each phase lighlights the arguish to that exactly is arises thereby tribling tension. The the tensetty is arises thereby tribling tension. The is that the who's only the hysterical, blue beauting characle that who's only the hysterical, blue beautin the confinite that who's only the hysterical beauting to be also that been the mass has been received and the is going to be a confrontation. The preparent the receive the confinite wind language. 'the lands to due to areas', 'quite hysterical and 'therein and leavening beautin boards' effect create termina and leavening therefore the form to edge and the tegrin weeping hard to that, seeinge constanted that, through thony a eignificant a	Alm
the most important passages of the play in terms of moving the plot forward slaborating as the theme seality and illusion and using character, language and action to create enough teneron to keep the se howthed and to cheure an impact of the happen of the scene on the reader. Thosey, is the wife of North and George Aurband if Marthe are having a conversation in which the become dislogue of the passage is the first nichialis the become thing is territy weering. "3100 IT 11 3100 IT 11 is northwester and letter will two enclaved in men at the end of each phease highlights the anywish there was affected as a first block and in the secretary is another than the the secretary to the lighting terrior. He is that the whole whose only sole in this passage is to almost that terrible news has been received and the confirmation. The prepared the reade the confirmation was language. The law to be a confrontation. The prepared the reade the confirmation and language. The law to be be unfrontation. The prepared the reade the confirmation and language. The law to be a surface to design from the language. The law to be a language. The law to be such to leave the took in boards affect and the tooks to leave to leave to the tooks the core of the language.	- yar
movering the plot forward elaborating as the theme centify and illusion and using thoracles, language and action to excell enough tension to keep the se howked and to searle enough tension to keep the se howked and to searle and imposes of the search of the scene on the reader. Thosey, so the wife of Nick and George historial of the the bear decidedly riport and sath hydroical. The agreemy disbogue of the passage is the first wichialis that something is terribly worning. "Stop IT! I Stop IT! I sopre IT! are enthused in man at the end of early phease highlights the anywish the three world of early phease highlights the anywish the three words of early phease highlights the anywish the three search of early sold in this passage is to that the who's only role in this passage is to show that the terrible news has been received and the reade the confirmatation. The prepares the reade the confirmatation. The prepares the reade the confirmatation word is a going to be a conformatation. The prepares the reade the confirmatation would be a constituted on the same as a feeling developing the sold in hands effect and there is beautiful the confirmation in the loom, the the to that, seeinge constant to the to the same time to the same and the constant to the same time of the constant to the same and the constant to t	
ceality and illusion and using theretes, language and action to excell enough tenerin to keep the se hardred and to leave an impact of the harpen of the scene on the search. Though, to the usife of North and George husband of the illustration in which the bear decidedly riposet and rath hysterical. The governing dislogue of the paring to the first including the angulation that assetting is territy enough. "SIOP IT! SIOP IT! I so written in capital letter will two evaluation may be the early of earl phease highlights the anywish the the worl of earl phease highlights the anywish the thoughts and also common armays to the sea the thoughts and also common armays to the sea the thoughts what who's only role in this presage is to the formation that the transfer what only role in this presage is to show that the state of the house of the comprostation. The prepares the reade the comprostation. The builds dramatic terrior throng a large directions and language. The hours to be a confrontation. The prepares the reade the comprostations and language. The hours to be a passed in heard effect and the town to the season throng a large directions and the comprostations and the control of the formation the season throng and the control to the season throng and the control to the season throng and the control to the season the season throng and the control to the season the season the control to the season the control to the season through the control to the season through the control to the season the season the control to the season through the control to the season through the control to the season the season to the control to the season the season the season through th	
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and action to exact enough tension to keep the se howked and to leave an impact of the happens of the scene on the reader. Thosey, is the exife of Nick and George husband of Marthe are having a cornercation in which the bear obsciledly riporet and nath hysterical. The opening clubogue of the passage is the first inchination that something is territy exercity. "250P IT 1! STOP IT !! is written in capital letters will two enclosuration may at the end of each pheare highlights the anywish to the smethy is assiste thereby building territor. The is that semething is assiste thereby building territor. The semething to some the south of the hysterical process to show that beautiful news has been received and the confrontation. The prepares the recole the confrontation. The prepares the recole the confrontation. The builds discount through a fingle directions and language. (Here bourds to be a confrontation beautiful territor broads of the language. "I have beguin weeping beaut in hands effect and "Hungy beguin weeping beaut in hands effect and the search the control to the to that, second control to the tours to the tours to the tours.	
howeled and to leave an impact of the happens of the scene on the seader. Ithorey, so the usife of Nich and George husband of Martha are having a conversation in which the become decidedly upset and nather hysterical. The gar ning dulogue of the passage is the first indication that severally is valle to enclavable made at the end of early pheare lightly to enclavable made at the end of early pheare lightly to the anywish the thore somethy is assisted and also convery conveys to the is that converting is and also convery conveys to the is that converting is and also convery conveys to the is that converting is and the hysterical, blubbering character that who's only role in this prisage is to show that beautiful news has been received and the confrontation. The builds dismarke because the received the confrontation. The builds dismarke because the received and 'Huney begins weeping bead in hands effect and 'Huney begins weeping bead in hands effect create beautiful and surveys to that, Secrete constant beautiful and surveys to that, Secrete	Lead
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edge and she begins weeping. Therefore it can be	He
edge are the segun weight therefore It win be	1
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		of 10-01 1 1 1 1 1 1
		of lension has been brilt while cause the reader to
		view George is a regulie light for causing her distre
		along with wanting to know the real reason believed be
		Lystexics.
		George is the main character in this puesage. He contro
		the convereation - be is established his authority was
		Honey and Martha. Honey's outbrust draws While and
		Marthe back to the woon und when Moutha asks what
		its soning on, George responds very carrially and
		patiently which along with showing his self control, also
	***************************************	emphasises the fact that he is fully arouse of what the
		two were doing. This gives a chill to the atmosphere
·		and raises the level of tension by a considerable amon
		Yang " Well Whenthan while you were and the devokell
		rang
		In this dialogue to Matthe, George & pourses are
		deliberate and effective in his ways. First be deveil
		conveye to Wanthe that so fully aware of what the
		were derig secondly, it prepares us for the fact that
		lessible news has been delivered and he is preparing
	· ·	Martha and the reader for the pers this language
-		in the dialogue is very dever he is subtle and yet
-		direct und he is very burtal to Honey. This build
		up dramatic tensois as all upos are on George, wait
		to see what will be do next. The reach all also
		wonder whether George will continue to more H
		ans' or will any of the other charactes retaliate
		"The deverbell eng ? is a biblient example of
	****	the vary George to brold tinsuon is the rearn. He
- 9		The want wellow to suck do thation in the room, do

Example candidate response – high, continued said brougan the air, to let the fear, the anxieti conversation_ purally decides built award that there that their many marriage bluir pretense furce is a blow that Martha deamati tensin. What well she do next too dearrate lines in the room DO. THAT' conveys her emilions a the language. Idea and she has be take pause

	
	P 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	George devided to said this furce because the how
-	accepted the tuth. The ending of the passage with
•	throney weeping londor and Martha still in denial
	"you CHANNOT DO THAT!" is the ultimate was to
	exection of the two homes and their distinct over the
	new Harrene - the most effective is George's dialoge
	" Equily, dispussionable ?: I thought you should
	" Equily, dispussionally ?: I thought you should
	Dist I like
	This provides a fiftige end to all the dunatie
	bensin expension in the passenge. It fells the
	atmosphere with a decided chill and although
	mixes with the tension to dender on a definition
	The state of the s
	unipact in the reader. The reader is in shock,
	over the lappengs of the play
	Geliand Albee has very effectively crential
	decoration longer between furt, George and Idoney,
	will come to be unto a differ is dustrated a service
	will George's tount and Honey's shyeterical weaping;
	second between Martha and George with the more
	of their dead son. This dramatic bases has been
	francesty executed with the builtant we of
	lenguage, Dage diections and characters.

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

	Ι.	
1	<u>b</u>	The playwrite Edward Albee very tactically and
		strategically created dramatic tension between the
•		four character in his play Who's Afraid of Virginia
		that Woolf, written in 1962. This partialar play belongs
		to the style of the theotice of the thosurd and is also
		intre style of a hoidos. It belongs to the theatre of
		to Absord as it discusses very rare structions tratare
		not regularily spoken about, especially not in 1960s America
		In this porticular extract, the focus lies upon Martha's
		denial of her con's death and about the emotional
		collectoster that is Mortha and George's relationship.
	-	what is very important is that we previously come to
		know that this son was nothing pout an illusion for
		escapism. Therefore the result of the death of this
	1	illusion is dotrimental in Act 3 "The Execution" as it was
-		symbolic of numerous trings. The symbolisms and dramatic
-		tensions become really vivid and intense through Alber's
		strategic language choices and informative stage directions
	-	
		Throughood to entirity of this play, George and Martha
	-	have an on going rivality and constant trade of insults
		We come to learn about their bisance relationship early on
	-	in Act 1" For and Games" but to scandulous relationship
	-	only unravels more and more me further on in the play.
		Both people of their relationship want to have the upper
		hand and be they so called, alpha Martha however, usually
		keeps here brokering and torments private as she 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
		repotetion links to the desire for the American Dream of
	-	the 1960s. The American Drecon consists of a pertect
		family, perfect job and perfect Philoren, of which Morting

	and George have none Martha and George do not have
	a child together eventhage works beens to be very
	feetile as one is "vuluptions" and "curry" In the result of not
	bearing a child Martha and George here created
	a imaginary one in which they we both hospily
	equipment of the constant struggie for
	power between the couple, Gorge know the wante
	goin to utimate upper hand is twoogs ilestraying to
	procious illusion "STOP IT! STOP IT", shouted
	by troney as she has "her hands to her ears" George
	has here informed trong on his evil pron to murder
	the illuston. The fact that thonay is "quite hysterical"
	about his situation suggests that she is aware
	about how hartful mis would be to martin as
	Martin is so engulfed by this of illusion it has grown to
	feel real to her The usage of capital letters, and
	an exclanation mark and repitition at the phrase,
	thoroughly intensifies the emotional strain his to situation
	brings on an outsider, therefore it is unimaginable a how
	much poin it awas d cause matha.
	George Lemmes consumed by trisided at
	determinating toir illusion even when thosey tells him
	"You cont do this!" The use of pauses inbotracen words
	adds to the alramationess of the monaent George however
	responds in "triumphantly" saying "Who says". From
	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 gain to upper hand in toir relation-
	ship the does it so that he is the most dominant
	inter relationship, however to does not forsee to detimen
	results of this distinguishment, as it will break marting
200	

	Before George breaks the hamilate illustratory facade
	to Marting he soccostically acts sympathetic. To begin
	the confer conversation she calls Mortha a cute
	and lowing nickname "sweetheast" to that The fact that
w	
	Albee chose this particular adj wood increases to
	sadistic situation that George is about to carry out,
	It is sadistic as he is now acting as if he cover about
	Martias emotions. "I'm atraid I've got some had news
	tor you for us" By relating the news only to Mortics
	emotions show here much mere Warten is consumed
	by he illower and the needs to come back to reality.
	However he corrects himself and says it's sad news
	1 . 1 . L . L . L . L . L . L . L . L .
	to both of hem; this coggos The fact that Albee
	chose to change & Grange's mind throughout his
	Sentence, so foreshedows that he will actually suffer
	from saddless too This creates intense dramatic trasion.
	as it seems so inhuman to roung out such a plan
	even though you know you too will suffer.
	total de This subteams of personing the & promises
	of the American alream is once again disrupted as
	it becomes chear that Marting has had an affair
21000	with the "young and hardsome" estract" Kick who has
	a "well kept body" George expressed " When you were
	out of the room, while the two of you were out of
	the roam The pause mid sentence suggests that as
	George is caying it he comes to the realisation what
	Nide and Martha most have been doing. This is
	very hourtbreaking to find out of course, but instead
	- Allen properted france to have a "Little
	of Albee properted George to have a "Little
	laugh" This guara ornse suggests that George
	might actually be in denial himself as this could be a nervous lawfu. However it could also be a
	la nervous laugh. However it could also be a

	sign of him knowing he has got some much cookse
	nows to break Mentha's heart. George is traveforce
	once again unsympathetic and discontent as he will.
	Still gain the upper hand The way George is
	Shown to care more about reverge on Marina, insu
	of being upset about the affair is really poignant
	as it shows how mossed and screened up beings
	and Markads relationship is . This failure of heir
	These emotions are all subtly produced by Alber
	twoogh his covered placements of punctuation to create
	the alcangatic atmosphere
	Martha's personality really & comes to life as
	George is shattering the illusion of their son. Eventhouse
	the was warned it was "bad news" and how hysterical
	Honey is acting by having her head in her hands "
	suggests Martin was determined to know what it was,
	In a strange throaty voice " she prepented andpe
	"Telline." These stage directions of Ler having s
•	throaty voice indicate that the night be on the verge
	of busting into teers, as she might have an idea
	about what her husband is about to tell nov. By
	making Martia almost cry, previous to knowing he
	and nows, suggests that Mortha knew she was wrong
	to have told Honey and Wich & about train "sonay
	I'm" Nevertholoss, she is persisted 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 har precious "green eyed" 16 year old " son.
1	10 × 10 × 10 × 10 × 10 × 10 × 10 × 10 ×

 At the end of ties what the stage directions
 and practuation became even more intense "Month
(long pause) our son is dead " This was followed
 by a "silence". Az fraving to calming punctuation and
 long pauses and maments at silence helps dranatis
the moment as George seems inscrety sincere
This sincerety is however broken after Albee
expresses that Beage lets out "a tiny chuckle".
This once again erestes this reinforces to cold heated personality of George
hearted a responsible of Gerrae
Albee has areated 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 doctor of Mortha's
child is to has it also explores how emotionally
draining the situation is to the surrounding characte
at Nich and Honey, who are also married. Honey is
described as being in great distress and is "Weeping
looder" throughout the extract. Nick on to
other hand has been dragged into the middle of
the situation as he has accompenied Martha in an alfai
All these surrounding situations are made more inter
through the sitences and the dialogue with olever
1.
 larguage choices

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	Albee creates dramatic tension in this
		extract by portraying a false situation, using
		a plethora of Hourative language and hay in a
		everything lead up to George telling Martha
277.2		about their son Hibee's use of Fourafive language
		helps one understand the tone of which is
		deves devastating.
		The false situation that Albee Creates in
		the hearing of the except is one of Grace
		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
		beorge to Stop his hard sign kyric and for bronge to tell Mortha, his wife, the news he
		recieved It hee creates tension between the
		characters by making it appear that George is now the instigator even though it really Martha
		now the instigator even though it really s Martha
466		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
		I hroughout the entire excerpt, Albee uses
		figurative language such as repetition, short sentences,
		pauses and exclamation points to get his point
		across and to intensify the tension. Specifical
		Specifically in the beginning of the extract,
		Aloce includes repetition, exclamation points, pour
		just about everything included mentioned above to create tension. The use of repetion and parties
		create tension. The use of repetion and patters
		helps to emphasize the point the character is
	-	trying to make For example, Honey Shouting and
	. /////	repeating the words "Step it" emphasize how bronge will not leave Honey alone and not
		George will not leave Honey alone and not
	Ant Dep	caring what Honey, Nick, or Martha Say about the

Situation Short sentences and pauses help the	
reader understand the scriousness of the situation	n
In the beginning of the extract, short sentences an	
payses were used to set make the false situation	ח
appeas to be real. Throughout the rest of the	
excerpt, pauses and short sentences were used	
to create a more dramatic scene while bearge was	
telling Martha about their son's tragic devostating	
accident. The shift of voice and yelling	
There was a shift in the way the pauses and	
Chal Colon of Challes and	
Short Sentences was used, from to making a false	
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 Gronge telling Martha about their son's	_
accident. Even though in the beginning of the	
excerpt it appears that George is torturing	-
Itoney the reality is that Honey was with	-
broige when he received the telegram and	_
she wanted him to stop his hand signs for Kyrie and tent tell Martha the news bearge	
Lyrie and ted 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 beorge Albee	1
happened, with stalling of course beorge Albee has beorge create suspense for the reader	
and Martha while he begins to explain	
because he stalls by somewhat going off onto me onto into a tangent and pausing for	
often one into a tangent and paysing for	
dramatic purposes.	
Albee creates dramatic tension between	
The engractors by creating a false situation	
using an abundance of Bigurative language	75.0
asing an availability of regurance ranguage	
and having every situation lead up to	

Martha finding out about their son's death
From George Every character had tension
 with eachother however when they all heard
 about the death, they all came bgether
 as a family In the real world, every family
 has drama, maybe not like Honey, Nick, Martha,
 and George, but to however every family has drome.
 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 ${\bf https://teachers.cie.org.uk}$

Example candidate response - high

	Musion . The developments from Act
	Ou to Act Three, another their.
	aelahouship more limest and the
	Act Titles portag their relationship.
	Fun and Games & Walpungsmacht to.
	The Exousism.
2)	Shakespeane dramatines the relationship
	between Richard and Looly Anne +
	Anne, etne is cursing Rich and Within a scene Richard line cursed her
	Anne, the is cursing Rich and Within
	a scene Richard has invoed her
	and already plans her straposal.
	Shakepeane using the theme of cures, and Richard's oreting absolutes
	cures, and Prohands ording absolutes
	le dromatise their relationship. The effects one that It keeps the anolence interested and shows Richard abolity
-	effects one that It keeps the southing
-	to decrese and are".
	to access and are
	We ver Anne arriver the mon als
	han glam her " jang! hunhand.
-	Kolward and his father Henry the
	Sixth Man seems in our in the
	Sixth. Anne seems le oure in the game enomer as "Moneganet "elish. montred" and "absorbine" benig used.
	andred " and "absorbine" being used.
	Her auses lugalight her pain and
	anger towards Richard. Her auser
	and a series of
	arres from held and how been sent
	from the slevil a centiment even
	his our moster choses. Shakerpeans
	dramatives the their whichoushup as we
	~)

	andreate response Trigin, continued
	see Anne, anne her fuline self
	"Cursed be the noman also bears
	1000
	in Shakerpeane planz the supernatural
	lheme planp a ling porcher in the
	his plans. So when Anne accepts
	to be lies uf it is both
	in Shakerpeane plans the supernatural theme plans a ling parter in the lies plans. So when Anne arrepts to be lies uf it is both shaking and cadalining as of the anohence is aware of Richards dire plans and he his determined to pure a ullani"
	anolune is aware of Richards dire
	plans and he his "determined to
	pune a ulloui"
	Richard's actures alsolhes are med
	Richard's actures alabhes are med be dramater their actationship. As
	sem as he works her "Vouchsafe, dune perfeshin g a men he mes sweet language to chem her , and highlights his command over other
	dune perfestin a a men " he mes
	sweet language to chem her and
	. highlights his command over other
	people. To which Anne verpouch of Vouchsafe persone infection of a moun"
	Vouchsafe sevene whether of a man"
	Shakerean panalle linguese technique
.	is succenful in drawant-zura there
	latouship and eventes excutement
	we were the push and set sell.
	Richard as an fan la clowing
	Shakeyeare parallel language technique is succenful in drawatizing there welationship, and events excelement on we veri the push and put pell. Richard goes on four to clowing that he does not any but how
	shed a lean for her This sentiment
	is moring as he did not even
	ong when his father was claim
	Shokespeaner mostery in aealing pichand os a character inthin a character petert to our unagrialism and enales to impossible
	a chow arter stlert I aughotis
	unagriatum and enales it upo sable
	The state of the s

	b predict his next une s Esperal
	Seen in his wellingness to betrain
	everyone " I chall It to be could be
	everyone "I shall the form send him In heaven" Richard draws about Chieuces
	Sall This is were the extent
	Part C the plane C Army
	Jean July 1 to 11 to 11
	forth. This war goes the effect of four fun the andrince for Anne's why. He surp "take up the swo not or take me" this ultimalism given
	or fall ine this working one
	by Richard to Anne, shins browning is he and early killed as he
	is he and early felled as he
	1 bears his breast" this gues the
	ellusin of vulneralsality and poner
	Is Anne & & but Richard is in
	bears his breast" this gues the ellusion of vulnerabolity and poner to Anne of & but Richard is in and another the whose entirely of them
	velenturistrip.
	,
	Richard seroner his line feelings with
	the andrews after he established by
<u>;</u>	place with Anne. "Never was women
	vi tens lumm uved, Never wan
<u> </u>	woman in this lumiour un" there
	finit lines after. Anne alepants:
	enfirms our surpreions of the gloads
	and is pund of the own
١.	enfirm om surpreim i le glocks and is pund of his own abolies perhaps even shocked.
	as his ences univalents his
	. Pust summaling about lungely
	gen i " by drop, back when I am
	war" and their last " and
	usaged won" . But the drauatised
	relationaling between Anne and
	relativistic seems on the
	prehond shur he is capable og.
	engugues "this glown summer"

		but also be is " detarmented to
		pure a ullam. The velationship.
		between Richard and Anne, is to Richardi
		convenience and be only needs her &
		adrance les position in les ultimate
		god of taking the com. the supposed
		god of taking the com, the supposed "golden yoke of coverignity", This is teen. This is also sen in the wars. Richard disposes Anne and ceels a relationship with his neice
		This is also sen in the want
		Richard disposes Anne and seeks
	ì	a relationship with his neice
		Klisenbeth " I well bury them in her words, to vert in spring", he
		her would, It next in spring", he
1. 1	1000151	when this appalling his to
	3	aven Elisabeth when luxung to comme
		her to gre him youger Elizabeth o
		Him determination is seen in acquiring
، نہ		all that and benefit him; for the line as with his and relationship with Anne. Shorkespeare dramatisies
		lue as with his said nelativalup
,		outh Anne. Shockespeone dramalisies
		then relativisting by verealing Richards
		Anne's sand future seen in
		Anne's said future seen in
ثم	∴ :	Anne's unch " wnetched Anne they
	~	wife That werer slept a genet lun with thee." His line Engagents Head
	1	with thee, this line inggests that
	-	even though he glouts at his
	700	poutrajed of "the formal Trigury, Vice"
	_	which highlights his villaring
		Chartespeane allow is to discover that
	 ,	even though he gwats at his poutraged of "the formed Tringurty, Vice" which highlights his villaring. Shokerpeane allows on to discover that the still suffered mightnesser and and not stop cleep " because of his guilly consciurce, "Shokerpeane therefore ques the effect that even
		and not esp cleep . ! became of
		lus guilly consciurce. I hadespeare
	<u> </u>	therefore gives the effect that ever

	though he is placed with hunsely
	because of his enampulation of Anny
	In the end the guilt catcher up
	In the end the guilt catcher up
,	In vaischerum Shakespeare dramatises.
	the relationship between Richard and
	the relationship between Richard and Landy Anne Hungh dramatic
	Turny as we know of his plans for
	low a Throngs dis acting abouting
	or manpulation and
	the sent the eventual engeneration
	effect of her nusheartment and
	effect og ler misteatment and anses utnett led to his abounfull.
	The relationship is portraged as
	one of les and commence, which
ACCOUNT OF THE PARTY OF THE PAR	would have the effect of
	saddlening the auslience but.
****	neate 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	<u>q</u>	
		The play "Richard TIT" reveals to us dyferent
		alterbute of Ruzhard and how he stylishly manifortate tais
		a way and succeed. The relationship between Richard
		and more can be seen as a mistable or htmus Botablished
		through arrhard arring attitude.
		Shakes people chamance the oldersup behine
		them in an antitument way there in how afferent ourself
		the starred by highten the tension and later reduced its
		but later again to creates fear on what Richard like
		up to and increases the tension. Atome is the betrathed
		wife of prince Edward (King Herry's sim). She met Richa
		horst on the way worth too willy she was with the compre
		of her father-in-kw and two corpse hearer before her
		we final her lamenting and cursing the killer, Exerseal
		be the murder "Hos wife will alle in his present"? This
		Shows her aggreened bowards Avenard at that promt she
		feels hehred wil with her language of lamentanen it is
		revealed.
		Later in the play lady time a seen ous cassing
		with perhand. Here the tension increases. The audience
		are and in suspense conjunct Richard want the
		tres to manipulate lacky more at first and was
		Unsuccessful. He says it like Anget "the word to wise

Example candidate response - middle, continued

	her and get his way lady thme morning at that poin
	revealed that she was to angry and this hated Richard
	but along the line their is a change in her anguage an
	atomale -
	Richard Runner Supress is manipulate Cunning
	attornate by revolving that he halled Herry but because he
	loved body home. He also tries to furner the actions by
	gaining Anne a Surrels to kill him. He tries to Show
	an innocent attitude and atmis remorsful attitude to advan
	trag arm. He succeded in At It . At this point, the one
	audience are still in suspense because they are not really
-	sure If Makerd really like Anne.
	Dramatic inony is Gurner revealed Immigh Richard
_	soliloguy "when am riene , I will no longer keep ner". this
	The auchence attresory innow already aware of his prom
	but Anne his still not aware the also makes fin of
	her and this snows how he also hate her " the will
	I like that who's husband I kulled and father meran
_	I Stab "The shows more of his poon and hat the
	relationship tourish him and some on the surface his
	Somple but inner is Compromprizated ". This critiquy
	helps to reveal the relananship between Anne and Richard
	Also, Whakes Roore pay Bromance he relahores
_	in a way to reused the owner of Anne. Why the uman
	une may to reused the curse of Anne why the numer were in the tower, Anne doorder to go morse it was
	Then one reaused that she has carred herself-this
	leads to the flashback and it pass the tension tog
	the audience because they finally see the kady Anne
	murcley.
X	The relabership between bus how Chanacios
	prays an effective rire it revoals to the audience
	how the incidence in tewsen bury. Ut also reveals to me
	audience was king Henry and prince source is to

	, in the second
	also gues a little information of what happened in the
	war a T hat nabhed her high and and father-in-law
	at Tew Kenbury . it also revealed Richards attribude .
	Also, horigh the relationship Richard is used
	to accommun lady Amne's course we kulled her or requestred
	that The Thould be murder. This leads to the theme of
	Prophes ed Cense:
	The relationship between Richard and lady
	Arme reveals to the audience lady Anne weak Character.
	The suclearly change and allerticle twend Prohamel
	after insutting and abusing him. This prorray her to be
	weak and insensible.
	finally with the use of Dramator mongand the
	achons of Rienard Chis comming aromole diggues in his
	As forming Shour the offeether ass of the man the rolationship
	reach to Anne's ceath and this leads to more ghos to Come
	bunha Richard - 4 Tomarms in the tallite Dain & come and Li
	thunking Richard - co Tomorow in the hatter on ne on me, and for
	Thy edgeless sureis. Also, relationship Of memores and lady more
************	bases of allow the land has Bureau I'me the "the
	the relations of a constant of the Angel
	The relationship is also very effective as it
	Que Ouen seganeth of a warning of our allowing
	Richard to many her claugher & eleanon). The death
	- Of Anne is when ones to enganeth
	Therefore the Relationary between Righard and
	Laidy Anne & clearemable by he short and Fudden. This
	lead to the treme of tout as love or haured as love.

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

<u> </u>		didate response – low
3	A	In the play Bichard III by William
		Shukespeire, Sharkespeine uses dramenter
		from to dramatise the relationship
		between Broherd and lady Anne in the
		pluy in order to show that you can not
		trust the people closest to your
		The play Bichard Ill by Wollsam
		Shakespeare, Shakspeine drumostisse the
		relutionship between Bichard and Cordy
		Anne by using drumachic towny- An example
		of this is when Bichard and lady some
		lady Anne cursed the person who kill
	ļ	lady Anne corsed the person who hill
		her his band which huppinged to be Bicherd.
		Shakespeare do the to show how
		Frome life Deis, in order to convey that
	-	yes. The example provided should
		a deal Kind of human where Richard
		is not who he says he is Killnygungose
		by t ends up dying homself Think
		Here by effecting the arrell feeling
		between the two Cheracters. Any hard
		example of joing is the curse that lady
		Anne Pluced on the person wheathed her Formal historial the secon wheathed her placed to bring pum to the person who kill his husband and person they
		her the band hisband. The the curse
		was placed to bring pum to the puson
		who will him husband and person they
		loved. Such as the write; kirds, and
		family members Shullespine ised
		dramethe ivry by potting Buchend and
		that a curse has been inplinentied
L	I	my a corje mo mier injurentien

	- Aarripie Cari	didate response – low, continued
how dark hickard III was between character developement. It muches I the played a respect the playe each character played a respectively. William Shakespane see aromach worns in the playe Buchand II to aromach the relationship bearen brokurd and lady fine when hip bearen brokurd and lady fine who have done bears bichard had no need for her lady fine how he after that he could not have been freshed had properly to fine he after the later of white her death but the Carre we true refer the whe of the boller of lady time. The who day the suffered he consequence this example about the host him has character and the lady that we can be properly about the consequences. I have a fine had the time the major of the freshed was a few of the lady time to the survey on a few of years to show they they was a few of years to so a few of years and they would be tristed was a few of years to so a few of years and they would be to so her had and a few formed to so a few of years and they would be to so they had they want to so a few of years and they would be to so they had they want to so a few of years and they would be to so they had they want to so a few of years and they would be to so they had they want to so a few of years and they would be to so they had they want to so a few of years and they would so they had they want to so a few of years and they want to so a few o		This example where shows
character developement. Throughout the play each character played a monarting role of the brack played a monarting with the characters. William Shakespaine uses alrament the relationship bear on Brokend and lady offine when lady Anne does, The death of leedy there was blone bears Brokend had no need for her leady then knew that he could not have bear mostal be different. I thereof not only her death but the caree my true reflect the whe of the poller of hurbes band, Pacheol being the biller grad lady time the ande, the suffered he consequent this exemple atone shows how doesd Shakespeare us with his characters. Once brokend got when he received who have ment of the consequences, as it brokend being part of the from you are of the ground his could be trusted was a few ground how how or people at the forester he she have people at the ground how how how people at the ground how how how people at the ground houself her who they hut this forester shows how people at the ground hospies of who they hut this forester shows how people at the ground hospies of		how dark Brokered Ill was between
play each charaker played a respectively rele of the broaders with the characters. When Shakespaire uses drament the relationship bear on Brokered and leady of the play brokered and leady of the class have also the deady of the class the dead no need for her. Cody from know that he could not have be most be of the conserved the conserved the softenest. I veries not only her dead be of the body of his how bear the wheel being the hiller and cady time. This example alone shows how dead the consequence of the consequence of the consequence of the consequences as it has been dead to the part of the from heavy tomake a when the hillest his most could be trosted and a fire produce of the from heavy tomake a wife produce to she have a ferm of great more for the show a ferm of great more to she have people and to go for the get what they are the shear of one of they have the produces of the people and to go for the get what they are the get when they have they are the produces of they have they are the are they		
role of the brook with the churchers William Shakespower uses drametor worny in the place Brichard W to dramate the relationship beare on Brohard and lady Spine when Lady Anne dress. The death of Ceedy Spine and borne bears Brohard had no need for her Cody Anne knew that he could not have be tristed hamped alvo my my hopping of norly be different. I bear not only her death but the Carrie my map hopping of he whe of the Koller of humber bome. The whe of the Koller of humber dayof This example atoms shows how dayof Shallespeare us at the his churches. Once haherd get what he rice from humy spine he halled his not conference of the consequences by it habit bury proof of the from y everyone Ahmeling he could be tristed and a be greater he when or a ferm of years morely to she has people and go so fear to get what they grant regardless of orto they hat this prostly shaued been people and the so forther shaued		
William Shakespare see drametre vorny in the play Brichard II to dromat the relationship bear on Brichard and lady June when Lady Anne dies. The death of leady Anne dies. The death of leady Anne dies. The death of leady Anne was boring to mote be different. I bear not will her death be the Carse in the reflect the whe of the Killer of perhas band, The wife of the Killer of her has band, The confe, the Suffered the cersequine This example atone shows how dead Shallespeare is sith his character. Once hickory of the censequines, from leady Anne the killed his not confe, engineer of the censequines, by it hickory being prof of the from ty, everyone Ahmeling he could be tristed as a fee please he much to role Shakespeare is in sith which as a ferm of year of morely to she has people and the go for her bo yet that they grant regardless of ords they hast This foreither shaked		
the relationship bear on Brehard and the relationship bear on Brehard and lady Anne dress. The death of leady Anne dress. The death of leady Anne dress. The death of leady Anne knew that he could not have been thinked havened alvot any may hopping of well be deferent. It was not will he death be the Carse and the effect the wheath being the holler and lady Anne the correspond atone shows how days this example atone shows how days after the receiped at the consequences. In the break your he killed his inchessed for the consequences by it higher he had been the proper of the furnity and and have the shows to rote Shellespeare when himling he could be tristed as a ferm of greed morely to she have people and go for the germent to she get what they great regardless of only they had they ha		
the relationship benear brokered and lady spare when lady stone does The death of leady spare was blove beaus brichered had no need for her lady spare have beaus histered have not only her and be death but the corre was true effect the whe of the Bles of perhisbent. I pakend beaut the surple atone shows how dayed shallespeare us with his character. I has example atone shows how dayed shallespeare us with his churches. I have brokend get what he neces from leady some of the consequence of the family according to send be to role Shallespeare stone stone to she when a series he was a few of years he was a few of years and how people will go so few to she have further they am I regardless of onto they hat they am I regardless of onto they hat they am I proply shave I have part and they are they ar		William Sparce Ses evamentic
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by Wirans Shukespere, Shakespere
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 ${\bf https://teachers.cie.org.uk}$

Example candidate response - high

3	ь	The scene taxos place in act Act I before the
		battle at Bosworth field. The element of the supernatural
		is used by Shakespeare to portray how Richard to
		III's quilty conscience is responsible for the his loss
and the second		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 time, 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
	4	easy to realise mat neg are all in parour of
		kichmand to win the buttle and become
		England's new king. Shakespeare user makes
		Richmond appear newic and favoured in order
	*	to support the Tudor Myon since Owen Richmon
•		is Queen Elicabett I's ancestor, wanting to
		please the Queen at the time
	in Warrant	It is evident that eichard is finally getting
		what he deserves. The Elizabethanic believed that
		God punishes people for their wrong 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 acranged
		that . Now it is time for God to punish Richard for
		his turings and Shakespeare user "gworth", The
		supernatural to do that since the Elicabethanic
		theme was very popular among the Elizabethans
		"despair, meretore, and die!" is a line max is
		repeated moughout no scene when he
		guests are referring to Richard. The fact that the

	"ghosts are airsing him implies mat his guilt is
	haunting him not allowing him the steep or
	filling his sleep with nightmases. Contrastingly, "liveand Mourish" is repeated by the "Ghosti"
	when talking to Richmond indicating that because
	Richmond has a quittless conscience he is praised
	by the "quosts"
	Guilt is evident when it womes to Richard
	since the "guoss" promise to haunt him during the
	battle. " heavy on they soul" implies that the "ghosts"
1200	of his part are always on his mind and souls
	and in his conscience. Richard III believes he has
	no conscience 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
	guithness" suggests mut the word rings mough Richard
	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
	Reld. "weigh thee down to ruin, shame and death"
	highlights he and mat his guit is what will till
	him in the end. For bunmond on the other hand,
	has no quitty mought since his conscience is
	clean. "Awate and win the day" as well as "live"
	and begiet a happy race of tings!" auggests that
	the quoits want kichmond to awake" confident
	and win me battle starting a new line of kings, one
	again praising Queen thrabeth with the tudor
	lugh win the use of the word "happy".
	Richard's guilt is also used to without villify
	him. "stabb'ds+" and "butchered" allows
	impliciture conveys an animalistic viasure, comparine
	Richard to a beast who kills with no regrets

	reminding as of the title he was given as
	per me devil ting. "punched wi full of deadly
	holes" suggests mad even after he kills he will
	not stop unit to the body is becomes unrecognisable
	satisfying his animalistic nature. "wash'd to dearn
	by f wim fixome wine " once again remindres
	of his desire to till in any way possible and it. Links to Clarence's deal in the tower where Ruhard
	ordered two executioners to till his own boother, by
	a nume in that scene since one of the executioners
*****	was refuct and to kill Clarence and referred to his
	"conscience" several times throughout the scene while
	"betrayed to death" once again kichaed is being
	per portraied as the devil, kichmond is described
	using heavenly imagery making him appear angelic
	because of his lace of quit. "Victorian en holy", and
	"good angels guar and "spored south" "quiet sout" are
	used to describe lichmond once again showing
	we he fact that Richmond has no quilty conscience.
	Because of his quittess considence, Richmond is Desced
	by the graits and God himself as the ghosts wish
	that "good angels quard" him-
	Richard's machiavellan manue character seems
	to also be resposible for his quit. "betray'd to
	death!" Suggest Arest links to Act I where Richard
	manipulated Clarence into believing us was indent
	"We are not safe clarence we are not safe." The
	repetition of " we are not safe" implies that kichard
	is playing the victim while the the "use of "we"
	lightights the this. Clarence was convinced must
	Richard was a loving bother because of his nativity,
<u> </u>	up and the his execution where he died while ail

	heire in teaired but less words and it are
	being in denial about kichard's three character.
	"nephews' souls" once again remindrus of
	Act I where the kichard manipulates the
	children into believing he will to be help
	and protect nem, when in reality he was panning
	Their Leath. A line can also be made with Act The
	Act IV where Richard is Anally king however
	the children are alive and he demands mat
	they are tilled. Them After his comonation,
	king kichard loses control because of his quilty
	conscience. Richmond however, once again has
	no quit meretore both me "gnosts" of Clarence
	and the princes praise him. "The wronged
	heirs of York" is pray for exchmond to win
	The bottle since they ho longer trust kichard.
-	A reference is also made to the worr of the
	poses, using most line, which is the historical context
	of me play.
,	The theme of the supernatural is also
	used in the scene with charances 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 par line of
	the gnorth of the people he has killed,
	the Edward such as prince Edward, implying
	Mat his quity conscience gave him nightmares
	just like the ones Richard is naving. The iambic
	pentameter used in both scenes makes The sene
	more ease as if he growth are charting a spell
	on nem to punish them for neignist.
	Shakespeare dramatises the name of a
	The Course Page (18) as the Course of the course
	guilty conscience using he here of he superhab

Paper 4 - Drama

Example candidate response - high, continued

	supernetural to demonstrate has kickard's quilt
	makes him tope the result in his defeat. The hidor
.	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, cortain things are
		Said that are meant to Transfiste Richard's guilty
		conscience, asses especially with the Lelp 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 they soul
		to-morrow! The young prince wants to be a burden in
		Richard's mind as he rides into battle. He wonts Richard
		to be slowed down by the weight of his evil actions. This
		materialization of Richard's actions in the form of curses
4		is a sort of vengeance for the ghosts; they wish for him
		to fail. Essentially, for this reason the world of
		"sitting heavy on thy soul" are repeated in almost all of
		the ghosts addresses, whether in those except words or slightly
		altered. It is easy to see the Irama in this scene by
		ficturing the ghosts' words as a chant, a rising one
		That builts into a perting of Kichard's conscipnce,
		each ghost posting him at bringing forth their menon
		in his mind, bringing torth the weight he must now carry
		into battle.
		of hichard with the words, " are despair and die!" This is
		of Michard with the words, the despair and die! This is
		also a sort of curse, an act of vergeanse that iss
	-	is essentially condenns 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 Shallespeare
		utilized in this passage for the purpose of bringing about
	<u> </u>	a certain mood of dark reflection,

	Additionally, the aspect of personalization in each
	of the ghosts' addressess is effective in the officering
	toying with Richard's conscience. Each ghost
	recites the place they were killed by so statute
	Hit by Richard: Edward of Tewksburg, Henry II 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 tremendually
	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 Rechmond the best. The ghosts
	call him conqueror, they offer their help, and ask for
	him to fight as their behalf. There is something to
	be said of fighting on one's own turks Richarda
	had so many backing him while Bichard had little to
	be said of fighting on one's own turfor Richard had little to none. In this way the glass ghosts' allresses were
	per incredibly effective in dramatasizing a guilty 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	d	
		Thrs extract taken from Act & Scene 3, The
·		es the seems neg
		, , , ,
	<u>.</u>	Thes extract taken from King Rechard III
		B The taken the eve before the battle,
		the thes where shake thes is how
		Shakespeare dramatises a guelty
		conserence for 'Rechard by hawsteng
		hem weth hes kelleng of vectems, the
		message Shakespeare basecally put's
٠.		across es what goes around, comes
		back around and we see that pr thes
		extract
		· ·
		The opening of this extract is set in
		Keng Rechard's tent, where he is fast
		asleep and the ghost's of his past has
		come to hownt hem. The fers ahost &
		the young Prence Edward, son of Henry
		the sxeth, cursing Rechard for takeng away
		his youth at I Few th sbury and ending
		hes curse with "despair, therefore and dre!"
		thes is repeated throughout the curse's
		of the ghosts veseteng hechard.
		Then enters the ghost of Clarence
		whom Rechard heered two theefs to Kell
		hem and drown hes body en whene, we
		See this when Clarence say's Clarence
		has pety on hemself for haveng believeng
		in Rechard and thenking he has changed
		for the better but he has fust proven to
		all the ghost's he & a "vellan".

Lord Hastings who helped Richard get his
thrown crown tells hem "Bloody and guilty,
guety awake, And my a bloody battle end thy
guety awake, And in a bloody battle end thy days!" these is foreshadowing how Rechard
is going to die and how the ruling of
thes "uellan" is going to dee a horrible
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 weeghed clown for Kelling hes
 nephero's for it is the cur all these curses
 with that well give him encloses sleep
and make hen tred during the battle.
 The ghosts of Lady Anne, his wife who
had never had a day's of sleep, sence he
 Kelled her father and husband during war
It was Rechard that manepulated her ent
p marry Eng her, with his foul les
and toxec word's, that lead her to
 her death.
All these ghost's Shakespeare has created
is to freghtened Rechard and to also
prove that Queen Margaret's prophecies
are coming true "sleepless neight's" go
that he well fail and dre . But the

that upsat Rechmond, have been

ouraging, attest he is seen

house of lancaster together, and
end the war that es happening.
Shakespeare use's "despair, therefore, and
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 "whote
boar" who is not ennocent is gopny 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

