



**Cambridge Assessment
International Education**

Example Candidate Responses –
Paper 2 and Paper 3

**Cambridge IGCSE™ / IGCSE (9–1)
Literature in English 0475 / 0992**

Example Candidate Responses – Paper 2

**Cambridge O Level
Literature in English 2010**

For examination from 2023



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Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge IGCSE / IGCSE (9–1) / O Level Literature in English, and to show how different levels of candidates' performance (high, middle and low) relate to the syllabus requirements. This document helps teachers to assess the standards required to achieve marks beyond the guidance of the mark scheme.

In this booklet candidate responses have been chosen from the June 2023 exam series to exemplify a range of answers.

For each question, the response is annotated with examiner comments about where and why marks were awarded or omitted. This is followed by comments on how the answer could be improved. There is also a list of common mistakes and guidance for candidates.

Please refer to the June 2023 Examiner Report for further details and guidance.

The questions and mark schemes are available on the [School Support Hub](#)

0475 / 0992 June 2023 Question Paper 22 and 32

0475 / 0992 June 2023 Mark Scheme 22 and 32

2010 June 2023 Question Paper 22

2010 June 2023 Mark Scheme 22

Past exam resources and other teaching and learning resources are available on the [School Support Hub](#)

How to use this booklet

This booklet goes through the paper one question at a time, showing you the high-, middle- or low level response for each question. In the left-hand column are the candidate responses, and in the right-hand column are the examiner comments.

Example Candidate Response – low		Examiner comments
3	a	
	<p>Soyinka portrays Elesin as a lustful individual who justifies his actions with his position as the King's horse man. In line 15 Elesin asked "Where do you all say I am?" with Iyaloja responding "Still among the living" and with that Elesin uses it as a reason for his desire of "all your daughters".</p> <p>Soyinka created such a dramatic moment when he indicated a show of the wisdom carried by Elesin as he says "Who does not seek to be remembered? Memory is the Master of Death." With his phrase came many meanings with the most apparent one being: you don't truly die when you stop breathing as your heart</p>	<p>1 There is a relevant comment on Elesin's 'lustful' behaviour and his use of his position to justify his actions. There is some textual reference but this and the nature of his position needed comment to lift this introduction.</p> <p>2 There is reference to the question with a quotation but this is explained. This needed exploring to demonstrate how it is dramatic.</p>
<p>Answers are by real candidates in exam conditions. These show you the types of answers for each level. Discuss and analyse the answers with learners in the classroom to improve their skills.</p>		<p>Examiner comments are alongside the answers. These explain where and why marks were awarded. This helps you to interpret the standard of Cambridge exams so you can help your learners to refine their exam technique.</p>

How the candidate could improve their answer

- The candidate gave a brief overview in the first sentence but might have developed this by exploring what his title involves to show overall understanding of what makes this such a 'dramatic moment'.
- Using references to support a narrative approach was unlikely to achieve high reward. A more structured approach would have helped to develop a coherent argument. Points made should be supported by textual reference, linked to the question, and the text fully analysed to demonstrate

This section explains how the candidate could have improved each answer. This helps you to interpret the standards of Cambridge exams and helps your learners to refine their exam technique.

Common mistakes and guidance for candidates

- Writing lengthy introductions about the writer and/or socio-historical background of the text instead of focusing on the key terms of the question.
- Retelling the plot to the start of the passage instead of briefly contextualising it to demonstrate understanding of the structure of the text.
- Losing focus on the question and passage and straying to the wider text.
- Selecting material from only part of the passage instead of

This section lists common mistakes as well as helpful guidance from the examiner. This will help your learners to avoid these mistakes. You can use this alongside the relevant Examiner Report to guide your learners.

Question 2(a)

Example Candidate Response – high

Examiner comments

2	a	<p>Set in 1918, a year before the end of WW1, in the trenches of St. Quentin, France, R.C. Sheriff's "Journey's End" is a play that tells of the lives of the soldiers of the "C" Company as they endure through the atrocities of war while being a part of the birth of brotherhood within their company. Through his characterisation, Sheriff allows the audience to comprehend the complex nature of the soldiers while maintaining a high degree of digestibility within this moment in the play, where Osborne and Trotter talk about their lives outside of the war.</p> <p>Through speech - namely the contrast in speech between the two characters, Sheriff strikingly contrasts Trotter and Osborne's backgrounds and establishes this as the reason for their roles in the relationships between the soldiers. Osborne has a distinct accent - signalling the lower socioeconomic background he hailed from and the stereotypes that he reflects: a slight lack of manners and a more blasé sense of humour, about the latter of which the audience may translate to his eagerness to talk. As he retells of how he said "Ullo!" to Stanhope during their shifts and how he hopes that they "ave an 'ot summer", this is a distinct contrast in his speech compared to the other characters, of whom have been established to be well-connected such as Stanhope's father being a member of the church and Osborne being well-educated. This lack of an accent signifies Osborne's severe disparity in terms of socioeconomic standing.</p> <p>The ages - or at least maturity - of the characters, Sheriff places great emphasis upon in this scene through speech. When talking about how Stanhope "looked awful" and "white as a sheet", Trotter retells the story as part of his own entertainment, and comments on it from his perspective with a lack of explicit care for Stanhope, only remarking how "uncanny" it was to witness Osborne on the other hand, immediately asks for verification asking if "he" "Dad?" actually look unwell, referring to Stanhope. Osborne's care for another person and his role of the father figure of both Stanhope and the rest of the company is starkly expressed through his dialogue's topics. Sheriff proceeds to continue with this father-like portrayal of Osborne through the length of his lines and their nature: short, and being questions or short remarks. Juxtaposed with Trotter, Osborne expresses interest and care in the others' interests, complimenting Trotter's flowers on "being being" "a beauty" and asking Osborne-Trotter if he was keen on gardening - a trait that Sheriff made relatable for</p>
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- 1 This response starts with a little background detail and a brief comment on what is revealed of the characters in the passage. The idea of 'digestibility' needed clarification.
- 2 There is immediate focus on the writer's use of speech to portray the characters though reference to Trotter's 'lower socioeconomic background' is assertive.
- 3 The paragraph improves with Trotter's eagerness to talk and the difference in their accents, supported by specific reference. A more precise comment on his dropping of 'aitches' could have lifted this.
- 4 There is assertion that it is indicative of their socio-economic background is repeated. Some textual evidence to support Osborne's being 'well-educated' is needed.
- 5 The candidate demonstrates a more secure understanding in the next paragraph making a perceptive personal response to Trotter's use of language and the lack of 'explicit care' it demonstrates towards Stanhope.
- 6 This is contrasted with Osborne's more caring and 'father-like' portrayal.
- 7 There is critical understanding of Osborne's language and 'short remarks', supported and developed further in his comments on Trotter's gardening.

Example Candidate Response – high, continued

Examiner comments

- 8 Osborne, allowing him to connect well with the other members of the company, further emphasising his role as a father figure. This is reminiscent to when Sheriff ~~wrote that~~ ^{explains} Osborne explained to Raleigh of Stanhope's possible change in temperament ~~as he is~~ for being a soldier for so long, saying how "it changes a person". Osborne has been portrayed by Sheriff to be a source of comfort for the soldiers, and has been in this moment where he explained that he ~~was~~ ⁹ able to essentially "grow" the "primroses" "in" his "garden" by "pressing" a bit of moss round them, which Trotter ~~calls~~ ^{regards} as his effort to "make 'em feel at 'ome". This ~~is~~ ¹⁰ then followed by laughter in the stage directions, allowing Sheriff to push an understanding in the audience of the sense of comfort and safety Osborne provides to the other members of the company.
- Trotter and Osborne's relationship ^{by Sheriff} is portrayed to be one ~~where~~ that is healthy and comfortable, ~~which Sheriff~~ ^{shows} ~~or~~ ^{discernment} that Sheriff ~~evokes~~ ¹¹ by his employment of a term of endearment: "Uncle". The term connotes a sense of comfort and familiarity - ~~which~~ ^{throughout the play} whose repeated use reflects Osborne's understanding nature. Juxtaposed with the secrecy and tension between Hibbert and Stanhope, particularly in the scene where they both admit to be "absolutely frightened" ¹² of the war after force, Trotter openly speaks and expresses opinions to his "Uncle", explaining how he "don't like" the quiet and tragic anticipation they have to face before the big attack. Osborne, unlike Stanhope, listens without judgement in this scene, addressing the issue and ~~conveys~~ ^{conveying} his understanding of the situation in ~~few words~~ ¹³ that blatantly contrasts Trotter's lines - a lot of which range from two-four lines in length.
- In addition to this, Sheriff reminds the audience of Trotter and Osborne's ¹⁴ humanity through the novel's least destructive epic mechanism: reminiscing about life outside of the war. Throughout the gardening conversation, Sheriff uses a more diverse array of punctuation marks - a physical manifestation of the excitement and hope these two characters cling to in anticipation for the Boche's attack. Trotter's "fumbles" further ~~emphasise~~ ¹⁵ ~~the~~ lowered guard these characters have to avoid their blatant worry and fear for the impending attack, as the verb connotes a clumsy clumsiness that one cannot have when fighting actively above ground. The two of them receive comfort from the ability to temporarily ~~wade~~ ^{wade} the thought of war and possible death, allowing Sheriff to ~~visually~~ ^{visually} portray the two characters as

8 There is critical understanding of Osborne's portrayal and relationship with the men. This is supported with salient evidence from the wider text.

9 An insightful comparison is drawn between his care of the men and the 'primroses'.

10 There is implicit reference to the question; the dramatic impact is explored with the stage directions engaging the audience in the 'comfort and safety' provided by Osborne.

11 Direct reference is made to 'Uncle' with insight into the relationship between Trotter and Osborne here. This is subtly contrasted with Stanhope and Hibbert's earlier in the play.

12 There is sensitive detail to the mood created and Trotter's comfort in voicing his fears of the 'quiet' and the 'impending attack'.

13 A key point of Osborne's ability to 'listen[s]' is made though this needed specific textual support.

14 The writer's intentions in portraying the men's 'humanity' is clearly understood as the men reminisce about their lives. Specific textual detail could have lifted this.

15 There is insight into the use of punctuation and language during the discussion of gardening shown in the contrast as Trotter 'fumbles', a 'clumsiness' the men cannot demonstrate when fighting.

Example Candidate Response – high, continued

Examiner comments

16 these truly frightened and ~~essence~~ mentally hanging on by a thread to cultivate a comprehension of their humanity to the audience. The ~~say~~ repeated usage of tag questions when ^{Trotter} ~~one~~ explains the flower being "just there" in the photographs and how Osborne remarked the flower being a beauty: "isn't it?" being a few, the tag questions connote wonder and allude to their great interest in returning to their home lives and leave the war effort. Sheriff proceeds to emphasise this humanity to the audience through the presence of the photographs: a symbol for their post lives to evoke and express their understanding in the audience. ~~Through speech and stage directions Sheriff portrays Trotter and Osborne as characters.~~

17

16 In the conclusion, the candidate adds new points about the writer's use of questioning and the symbolism of the photograph, rather than summarising points previously made.

17 Overall, this shows a clear critical understanding of the text, responding sensitively and in detail to the effects of language used, in a perceptive and evaluative response. Well-selected reference to the text is skilfully incorporated.

**Total mark awarded =
23 out of 25**

How the candidate could improve their answer

- The candidate made assertions about the characters' socio-economic and educational background but might have used specific textual support to develop these points fully.
- Specific examples of the punctuation used and more detail to the discussion on their interest in gardening, as a 'coping mechanism', would have improved the answer.

Question 2(b)

Example Candidate Response – high

Examiner comments

2	b	<p>Sheriff manages to portray a complicated but beautiful relationship between Raleigh and Stanhope. This is done through his purpose of writing the play and its anti-war message, skillfully using dialogue and stage directions to show their compelling relationship. 1</p>
	2	<p>Raleigh sees Stanhope as a reliable, straight-edged brother figure and tries to rekindle their friendly relationship from before the war. He is shown as naive, as when Stanhope is introduced it is clear that he has changed dramatically – he “[takes] a cigarette from his case and [lights] it” and tells Mason to “bring the whiskey!” This contrasts with how Raleigh last saw him as he recalls ^{Stanhope} he once berated some schoolboys for drinking. By yelling for whiskey it shows a side to Stanhope Raleigh has never seen, furthering his naivety as the audience 3 realises it may be difficult for them to bond.</p>
	4	<p>Despite witnessing Stanhope “down the soup”, Raleigh still “smiles awkwardly” and greets him “Hullo!”. The exclamation mark suggests he is very happy and excited to see Stanhope, making the audience sympathetic for both of them as Stanhope was once a kind man changed by war, and Raleigh still believes that the his old self is still there.</p>
	5	<p>Stanhope himself is ^{introduced} shown to the audience as “good-looking” with “a pallor under his skin and dark shadows under his eyes”. To specifically describe him as good-looking suggests some positive connotation to his character, worn down by war or shown by the “shadows under his eyes”. Prior to his actual appearance,</p>

1 This is a brief, focused introduction.

2 There is knowledge and understanding of the pre-war relationship and precise textual support for the way Stanhope has changed. Further comment on Stanhope’s language would have improved this.

3 There is personal engagement with the drama created and implied reference to how it is compelling, in the difficulties the change may create for Raleigh.

4 The candidate demonstrates understanding of the deeper implications of Stanhope’s language. There is understanding of Raleigh’s feelings and of the way the writer achieves effects through the use of punctuation.

5 There are some perceptive comments on the language and contrast created by the description of Stanhope as, ‘good-looking’, and the ‘shadows under his eyes’.

Example Candidate Response – high, continued

Examiner comments

6	Raleigh recounts their relationship and shines Stanhope in a very positive light, and "suddenly (brightens) up" at the mention of Stanhope from Osborne. To brighten up at the mere mention of his name shows they must have been very close, which makes their relationship
7	so interesting because the audience expects a warm welcome from Stanhope, and is surprised when that doesn't happen. Instead, on seeing Raleigh, he "stops short" and says: "[in a low voice]: How did you get here?" This is a clear indication that Stanhope has changed, and the lack of a hello indicates a change in their relationship; the beginning of a complex one.
	Their relationship is compelling due to its complexity - Raleigh still idolises Stanhope despite their fight in Act 2, Scene 1 where Raleigh refuses to leave his letter open, and Stanhope launches into a rage when he does. He "clutches Raleigh's wrist and tears the letter from his hand" To clutch a wrist is a violent action, showing his dramatic change from the polite schoolboy he used to be. Tearing the letter from Raleigh's hand is equally violent and demonstrates the power trip Stanhope is going through. Then, when Raleigh addresses Stanhope by his first name he explodes and screams "Don't 'Dennis' me! Stanhope's my name! You're not at school!" This cements the change in their relationship as there is
10	meaning in him saying "You're not at school". He means to say they are not casual friends anymore. They are only a superior and a subordinate in the army and he wants to separate the two relationships. Additionally, there is symbolism in Stanhope saying his name is Stanhope he does not see himself as 'Dennis' anymore. Dennis was how Raleigh saw him. Stanhope is who he is now.

6 There is a sustained focus on the relationship and understanding of their closeness, supported by Raleigh's behaviour. There is insight into the use of stage directions as Raleigh 'brightens' up just at hearing Stanhope's name.

7 There is a convincing personal response and engagement with how the audience's expectations change with Stanhope's behaviour.

8 The candidate addresses the change in the 'complex' relationship with reference to both the stage directions and Stanhope's response. These could have been explored further indicate the effect of tone and movement.

9 Explicit reference to the question is made. A key turning point in their relationship is explored with critical understanding of Stanhope's violent reactions: 'To clutch' and 'tearing' the letter from Raleigh. The reference to the 'power trip' could have been made clearer.

10 Well-selected references support a clear critical understanding and a sustained exploration of Stanhope's violent behaviour. The candidate demonstrates insight into the use of language and what it reveals of the relationship.

11 There is explicit reference to the precise relationship that Stanhope expects, in military terms; a 'superior' and 'subordinate'. Insight into the symbolism of first names and implications for the relationship is demonstrated.

Example Candidate Response – high, continued

Examiner comments

<p>12</p>	<p>Stanhope is an alcoholic, hot-headed leader who is shown to cope with war through drunkenness. He implies that who Raleigh thinks he is is gone, and 'Stanhope' is all that's left. This highlights the complexity as Stanhope uses this moment to unload his repressed feelings through someone he knows, possibly purposely pushing him away to save Raleigh the disappointment. The audience is shocked at Stanhope, Raleigh equally so. When the letter is read and Stanhope realizes that he was being insecure - that Raleigh wasn't writing about how awful he'd become - and that Raleigh understood how war changes people and was even admirable of him - he was "awfully proud to think (Stanhope is his) friend". The audience feels sympathy for Raleigh and interests them further in their relationship because Sheriff creates an anti-war message by revealing how people and relationships change.</p>
<p>14</p>	<p>In Act 3, scene 3, Stanhope realises his mistake and takes care of Raleigh, becoming Dennis again, to comfort him in his final moments. Stanhope refers to him as "old boy" and has a very kind demeanour towards him. The irony and sentiment of the most naive character being the one to die and the usually brash Stanhope becoming the man he used to be highlight how much he truly cares for Stanhope Raleigh, even with the war their relationship will always be close. The audience feels melancholy for Stanhope as Raleigh dies because they realise the two never truly had the chance to have a positive relationship during the war.</p>
<p>16</p>	<p>In conclusion, Sheriff makes use of anti-war images and stage directions to expertly portray their relationship as compelling. Despite Stanhope's anger he will always care for Raleigh.</p>

12 There is sensitive detail to the way the writer achieves effects in replacing the 'Dennis' Raleigh knew, to the 'Stanhope' he has become.

13 There is a strong awareness of the text as drama. Insight into audience reaction to Stanhope's treatment of Raleigh and his possible motives, 'to save Raleigh the disappointment,' is demonstrated.

14 There is understanding of Raleigh's loyalty and admiration of Stanhope. It is a little assertive and undeveloped with the comment on 'war changes people' and the writer's 'anti-war message'.

15 This paragraph shows understanding of the change in Stanhope's 'demeanour', as he comforts Raleigh before he dies. This section would have benefitted from more specific textual detail, rather than the brief conclusion which adds little to the response.

16 This response sustains a critical understanding of the text and task. There is well-selected reference to the text and response to the way the writer achieves effects.

**Total mark awarded =
23 out of 25**

How the candidate could improve their answer

- The candidate might have explored the language of the quotations, and stage directions, more explicitly to indicate further understanding of tone and character movement on stage, for example, when Stanhope 'stops short'.
- Comments on the assertion that Raleigh 'knows how war changes people' and the writer's 'anti-war message' needed developing to demonstrate how these made the relationship compelling.
- More specific textual detail to support the pivotal change in Stanhope's behaviour as he comforts the dying Raleigh would have enhanced the response.

Question 3(a)

Example Candidate Response – low

Examiner comments

3	a	<p>Soyinka portrays Elesin as a lustful individual who justifies his actions with his position as the King's horseman. In line 15 Elesin asked "Where do you all say I am?" with Iyaloja responding "Still among the living" and with that Elesin uses it as a reason for his desire of "all your daughters".</p> <p>Soyinka created such a dramatic moment when he indicated a show of the wisdom carried by Elesin as he says "Who does not seek to be remembered? Memory is the Master of Death." With his phrase came many meanings with the most apparent one being; you don't truly die when you stop breathing or your heart stops beating but only when you are forgotten, then you are truly gone. Iyaloja's wise and enlightening words came from Elesin earning him the title "a man of honour".</p> <p>Soyinka amplifies the dramatic atmosphere by creating contrasting thoughts; Elesin being a womaniser and "a man of honour" now he speaks in a way normal people "do not understand" or "do not fully grasp".</p> <p>Elesin has a tremendous gift for speaking and use of words which fascinated the women allowing him to disguise his approach to engaged women.</p> <p>Soyinka creates a balance by doing such things.</p>
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1 There is a relevant comment on Elesin's 'lustful' behaviour and his use of his position to justify his actions. There is some textual reference but this and the nature of his position needed comment to lift this introduction.

2 There is reference to the question with a quotation but this is explained. This needed exploring to demonstrate how it is dramatic.

3 The candidate asserts these are 'enlightening words' and quotes his being 'a man of honour' without analysing the situation and context of the reference.

4 A basic comment on Elesin as a 'womaniser' is made without support. References given support an explanatory approach and needed analysing, in the context of the passage, to demonstrate understanding of the situation.

5 Repetition of Elesin's 'use of words' remains at a basic surface understanding. The comment on how he uses this to obtain the 'engaged woman' shows better understanding but this needed more specific textual detail to be rewarded.

6 Though brief, there are some relevant comments on Elesin and the situation, with a little supporting reference to the text.

**Total mark awarded =
8 out of 25**

How the candidate could improve their answer

- The candidate gave a brief overview in the first sentence but might have developed this by exploring what his title involves to show overall understanding of what makes this such a 'dramatic moment'.
- Using references to support a narrative approach was unlikely to achieve high reward. A more structured approach would have helped to develop a coherent argument. Points made should be supported by textual reference, linked to the question, and the text fully analysed to demonstrate how the writer achieved the desired effect.

Common weaknesses in passage-based responses

- Writing lengthy introductions about the writer and/or socio-historical background of the text instead of focusing on the key terms of the question.
- Retelling the plot to the start of the passage instead of briefly contextualising it to demonstrate understanding of the structure of the text.
- Losing focus on the question and passage and straying into commentary of loosely related events and themes in the wider text.
- Selecting material from only part of the passage instead of across the whole passage, including the ending.
- Narrating content without analysing the writer's methods effectively.
- Taking a linear approach, paraphrasing the text without analysing references fully and considering the dramatic impact on the audience.
- Copying extensively from the passage instead of selecting relevant material.
- Identifying technical terms and individual punctuation or stage directions without consideration of the context and intended impact on the audience.
- Lacking awareness of the text as performance and the characters as constructs rather than real people.

Question 4(a)

Example Candidate Response – middle

Examiner comments

4	(a)	<p>Twelfth Night</p> <p>Shakespeare introduces Viola in this scene using her wit and intelligence.</p> <p>In this scene, Shakespeare introduces his character Viola through her witty and intelligent dialogue. Viola's choice of disguising herself and be serving the duke makes her so striking to the audience.</p> <p>Viola is introduced after being in a shipwreck. be The love for for her poor brother is shown, who she believes to be have drowned. Viola first says "My brother is in - "what should I do in Illyria, my brother he in Elysium". Her brief mourning shows the love she had for her brother. However, she then says, "Perchance he is not drowned." Instead of dwelling on the accident and falling victim to her sorrow she instead has hope. with Her bravery and ability to s not surrender to her emotions makes her a striking character. He Furthermore, to this emotional stability to she has contrasts with the 1st scene where Orsino was over exaggerated, self-indulgent love was shown. This contrast further highlights how different Viola's striking character which appeals to the audience.</p> <p>Viola immediately tries to adapt to her surroundings. Her quick thinking and intelligence is shown here. She asks the captain "know'st thou this country?" and "who governs here?" The questions she asks are all for her own survival and knowledge. After being in a shipwreck she is smart enough to mere on and try to live.</p>
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1 The response starts with focus on the key term 'striking'.

2 Knowledge of Viola's situation and the uncertainty surrounding her brother is demonstrated. There are relevant references but these needed analysing fully.

3 Reference to the question is made with understanding of her 'bravery' and her control of her emotions.

4 There is some understanding of the deeper implications of the text with the contrast of Viola's 'emotional stability' and Orsino's self-indulgent love in the previous scene. This would have benefitted from specific textual support from the passage.

5 There is understanding of the writer's use of questioning with references; these needed exploring to show how they impact on her plans.

Example Candidate Response – middle, continued

Examiner comments

in this country. ~~he ability~~ Shakespeare portrays her as someone independent and smart which impresses the audience. Thus, she ~~is shown~~ Even after such an accident, and after the news of her dead brother, she still is strong thus, making her very striking.

6 Viola's independence is evaluated with some awareness of genre – it 'impresses the audience' with the strength of her character.

~~Viola~~ In this scene Shakespeare creates a link between Viola and Olivia. He does this when Viola says "O that I seen'd that lady." Both women in this play have lost a important male figures in their life. The sympathy Viola feels for Olivia is very real and deep. ~~Viola would~~ Viola's expression of wanting to serve Olivia shows her as a caring and strong female character, which makes her very striking. This link ~~later~~ between them deepens.

7 In this paragraph there is understanding of the similarities between Viola and Olivia with a relevant reference. Her motives for wanting to serve her and being unable to do so, could have been explored.

8 Explicit link is made to the question.

Viola's understanding of the world is shown in this scene which portrays her ~~is~~ intelligence. She ~~is~~ understands that as a woman she will have to hide herself for her own safety. She says, "And might not be delivered to the world." ~~she~~ The word "delivered" shows how revealing herself ~~would~~ might be a bad or dangerous thing. So Viola ~~starts~~ disguises herself as a man, an 'eunuch' 'eunuch'; ~~she~~ she says "Conceal me what I am." This phrase has significant value as it shows the ~~der~~ start of her disguise and her smart thinking. Her idea ~~is~~ is for her own security which makes her striking because ~~at~~ the audience sees the depth of her knowledge.

9 There is a clear understanding of Viola's reasons for concealing her identity with a comment on the language and textual support.

10 The importance of her disguise being of 'significant value' is noted but this could have been developed in terms of its importance to the plot and Viola's survival.

Example Candidate Response – middle, continued

Examiner comments

11	<p>Viola Shakespeare introduces Viola also through her sharp perception of the world. She is down to earth and very not swayed easily by other characters. When she says "the doth oft close in pollution" she shows how she remains down to earth. She sees the world for what it is which contrasts with her disguise/illusion later in the scene. Through this Shakespeare emphasizes on her clever character whose cleverness is much different compared to the other characters like Orsino.</p>
13	<p>In conclusion, through her wit and understanding Viola is shown as a striking character. Her disguise and decision to dress as a man for her own security makes her very interesting. The idea of illusions is introduced in this scene which builds up the light suspense in Twelfth Night. Viola's intelligent character is striking because of how different she is.</p>

11 The candidate comments on Viola's perceptive character, with a quotation, but this is explained and repetitive.

12 An attempt to compare Viola's intelligence to Orsino's is assertive and undeveloped. Specific textual detail is needed to clarify this point.

13 The conclusion briefly summarises the argument with a reference to the theme of 'illusions'; this would have benefitted from further comment.

14 There is overall understanding of Viola's introduction in a reasonably developed personal response. There is supporting textual evidence and some response to the language.

**Total mark awarded =
16 out of 25**

How the candidate could improve their answer

- There was focus on the question but points could have been further developed; for example, reference to Sebastian, Orsino and Viola is made but the deeper implications of these characters and her plans might have been explored further.
- The candidate selected appropriate textual evidence to support ideas but these tended to be explained rather than fully analysed; for example 'doth oft close in pollution' lacks detail to language and effects created.
- Explicit exploration of the genre and dramatic impact of Viola's introduction would have enhanced the response.

Question 4(b)

Example Candidate Response – middle

Examiner comments

4b From Maria's fake love letter to Malvolio, to Viola dressing as a man, Shakespeare uses mistaken identity in various ways in the play Twelfth Night. He uses it to explore themes such as unconditional love, hallucinative self love and self deception, and to build the ~~cometic~~ ^{ironic} aspect of the comedy; creating a dramatic impact that structures the play. 1

Firstly, the use of mistaken identity creates a huge impact in Viola and Orsino's situation. Throughout the play, Orsino learns to open his eyes to the love that is close to him, as Viola, disguised as 'Cesario' falls in love with someone she cannot be with. This mistaken identity is present throughout the entire play, as Viola lives as a man. From the very first scene they have together (Orsino and Viola), the "barful strife" it is for Viola is introduced: disguised as a man, she feels she cannot make her love for Orsino bloom, ending this first scene with the sentence "Whoe'er I woo, myself would be his wife". Throughout the play, the mistaken identity is used to create irony, in scene 4 of Act 2 for example, where Viola secretly describes her love for Orsino, and he does not understand. Furthermore, these interactions create an important question that the play explores, the clash of the woman-objectifying, dishonest vision of love by Orsino, meeting the honesty and profoundness of Viola's. This ironic situation 2

3

4

5

1 There is a focused introduction which references the terms of the question with examples of 'mistaken identity'.

2 The candidate identifies Viola/Cesario's dilemma.

3 There are relevant quotations to support ideas, e.g. 'barful strife', but comments are explanatory. The language needed explicit commentary.

4 There is some understanding of the irony of Cesario's love for Orsino. More specific awareness of the drama created with the use of dramatic irony would have improved this point.

5 Though not fully developed, there is a personal response to the sincerity of the character's love- Orsino's for Olivia; Viola's for Orsino.

Example Candidate Response – middle, continued

Examiner comments

has a huge importance and impact, through the irony of the situation, as well as the message being told through this occasion. The impact of Orsino and Viola's relationship can vary from interpretation, as well as audience, as, in some interpretations, Viola still being Cesario, Orsino is already in love with 'him'. This explores an ahead of it's time theme: unconditional love, and the boundaries imposed by gender in love. This element caused by the mistaken identity has different impacts for modern or at-the-time audiences.

The second mistaken identity, key in the play, that has huge dramatic impact is Maria's letter. Malvolio, finding it, mistakes it for Olivia's writing. This creates dramatic irony, as the self-deceiving and self-absorbed Malvolio proves the foolishness that is arrogance. Shakespeare, through this element of the play, ~~is~~ shows how ridiculous self-deception can be, and how important self-conscience and awareness is. Malvolio, blinded by his self-love, and persuaded that everyone loves him, persuades himself the letter is addressed to him: "to crush this a little, it would bow to me", In an extravagant and excessive scene, it is shown how ridiculous the confidence Malvolio has is, as he says "I do not fool myself, or even every reason excites to this, that my lady loves me". This scene is what installs the rest

of Malvolio's despair in the play. ~~The~~ This mistaken identity once again creates impact and is key to the ~~play~~ and its theme of self-deception and greed facing honest and true love.

May it be Sebastian and ~~the~~ Olivia getting married, or Antonio accusing Viola of betrayal, many more scenes in the play use mistaken identity to create impact, as it builds the play's structure and themes.

6 Different audience reactions to gender 'boundaries' is mentioned; this needed developing with specific textual detail, and reference to Olivia, to demonstrate a clearer understanding of the dramatic effect of Viola's disguise.

7 There is some understanding of the impact of Maria's letter on Malvolio but specific textual detail and development of the trick and dramatic effect would have improved this.

8 Relevant references support Malvolio's change in behaviour, having persuaded himself the letter is addressed to him.

9 The references needed analysing to demonstrate understanding of the deeper implications of his conviction that 'my lady loves me'.

10 Further examples of 'mistaken identity' are mentioned in the conclusion but these lack textual detail and could have been developed for higher reward.

11 Overall, this is a reasonably developed personal response with understanding of two specific cases of mistaken identity. There is textual evidence with some response to the way the writer creates dramatic impact though further development is needed.

**Total mark awarded =
15 out of 25**

How the candidate could improve their answer

- When discussing Viola/Cesario's love for Orsino, this could have been developed to include detail to Olivia and the dramatic impact the disguise creates in this love triangle, a key feature of mistaken identity in the play. Similarly, reference is made to Malvolio believing the letter is from Olivia, and that she loves him, but closer exploration of the dramatic impact on both Malvolio and Olivia could have improved this response.
- The candidate might have explored a wider range of examples of mistaken identity rather than to mention them in the concluding paragraph; more specific textual detail to support these was needed.
- Where textual reference is used this needed to be explored fully with comments on the writer's use of language. Comments tend to be explanatory rather than analytical.

Question 5(b)

Example Candidate Response – low

Examiner comments

5	(b)	<p>William Shakespeare, author of 'Othello'. The tragedy of Othello portrays Iago as the protagonist or evil mastermind of the story. Shakespeare's portrayal of Iago is so fascinating because Shakespeare has used various styles to portray the various characteristics of Iago.</p> <p>In act one scene one, Shakespeare portrays Iago as a racist individual. ^{by use of visual images} "Old black ram is tupping your white ewe" Iago is reporting Othello who is actually to Brabantio the senator of Venice that she has ^{daughter has} stolen Brabantio's daughter eloped with ^{the old black ram} Othello, this can also express the use of irony because Iago is a soldier of Othello and Othello is a black man who is the the general of the Venetian army, it is ironic because Iago is reporting his general yet not supporting him, Shakespeare's portrayal of Iago here makes me disgusted at his racist characteristics and also his untrustworthiness towards his superiors.</p> <p>Shakespeare uses hyperbole in act three scene three to portray Iago's ability to emphasise and to trick individuals to his bidding. Iago constantly calls Othello "My lord" persuading this causes Othello to trust Iago because Iago constantly showered Othello with compliments and slowly tricked him to believe that Desdemona was cheating on him with Cassio. I feel impressed ^{at} Iago's at talent in manipulation ^{causing Othello to believe his} lies and fall in Iago's trap.</p>
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1 The candidate makes reference to the key term of the question with Iago 'as the mastermind of the story'.

2 There is knowledge of Iago's racist language with a relevant quotation. The language needed further comment and understanding of the dramatic effect.

3 This is a basic personal response to the irony in Iago criticism of Othello, demonstrating his 'untrustworthiness' (sic) but this needed linking to the question and further comment.

4 There is a relevant comment on Iago's use of 'My Lord' to gain Othello's trust; closer link to the question and more detail could have improved this.

5 Specific textual detail regarding Iago's 'trap' and manipulation of Othello to believe Desdemona's infidelity would have enhanced this point.

Example Candidate Response – low, continued

Examiner comments

Shakespeare ~~is~~ Shakespeare uses symbolism in act one scene two "Signior, it is the moor" Shakespeare uses symbolism to portray ~~the~~ Iago's ~~own~~ visualisation towards his general Othello, Iago views Othello as a Moor a moor is a black North African ~~man~~. As Brabantio asks Iago as to who ~~is~~ his daughter eloped with, Iago says "The moor" and Brabantio calls Othello a thief because of this, I feel pitiful for Othello, Othello has gained status in a society of white people ~~is~~ while being black and hence is suffering from abuse from his own subordinate ~~and later Shakespeare~~. In conclusion Shakespeare's portrayal of Iago as a racist by use of visual imagery and symbolism and also by use of Iago to show his untrustworthy character towards his general are the various ways Shakespeare portrays Iago in a fascinating way.

6 There is some loss of focus on Iago and confusion over 'symbolism'. There is also a misconception that the term 'Moor' is racist, rather than his racial identity.

7 The comment focuses on Othello and is very general and narrative. Exploration of Iago's motivation for approaching Brabantio is needed to make this paragraph relevant.

8 The candidate attempts to link the response back to the question but repeats techniques listed in the essay rather than adding additional comments.

9 Overall, this shows a basic understanding of Iago and the text, with a little supporting reference to the text.

Total mark awarded = 9 out of 25

How the candidate could improve their answer

- Closer focus on the question and the way Shakespeare makes Iago fascinating are needed to enhance this response. There are some relevant comments on his racist views and his perceived insubordination but the response is general and narrative in approach. More specific textual detail about Iago's motives is needed to improve this. There is some knowledge of Iago's methods, for example, his manipulation of Othello and reference to Desdemona's infidelity with Cassio, but these are not developed.
- The response focuses mainly on the scene where Iago and Roderigo inform Brabantio of Othello's elopement; a wider range of references from across the play would have enhanced this essay.

Common weaknesses in general essay responses

- Writing lengthy introductions, including irrelevant background information about the playwright, instead of focusing on the question.
- Not reading the question carefully and thinking about implications to choose the most suitable material before starting to write.
- Re-telling the plot rather than answering the question.
- Lacking awareness that drama is visual and uses language that has an impact on the audience.
- Referring to the 'text' or 'book' rather than the 'play', and to the 'reader' rather than 'audience'.
- Asserting something is dramatic and offering personal responses without supporting comments with textual evidence.
- Not supporting ideas with relevant textual detail or, when used, not analysing the text fully to demonstrate understanding of the writer's intended effect.
- Not learning specific quotations to support comments on character, theme, mood and stagecraft.
- Using an essay previously written on the text without adapting it carefully to the key terms of the question.

Cambridge Assessment International Education
The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

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