Contents

Introduction ...............................................................................................................................................2
Assessment at a glance .................................................................................................................................3
Paper 4 – Drama ..........................................................................................................................................5
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:

- **Question**
- **Mark scheme**
- **Example candidate response**
- **Examiner comment**

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](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](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:

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<tr>
<th>Paper 3</th>
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<tr>
<td>Drama</td>
<td>2 hours</td>
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<th>Paper 5</th>
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Assessment at a glance

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Dictionaries may \textbf{not} be used.

\textbf{Texts are not allowed in the examination room.}

Teachers are reminded that the latest syllabus is available on our public website at \url{www.cie.org.uk} and Teacher Support at \url{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.

C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

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

Band 5 6–9 Work of a basic standard

K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.

U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.

P Evidence of some personal response to the text but not fully supported.

C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and 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

During the three acts of the play, the relationship between George and Martha changes constantly. In the first act, ‘Two on a facilities’, George and Martha constantly quarrel and criticise each other’s abilities. However, in the following acts, their relationship seems to improve. In the second act, ‘Who am I?’, George and Martha play a series of games and in some games, Martha wins control, and in ‘Part the Guest’, George seems to be the one who is in control. However, prominent and belittling Martha may be towards George. However, by the last act, it is evident that George has retained his control of their relationship by taking off their imaginary child. A couple with a dysfunctional marriage, George and Martha’s relationship is portrayed as a series of failed communications and constant fighting until the end of the play, when the true unreliability of their relationship becomes most explicitly revealed.

During the first act, ‘Two on a facilities’, George and Martha’s relationship is shown to be truly dysfunctional. The couple fight and quarrel throughout. Martha constantly belittles George and humiliates him once the guests arrive. It is evident that their relationship is a failed one merely by the way they treat each other. Martha also uses names such as ‘swampy’, ‘pooch’ and ‘a chook’. She finds his Newark a
Example candidate response – high, continued

spots and seems unpromising. George, the 46 year old history professor, feels at his age, should be further down along his career. Martha bullies George on the fact that he has not accomplished what she perhaps wanted him to accomplish. George uses his superior verbal skills to get back at Martha, which she doesn’t seem to mind on getting back at her, because it is not scathing, and belittling, which worries her. But George cannot stand up for himself and that he is a cheap. It is evident that Martha has the upper hand in their relationship. Martha obviously also has a strange relationship with her father and she despises George for not being able to live up to his standards. Martha was dominated by her father during her whole childhood, and she seeks affection by him. In return, it is chosen that she feels she has to dominate George who seems to enjoy being dominated. (Read: Martha thinks when she tells him, ‘If you married me for it’.) By the end of Act 1, we understand how much dysfunctional the couple’s marriage really is. George gets back at Martha’s way of getting affection, which is only through physical contact. She constantly flirts with their young guest, Nick, and when he appears in a negligee, almost to seduce him, George slyly gets back at her by exclaiming ‘Martha! Your Sunday Chappel dress!’ In act one we can see that George and Martha have a dysfunctional relationship, in which both
In the second act, Walpurgisnacht, Martha and George's dysfunctional relationship reaches a peak, making the audience understand that this is not merely dysfunctional, but one where the spasms are cut for blood. Martha completely humiliates George whilst exulting with Nick, which really stresses anyone who watches the play. She reveals that George had written a book about a child who killed both his parents, a story that was previously told by George to Nick, and that the story was autobiographical. She tells Nick that her father refused to publish it. George had been only nine, and the book had been published. He would be expelled from the tennis court. Martha tells Nick that George replied to her father, 'but if this is not autiobiographical I’ll sue you. It’s my story.' Revealing this story was an explicit attempt by Martha to humiliate George by picking on his failure at tennis and exposing the truth. Another example to the fact that George's story about killing both his parents may be autobiographical.

This is followed by an incident proving that Alice's character is strong enough to castigate the immense failure of the American dream and the intentionally destructive nature of society and relationships, such as that of George and Martha's. George gets back at Martha is a similarly savage game that is aimed
Example candidate response – high, continued

In Act 3, ‘The Exorcism’, the relationship between George and Martha takes a completely different turn and reveals a lot of things about the couple that were not before exposed in the play. Although throughout the whole play, Martha has been the one who was dominant in the relationship, by the end of the play, it is revealed to be the other way around. Martha is now weak, damaged, and afraid of what lies beneath which is why she hides under that bravely false exterior. As a revenge for Martha mentioning the taboo topic in act one, George and Martha’s imaginary child, George decides to kill off the illusion of the ‘sane man’ by declaring that ‘our son is dead’. As he reads from the ‘Book of the Dead’, in front of Martha, he unmask and exposes himself and Martha of their illusion that has plagued but also

Paragraph continued.

Paragraph continued.

Paragraph continued.
Example candidate response – high, continued

... hold their relationship together for all these years, Martha weeps and sobs. "You can't do that" and "You can't decide these things." The fact that Martha and George could never have a child has deeply plagued their relationship with an unspoken现 of pain and mutual heartbreak. By the end of the play, Martha is revealed to be the dynamic duo of the two. Always dominated by her father and never having received any real love, Martha believes that George is closed, misguided and that he must be punished. However, it is when they meet, beyond exterior, Martha is truly weak and "Afraid of Virginia Woolf." In the ending of Act 3, George sings to Martha, "Who is afraid of Virginia Woolf?" and she replies under her breath (or George, I am). George is the most courageous and eventually strong of the two by the end of the play, as the one who had the guts to kill the illusion of their imaginary child, meanwhile risking killing off the apparent give of their relationship, and possibly the only good thing in their lives. He also decided that it's time, yet him to strip off the veil of illusion that he lived in, and forced the true nature of their relationship and of himself. By the end of the play, all the "labels" were...
Example candidate response – high, continued

George and Martha’s relationship remain throughout the play a very dysfunctional one. However, by the end of the play, the layers that each of the couple hid beneath are stripped off and the audience is shown the real unreliability of their relationship. 

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
1 a. The relationship between George and Martha in Albee's play, Who's afraid of Virginia Woolf? changes throughout the whole play, from Act 1: Fun and Games, to Act 2: The Exorcism. The audience easily realises how it develops and how it keeps changing until the end.

In Act 1, George and Martha there is a lot of tension between George and Martha, as they continuously argue and they try to hurt each other. Even though they have grown as a couple, Nick and Honey, it does not stop them from arguing, without feeling remorse for what they have said. Martha appears to be a very strong character where as George seems like a man that is weaker. They talk about very personal things in front of two strange acquaintances, they met only a few hours ago. At first they seem to hate each other, however, as time goes by the audience realises that there is some love between them. "You make me rich," was one of the things they said to each other that afternoon that evening.

As a very thirty person, Martha flirts with the young, handsome, Nick, especially to make George jealous. Because of the fact that she gets no reaction from him, she decides to sleep with Nick in order to take revenge on George in a way even though he was used to Martha's infidelities. The audience knows that George is sick of this situation as he throws the book on the floor; it is his breaking point. From that moment, he starts to change, he is no longer the calm man he used to be, even though he tries to hide his anger. Until that moment, Martha felt in charge. "I wear the pants in this house because somebody has to," because she thought her husband was a failure, so he did not manage to control get in charge of the history department. May their relationship is about to change, and Martha has no idea yet.
George realizes that the only way he could save his hopeless marriage, he was into and make Martha realize the truth, is to kill the illusion. An illusion that kept them together all these years. Who’s afraid of Virginia Woolf? Who’s afraid of facing reality. George realizes that his 52-year-old wife is afraid of reality and prefers living in a very big illusion where she felt comfortable in. He tells her illusion by destroying their illusion by killing their imaginary son and achieves Martha’s breakdown. That evening, from the very beginning, the two couples play were playing some games that George named, and Martha felt that she was winning. After killing the imaginary son, George appears to be the real winner, using his intelligence to win the battle between him and his wife. Martha was forced to win, as she always used her sexuality, but this time, George “won the battle,” just like Honey had said.

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

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

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

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**

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<td>George and Martha clearly want to be a normal couple with a normal family. Honey and Nick serves as a contrast to the other couple's relationship. As George and Martha become closer together the more Honey's and Nick's life goes into disarray. George and Martha, at the beginning of the play, are constantly fighting for power. For example, Martha states to George “if you even existed I'd divorce you.” This is significant because it shows how they view each other. At this point the audience knows very little of both couples, however can tell that Nick &amp; Honey's relationship is better held together than George &amp; Martha's. This is significant because it adds to the drama. In turn, the drama allows George &amp; Martha's relationship to change. After Martha tells Honey about her &quot;sin&quot; George refuses to allow Martha to win their fights. He changes from submissive to taking control. This is important because with this he takes control of Nick as well. Nick is pressured &amp; tricked into telling George secrets about Honey such as her inability to have children. This causes George's confidence to rise as he starts to play “games” with Martha &amp; the guests. With these games more secrets flow from Nick &amp; Honey. In contrast, only one secret remains between George &amp; Martha. This is significant because now the couples have switched...</td>
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Nick and Honey came in as a normal couple, envied by George because of Nick's success & by their closeness. George & Maitha were hiding behind so many lies they forgot about the details constantly. However, by now Nick & Honey have surfaced. Secrets held down by both of them and now have to deal with these imperfections. George & Maitha, on the other hand, have lived in ignorance. Their imperfections are too great and can now start purifying their relationship since they have admitted their faults.

George: This is significant because as soon as George " kills" their son, his relationship with Maitha already starts to mend. This happens because with the death of their child comes the death of their dream world and they are put back into reality. Nick and Honey are thrown into absolute chaos within their relationship. Their perfect world was plunged into secrets. Secrets.

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

for changing George & Martha as a couple.

Examiner comment – low

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

Total mark awarded = 9 out of 25
This passage is taken from the play ‘The Devil’s Disciple’ by Sheridan. It is one of the most important passages of the play in terms of moving the plot forward, elaborating on the theme of reality and illusion, and using characters, language, and action to create enough tension to keep the reader involved and to leave an impact of the happenings of the scene on the reader.

Molly, the wife of Nick, and George, the husband of Molly, are having a conversation in which she becomes exceedingly upset and quite hysterical. The opening dialogue of the passage is the first indication that something is ‘terribly wrong’. “STOP IT!” she exclaims in capital letters with an exclamation mark at the end of each phrase. This highlights the anguish that Molly is suffering and also conveys anxiety to the reader that something is about to happen. Building tension: Molly is that character who is ‘hysterical’, that being the only role she is so good at. This passage is to show that trouble may have been received and there is going to be a confrontation. She prepares the reader for the confrontation. The builds dramatic tension through a stage direction and language.

‘...her body is like a toss ... quite hysterical’ and ‘...Molly begins ... hands, effectively create tension in the room. Further to that, George’s constant taunting and sarcasm sends her over the edge and she begins crying. Therefore, it can be concluded that, through Molly, a significant amount
Example candidate response – high, continued

of tension has been built which causes the reader to view George in a negative light for upholding his doctrine, along with wanting to know the real reasons behind his objections.

George is the main character in the passage. He controls the conversation and in a subtly dominant manner, he, along with Martha, shows Nick and Martha back to the room and when Martha asks what he is going on, George responds very non-challantly and patiently which along with showing his self-control also emphasizes the fact that he is fully aware of what the two were doing. This gives a chill to the atmosphere and raises the level of tension by a considerable amount.

"Well Martha, while you were... and the curtain...

In this dialogue to Martha, George’s pauses are deliberate and effective in two ways. First, he clearly means to patiently wait for the latter to fully come to realize the situation. Secondly, it prepares us for the fact that terrible news has been delivered and he is preparing Martha and the reader for the news. The language in the dialogue is very clear, he is candid, and yet direct enough to be very blunt to Martha. This builds up dramatic tension as all eyes are on George, waiting to see what will be done next. The reader will also wonder whether George will continue to hanno the news or will any of the other characters react.

"The curtain..." is a brilliant example of the way George builds tension in the room. He deliberately waits the implications of what he just
Example candidate response – high, continued

said drama. He aims to let the fear, the anxiety
settle in.

George and Martha’s conversation on stage. Martha’s
denial of the fact that their son is dead... is
the centre of the tension in the latter half of the
play. George finally decides to come out of snack
out of the illusion and face the reality. The theme
of reality and illusion is seen here. The dramatic
tension is built around the theme of Martha
and George’s conversation.

'a strange, drony, voice' and 'as if from a distance
where that Martha is in shock. She has not accepted
that their son is not real, because they accept that
she will lose what is little family life she has
made. She will not have anything in common with what
a ‘normal’ American family would be like. One of the
main reasons that this marriage is still intact
is due to their presence of a son. George’s decision
to end the farce is a blow that Martha cannot accept
which leads to dramatic tension. What will she do now?
Will there be marriage resume?

“Don’t stop, there’s money,” she says but she has
gone from shock to denial and rage, and these actions
maintain the tension. As well as reinforce the
reader than the two dramatic tension in the room us
so thick it can be held without a knife. ‘YOU...
DON’T... DON’T... THAT’ conveys the emotion and
rage throughout the language. Her says in all anger
concerning and she has to take a pause to let her
emotions flows.
Example candidate response – high, continued

George decided to evil his face because he had accepted the truth. The early of the passage with Honey's 'weeping-ladies' and Martha's still in denial, "YOU CANNOT DO THAT!" in the ultimate reaction of the two women and their children over the news. However, the most effective is George's dialogue, "Equally, do you think? I thought you should know.

This provides a fitting end to all the dramatic tension experienced in the passage. It fills the atmosphere with a definite chill and although raises the tension to decide on a definite impact for the readers. The verdicts are strongly over the happening of the play.

Another Allbee's very effectively created dramatic tension between first George and Honey, with George's 'triumph' and Honey's 'hypothetical victory'. Second scene, Martha and George with the wrong of their dead son. This dramatic tension has been flawlessly executed with the brilliant use of language, stage directions and character.

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
The playwright Edward Albee very tactically and strategically created dramatic tension between the four characters in his play ‘Who’s Afraid of Virginia Woolf?’ written in 1962. This particular play belongs to the style of the theatre of the absurd and is also in the style of a haiku as it belongs to the theatre of the absurd as it discusses very rare situations that are not regularly spoken about, especially not in 1960s America. In this particular extract, the focus lies upon Martha’s denial of her core’s death and about the emotional rollercoaster that is Martha and George’s relationship. What is very important is that we previously come to know that this man was nothing but an illusion for escapism. Therefore, the result of the death of this illusion is detrimental in Act 3 “The Exorcism” as it was symbolic of numerous things. The symbolisms and dramatic tensions become really vivid and intense through Albee’s strategic language choices and intersection stage directions.

Throughout the entirety of this play, George and Martha have an ongoing rivalry and constant trade of insults. We come to learn about their bizarre relationship early on in Act 1 “Fun and Games” but the relationship between them unravels more and more the further on in the play. Both people of their relationship want to know the upper reach and the me, so called, alpha Martha however, usually keeps field, breaking and torment private as she wants to proceed to have a positive reputation to a portrait couple as she is the daughter of the president of the New Carthage University. This needs to keep a perfectly clean reputation linked to the desire for the American Dream at the 1960s. The American Dream consists of a perfect family, perfect job, and perfect children, of which Martha...
George becomes consumed by the idea of destroying their illusion even when George tells him, “You can’t do that!” The use of pauses in between words adds to the dramatic effect. At one moment, George delivers his line with a sense of triumph, saying, “Who said...” Even though he is not completely confident, George’s words about the decision he feels triumphant as this is the ultimate way to gain the upper hand in their relationship. The choice to do it his way is the most dominant in their relationship, however, he does not force it. This results in this distinction, as it will break Martha.
Before George breaks the harmonious, illusionary facade to Martha, he sarcastically acts sympathetic. To begin the confrontational conversation, he calls Martha a "whore" and luring nickname: "sweeter and prettier." The fact that Albee chose this particular epithet increases the realistic situation that George is about to carry out. It is realistic as he is now acting as if he cares about Martha's emotions. "I'm afraid I've got some bad news for you... for us." By relating the scene only to Martha, her emotions become much morekinetic in contrast to the man who needs to come back to reality. However, he corrects himself and says it's not easy for both of them. The fact that Albee chose to change to George's mind throughout his sentence, suggests that George will actually suffer from anger too. This creates intense dramatic tension as it seems so inhuman to carry on such a plan even though you know you too will suffer.

This sentence of pressing the promises of the American dream is once again disrupted as it becomes clear that Martha has had an affair with the "young and handsome" *broked* hack who has "on so patienty" a "well kept body." George expresses his disappointment as you scone out of the room, while he... two of you were out of the room. The pause in the sentence suggests that as George is saying it he comes to the realization what kind and Martha must have been doing. This is very heartbreaking to find out of course, but instead of Albee presented George to have a "little laugh." This gratuitousness suggests that George might actually be in denial himself so this could be a nervous laugh. However, it could also be a
Sign of him knowing he has got much cause

now to break Martha’s heart. George is therefore

once again unapologetic and discontent as he still

still gain the upper hand. The way George is

shown to care more about Revenge on Martha and

not being upset about the affair is really poignant

as it shows how messed up George and Martha’s relationship is. This failure of trust.

These emotions are all subtly produced by Alice through his careful placements of punctuation to create

the dramatic atmosphere.

Martha’s personality really comes to life as

George is showing the illusion of their son. Eventually

she was scared it was “bad news” and how hysterical

Honey is acting by having her “head in her hands.”

suggests Martha was determined to know what it was.

in a “strange throaty voice” she repeated “Tell me…” These stage directions after having a

throaty voice indicate that she might be on the verge

of breaking into tears, as she might have an idea

about what her husband is about to tell her. By

making Martha almost cry, previous to knowing he

had news, suggests that Martha knew she was wrong

to have told Honey and Nick & about their “son.”

Nevertheless, she is persistent in finding out what

George will tell her as she might have a slight glimmer

of hope that George is not cold hearted enough to

break her precious “green eyed” “16 year old” son.
Example candidate response – middle, continued

At the end of this extract the stage directions and punctuation become even more intense. Martha (long pause) ... our son is dead.” This was followed by a “silence.” After the calming punctuation and long pauses and moments of silence helps dramatise the moment as George seems insanely sincere sincere. This sincerity is however broken after Albee expresses that George lets out “a tiny chuckle.” This once again creates that reinforces he cold and impassionate personality of George.

Albee has created an intensely dramatic atmosphere throughout this particular passage as he not only discusses and reinforces how cruel George is to Martha and how heart breaking the death of Martha’s child is to him, it also explores how emotionally draining the situation is to the surrounding characters at Nick and Honey, who are also married. Honey is described as being in “great distress and is ‘weeping buckets’ throughout the extract. Nick on the other hand has been dragged into the middle of the situation as he has accompanied Martha in an affair all these surrounding situations are made more interest through the silence and the dialogue with clever language 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
1 b Albee creates dramatic tension in this extract by portraying a false situation, using a plethora of figurative language, and having everything lead up to George telling Martha about their son. Albee's use of figurative language helps one understand the tone of which is quite devastating.

The false situation that Albee creates in the beginning of the excerpt is one of George appearing to be torturing Honey, Nick's wife. In reality, it appears to be Honey who wants George to stop his hard sign lyric and for George to tell Martha, his wife, the news he received. Albee creates tension between the characters by making it appear that George is the instigator, even though it really is Martha who starts all the problems. Also, Albee makes the false situation look like it is three against one, the three being Nick, Honey, and Martha, and the one being George.

Throughout 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. Specifically, in the beginning of the extract, Albee includes repetition, exclamation points, and just about everything included mentioned above to create tension. The use of repetition and exclamation points helps to emphasize the point the character is trying to make. For example, Honey shouting and repeating the words "Stop it" emphasize how George will not leave Honey alone and not caring what Honey, Nick, or Martha say about the
Character analysis.

Situation: Silent pauses, short sentences, and repetition help the reader understand the seriousness of the situation. In the beginning of the extract, short sentences and long pauses were used to set the scene and make the false situation appear to be real. Throughout the rest of the excerpt, pauses and short sentences were used to create a more dramatic scene, while George was telling Martha about their son’s tragic accident. The shift of voice and yelling there was a shift in the way the pauses and short sentences were used, from making a false situation look real to telling a devastating story, is clearly visible in this excerpt.

The author has created every action lead up to George telling Martha about their son’s accident. Even though in the beginning of the excerpt it appears that George is torturing Honey, the reality is that Honey was with George when he received the telegram and she wanted him to stop his wild signs for Kyrie and not tell Martha the news. George turns away from Honey to look at Martha to begin telling her the story of everything that happened, with stalling of course. George Albee has George create suspense for the reader and Martha, while he begins to explain because he stalls by somewhat going off on a tangent and pausing for dramatic purposes.

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

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Example candidate response – high

"Hamlet. The development in Act One to Act Three makes their relationship more distant and the Act Titles portray their relationship. Hamlet and Claudius Walpurgis Night in The Execution.

3 a) Shakespeare dramatizes the relationship between Richard and Lady Anne to unnaturally so when we first view Anne she is cursing Richard within a scene Richard has insulted her and already plans to abdicate. Shakespeare using the theme of curses and Richard's acting ability to dramatize their relationship. The effect on the text is that it keeps the audience interested and shows Richard's ability to "cheer and cry".

We view Anne cursing her men and then planning her "young" husband Edward and his father Henry the Sixth. Anne seems to be in the same manner as Lady Margaret "which worked" and "abandoned" being used. Her curses highlight her pain and anger towards Richard. Her curses can be minions that Richard has put in act and not been sent from the court, another character. Shakespeare dramatizes how their relationship is.
Example candidate response – high, continued

see Anne, come be father self 'Cursed be the woman who brings you children, absolute... & she is forced to accept the idea that her relationship will be strictly father-daughter. The play portrays her transformation as she begins to accept her role as a mother. Shakespeare uses the relationship to highlight the tension between idealised portrayals of love and the harsh realities of life. The play's focus on the differences in perspective between Anne and Richmond's relationship is a key aspect of its dramatic appeal.
Example candidate response – high, continued

Richard shows his true feelings with the audience after he establishes his place with Anne. "Never was woman in this manner with never was woman in this manner who there first knew her. Anne departs confirming our suspicions. He gloats and is proud of his own abilities. Perhaps even himself, as his success contradicts his past summaries about himself, even if "for cheap, back when I am raving" and thin he prefers "pampered". He is capable of being "thin as a summer".
but also he is determined to prove a villain. The relationship between Richard and Anne is to Richard's convenience and he only needs her to advance his position in his ultimate goal of taking the crown. The supposed golden yoke of sovereignty is thin here.

This is also seen in the way Richard衙rodes Anne and seeks a relationship with her niece Elizabeth. "I will bring them in, let uncle I rest in speech," he makes this appalling line to Queen Elizabeth when trying to convince her to give him younger Elizabeth. The determination is seen in omissions and plant could benefit him, from the line on with him and relationship with Anne. Shakespeare dramatizes their relationship by revealing Richard's true intentions, thusly highlighting Anne's good fortune seen in Anne's unheard and unwedded Anne thing
de, that never slept a quiet harm with thee. This line suggests that even though he has disavowed the portrayed of "the natural Turquity, Vice" which highlights her villainy. Shakespeare allows us to observe that she is still suffered nightmares and could not sleep. Sleep is because of her guilty conscience in Shakespeare's therefore gives the effect that even
### Example candidate response – high, continued

<table>
<thead>
<tr>
<th>Through his pleasant manner because of his manipulation of Anne in the end the guilt catches up with him.</th>
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<tr>
<td>In <em>Richard III</em> Shakespeare dramatises the relationship between Richard and lovely Anne through dramatic irony as we know of his plans for her. Through his acting ability and manipulation and through the eventual supernatural event of her misfortunes and curses which lead to his downfall. The relationship is portrayed as one of lies and connivance, which would have the effect of seducing the audience but create a dramatic overall impact.</td>
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### 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  q

The play "Richard III" reveals how different attributes of Richard and how he signifies manichean had a way and succeed. The relationship between Richard and Anne can be seen as a mixture of form and distribution through Richard's cunning attitude.

Shakespeare clarifies the relationship in the union of the man watching in the same direction. He stumbles by invoking the tension and later released it but later again to create fear. What Richard held up to send increased the tension. Anne is the household wife of Prince Edward (King Henry's son). She met Richard first on the way home from why she was with the corpse of her father-in-law and two corpse brothers. Before then we find her lamenting and cursing the killer. Elizabeth says to the murderer: "This wife will sue in his present." This shows her anguish towards Richard at first sight. She feels hatred and love for language of lamentation it is revealed.

Later in the play, Lady Anne is seen discussing with Richard. Here the tension increases. The audience are also in suspense. Richard wants to try to manipulate lady Anne at first ending was unsuccessful. He says it was the word to wise.
Example candidate response – middle, continued

her evil got the way. In spite of her
revealed that she was so angry and still obsessed Richard,
but even her line shows no changes in her
attitude.

Richard further succeeds in motivating Anne's
grief. By remaining silent, he became Henry, but because he
used Henry's name he also tries to further his actions by
giving him a chance to kill him. He tries to show
an innocent attitude and unite renewed attitude to achieve
this aim. He succeeds in shifting it. At this point, he is
sure that Richard really like Anne.

Dramatic irony is further revealed through Richard
saying, "When am I, I will not longer keep her," this
the audience already know already aware of his plan
but Anne her still not aware. He also mock her of
her and this shows how he also hate her a thing will
"like that who's husband I killed and father instead
I wish this shows more of his plan and what the
relationship between him and Anne on the surface his
simple but inner is complex control. This reveals
how to reveal the relationship between Anne and Richard.

Also, Shakespeare may form one the relationship
in a way a reveal her guilt of Anne. Why the
woman was in the tower, Anne declared to go nowhere it was
then she realised that she has cursed herself. This
leads to the situation that it raise the tension of
the audience because they finally see the lady Anne
murder.

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

Total mark awarded = 13 out of 25
Example candidate response – low

3 A

In the play Richard III by William Shakespeare, Shakespeare uses dramatic irony to dramatise the relationship between Richard and Lady Anne in the play in order to show that you cannot trust the people closest to you.

The play Richard III by William Shakespeare dramatises the relationship between Richard and Lady Anne by using dramatic irony. An example of this is when Richard and Lady Anne are getting married however Lady Anne cursed the person who will kill her husband which happened to be Richard. Shakespeare did this to show how ironic life is, in order to convey that even the people you love will hurt you. The example presented showed a deep kind of humour where Richard is not who he says he is, killing everyone but ends up dying himself. This is by affecting the overall feeling between the two characters. Another example of irony is the curse that Lady Anne placed on the person who killed her husband; the curse was placed to bring pain to the person who will kill her husband and person they loved, such as the wife, kids and family members. Shakespeare used dramatic irony by putting Richard and Lady Anne together as the reader knows that a curse has been implemented.
This example scene shows how dark Richard III was between character development. Throughout the play, each character played an important role in the story, with the characters... William Shakespeare uses dramatic irony to the play Richard III to dramatise the relationship between Richard and Lady Anne. When Lady Anne dies, the death of Lady Anne was done because Richard had no need for her Lady Anne knew that he could not have been trusted, knowing that any way hoping it could be different. However, Lady Anne's death but the curse was true, effecting the wife of the father of his bastard, Richard being the killer and Lady Anne the wife, she suffered the consequence. This example alone shows how devoted Shakespeare was with his characters. Once Richard left what he needed from Lady Anne she killed him. Not only the consequences of Richard being part of the family; everyone thinking he could be trusted was a lie because he used to rule Shakespeare using Richard as a form of fear to show how people will do so far to get what they want regardless of who they hurt. This further showed how Richard cannot trust anyone in the play Richard III.
Example candidate response – low, continued

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

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Example candidate response – high

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<td>3</td>
<td><strong>b</strong> The scene takes place in Act V before the battle at Bosworth Field. The element of the supernatural is used by Shakespeare to portray how Richard III’s guilty conscience is responsible for his loss in the battle.</td>
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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 ghosts from Richard’s past—of the people Richard has killed in the past enter, it is easy to realize that they are all in favour of Richmond to win the battle and become England’s new king. Shakespeare uses metaphor to support the Tudor myth since Queen Elizabeth is Queen Elizabeth I’s ancestor, wanting to please the Queen at the time.

It is evident that Richard is finally getting what he deserves. The Elizabethans believed that God punishes people for their wrong deeds; one way or another. So far Richard was the one punishing people, so now, could say that God decided to use the murderer in order to bring justice. Clarence had killed people, so his punishment was to die and Richard arranged that. Now it is time for God to punish Richard for his wrongs, and Shakespeare uses “ghosts” to supernatural to do that since the Elizabethan theme was very popular among the Elizabethans. 

“despair, meere hate, and die!” is a line that is repeated throughout the scene, when the ghosts are referring to Richard. The fact that the
Example candidate response – high, continued

"gloos" are causing him implies that his guilt is haunting him, not allowing him to sleep, filling his sleep with nightmares. Contrastingly, "liveand flourish" is repeated by the "ghost" when talking to Richmond, indicating that because Richmond has a guiltless conscience, he is praised by the "ghosts".

Guilt is evident when it comes to Richard since the "ghosts" promise to haunt him during the battle, "heavy on they soul" implies that the "ghosts" of his past are always on his mind and soul and in his conscience. Richard II believes he has no conscience however this scene proves that he does have one, since it will not allow him to rest. "Guilty, guilty," as well as "die in terror of you guiltiness" suggests that the sword rings through Richard's mind, reminding him of what he had done, taking away his focus and making him lose his composure, which will lead to his loss in Bosworth Field. "weigh thee down to ruin, shame and death" highlights the fact that his guilt is what will kill him in the end. On the other hand, Richmond on the other hand has no guilty moments since his conscience is clear. "Awake and win the day" as well as "live" and regret a happy race of kings." suggests what he should want Richmond to "awake" consistent and win the battle starting a new line of kings, once again passing Queen Elizabeth with the Tudor reign with the rise of the word "happy.

Richard's guilt is also used to vilify him. "stabb'dst" and "butchered" attempts to convey an animalistic nature, comparing Richard to a beast who will win no regrets
reminding us of the title he was given at
the start: devil king. "punched with full of deadly
holes" suggests that, even after he kills he will
not stop until the body becomes unrecognisable
satisfying his animistic nature. "wash'd t' deean
by rum and rum stones" once again reminds
of his desire to kill in any way possible, and it
links to Clarence's death in the tower where Edward
ordered two executioners to kill his own brother by
drowning him in wine. Guilty conscience was also
a theme in that scene since one of the executioners
was reluctant to kill Clarence and referred to his
"conscience" several times throughout the scene, while
"buried in dreams" once again, Richard is being
portrayed as the devil, Richmond is described
using heavenly imagery making him a poet angel
because of his face of guilt. "Victorius on holy" and
"good angels, hear and guard from evil" are used
to describe Richmond once again showing
us the scene that Richmond has no guilty conscience.
Because of his guiltless conscience, Richmond is blessed
by the gods and God himself as he guiltless wish
that "good angels guard" him.

Richard's macabre character seems
to also be responsible for his guilt. "beareing'd to
death!" suggests that links to Act I where Richard
manipulated Clarence into believing he was innocent
"we are not safe Clarence, we are not safe." The
repetition of "we are not safe" implies that Richard
is playing the victim while the use of "we"
highlights that this. Clarence was convinced that
Richard was a loving brother because of his naivety,
up until the his execution where he died while still
Example candidate response – high, continued

being in denial about Richard's true character. "nephews' souls" once again reminds us of Act I where Richard manipulates the children into believing he will help and protect them, when in reality he was planning their deaths. A line can also be made with Act IV where Richard is finally king, however the children are alive and he demands that they are killed. After his coronation, King Richard loses control because of his guilty conscience. Richmond however, once again has no guilt therefore he is the "ghosts" of Clarence and the princes praise him. "The wronged heir of York" to pray for Richmond to win the battle since they no longer trust Richard. A reference is also made to the use of the ghost's use of that line which is the historical context of the play.

The theme of the supernatural is also used in the scene where Clarence dreams to demonstrate a guilty conscience. In his dreams Clarence suffers a seneca ecstasy clause which even becomes reality as he dies by being drowned in wine. Clarence also sees a line of the ghost of the people he has killed, such as prince Edward, implying that his guilty conscience gave him nightmares just like the ones Richard is having. The iambic pentameter verse in both scenes makes the scene more eerie as if the ghosts are chanting a spell on him to punish them for their guilt.

Shakespeare dramatizes the theme of a guilty conscience using the theme of the supernatural.
Example candidate response – high, continued

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

Total mark awarded = 18 out of 25
Example candidate response – middle

3 b) In this passage, Richard is surrounded by those he has wronged through murder and deceit. As they speak to Richard and to his adversary, Richard, certain things are said that are meant to dramatize Richard’s guilty conscience, especially with the help of repetition and personal examples.

Firstly, it is the repetition in each of the ghosts’ addresses that makes for a particularly dramatic and guilt-conjuring scene. It begins with the ghost of Prince Edward who cries out, “Let me sit heavy on thy soul to-morrow!” The young prince wants to be a burden in Richard’s mind as he rides into battle. He wants Richard to be slowed down by the weight of his evil actions. This materialization of Richard’s actions in the form of curses is a sort of vengeance for the ghosts; they wish for him to fail. Essentially, for this reason, the words of “sitting heavy on thy soul” are repeated in almost all of the ghosts’ addresses, whether in those exact words or slightly altered. It is easy to see the drama in this scene by picturing the ghosts’ words as a chant, a rising one that builds into a pelting of Richard’s conscience, each ghost bringing forth their memory in his mind, bringing forth the weight he must now carry into battle.

Similarly, each ghost tends to conclude their addressing of Richard with the words, “despair and die!” This is also a sort of curse, an act of vengeance that is essentially condems Richard to be filled only with pain and then to die. These words contribute to the chant and to the building dramatization of Richard’s conscience. Repetition is a powerful tool that Shakespeare utilized in this passage for the purpose of bringing about a certain mood of dark reflection.
Examining candidate response – middle, continued

Additionally, the aspect of personalization in each of the ghosts’ addresses is effective in staying with Richard’s conscience. Each ghost recites the place they were killed by Richard: Edward at Tewkesbury, Henry VI at the Tower, the young princes in the Tower, and so on. The ghosts want the image of their death imprinted in Richard’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 tremendously important to the induction of a guilty conscience. Next to each ghost’s cursing of Richard, there is a praising of Richard. They wish Richard the worst just before wishing Richard the best. The ghosts offer Richard their help, and ask for him to fight on their behalf. There is something to be said of fighting on one’s own, but Richard had so many bullets in him, while Richard had little to none. In this way the ghosts’ addresses were incredibly effective in dramatizing 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

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This extract taken from Act 5, Scene 5, is the scene which

This extract taken from King Richard III is taken the eve before the battle, where Shakespeare dramatizes a guilty conscience for Richard by haunting him with the hell of victims, the message Shakespeare basically puts across is what goes around, comes back around and we see that in this extract.

The opening of this extract is set in Richard’s tent, where he is fast asleep and the ghost’s of his past has come to haunt him. The first ghost is the young Prince Edward, son of Henry the sixth, cursing Richard for taking away his youth and Fulkby and ending his curse with “despair, therefore and die!”. This is repeated throughout the curse’s of the ghost’s visiting Richard. Then enters the ghost of Clarence whom Richard hired two thieves to kill him and drawn his body in wine, we see the scene where Clarence says, Clarence has pity on himself for having believing in Richard and thinking he has changed for the better but he has just proven to all the ghosts he is a “villain”.

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Example candidate response – low, continued

Lord Hastings, who helped Richard get his throne, crowns tells him “Bloody and guilty, guilty awake, and in a bloody battle end thy days.” This is foreshadowing how Richard is going to die, and how the ruling of this “villain” is going to die a horrible death.

The ghosts of the two young princes, who are the nephews of Richard, curse him and hope he feels heavy at heart—his heart will be weighted down for telling his nephews for it is these all these curses that will give him endless sleep and make him tired during the battle.

The ghosts of Lady Anne, his wife who had never had a day’s sleep since he killed her father and husband during war, It was Richard that manipulated her into marrying her, with his foul lies and toxic words, that lead her to her death.

All these ghost’s Shakespeare has created is to frighten Richard, and to also prove that Queen Margaret’s prophecies are coming true “sleepless nights” so that he will fall and die. But the ghost’s that upset Richmond, have been encouraging, as he is seen as a figure of God, a saviour that will bring both the Houses of York and the
Example candidate response – low, continued

| House of Lancaster together, and  
end the war that is happening.  
Shakespeare uses “despair, therefore, and  
die!” to emphasise and create a  
consciousness within Richard, since “willows”  
aren’t seen to have a heart or a  
consciousness and it is continually  
repeated at the end of every curse  
so that he wakes up on the  
day of battle to feel guilty, ashamed  
and scared that now the “white  
boar” who is not innocent is going to  
get what he deserves. |

Examiner comment – low

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

Total mark awarded = 9 out of 25