



Cambridge Assessment  
International Education

## Coursework Handbook

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

For examination from 2023



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## Introduction

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This handbook provides a guide to the two written assignments for Component 5 Coursework for Cambridge IGCSE / IGCSE (9–1) Literature in English.

Coursework enables teachers to select texts that match their learners' interests. Centres are responsible for setting coursework tasks that allow learners to demonstrate their knowledge, understanding and skills.

Teachers need to check that the candidate coursework tasks follow the guidance in this document.

The following checklist is a guide for the requirements for Component 5 Coursework:

- Learners should produce two assignments for their coursework portfolio. These may be selected from three or more assignments written over the course.
- Assignments must be on different texts.
- Texts for both assignments may be from the same literary form: drama, prose or poetry.
- Texts should be suitable for study at IGCSE level.
- Texts must be written in English originally and not be translations into English.
- One of the assignments may be on an examination set text from Paper 1, 2 or 3.
- A word limit of 600–1200 words is recommended, including quotations, but excluding any bibliography.
- Assignments on plays and novels should be based on the study of a complete text and not individual scenes or chapters.
- Assignments on poems and short stories must focus on a minimum of two poems or stories studied (unless the poem is a lengthy one such as Coleridge's *The Rime of the Ancient Mariner*).
- Learners do not need to compare stories or poems. Comparison is not required or rewarded.
- One of the assignments may be an empathic response to a play or novel, following the guidance in this *Coursework Handbook*. Short stories are not suitable as they provide insufficient material for learners to draw upon for an empathic task.
- The title of each assignment must be worded in a way that learners are able to address all four assessment objectives. The full title should appear at the top of each assignment.
- A list of references to secondary source material (where used) should appear at the end of the assignment.
- Teachers should annotate the final version of each assignment drawing attention to strengths and weaknesses in comments in the margin.
- Teachers must provide a summative comment that relates to the assessment criteria (printed in the syllabus) **either** at the end of each assignment **or** in the space provided on the Individual Candidate Record Card.
- Evidence of drafting should not be included in the coursework portfolio.
- Teachers are responsible for preventing plagiarism.

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# 1. Planning and teaching

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Component 5 Coursework aims to test learners' appreciation of literature in two different ways: through critical writing and through more imaginative empathic writing.

Coursework allows you greater flexibility and creativity in the way you design and deliver your lessons. You can choose texts and tasks that complement learners' study of the set text(s) and that take into account the interests and abilities of your learners, as well as your own interests.

Coursework allows learners to redraft their written responses, developing skills such as critical thinking, editing and proofreading, which will benefit them in other areas of the syllabus, in other subjects and in future stages of their education.

Coursework texts should be taught in the same way as the examination texts. The assessment criteria for coursework is in the syllabus and must be used for marking. The assessment criteria use the same descriptors as the examination papers with one slight difference: The coursework assessment criteria include descriptors that relate to empathic responses.

Learners must study the whole text and teaching should not solely address the specific focus of assignments during the teaching and learning phase. Texts should be taught in a way that learners are encouraged to think for themselves rather than simply write what their teachers tell them.

Below are some points that affect the way centres plan and teach coursework:

- Some centres offer a choice of tasks on the same text, for example, focused on the presentation of characters or themes. Although teachers should avoid exploring in excessive detail the specific focus of these tasks, they may develop learners' skills by exploring the way the writer presents characters or themes not included in the coursework tasks.
- One of the coursework tasks can be based on an examination set text and planning will need to take this into account. A useful approach is to build learners' confidence in developing their analytical skills in response to aspects of the text not included in the coursework tasks. Learners will then be able to transfer these skills in their responses to those aspects of the text that feature in the coursework tasks.
- Learners will benefit from selecting their best two assignments from three or more that they produce during the course.

## When to do coursework

You should carefully consider the timing of coursework assignments within the overall course. An excessive amount of time spent on coursework, weighted at 25% of the syllabus, comes at the expense of the examination components, which have a combined weighting of 75%. Striking a balance between writing coursework and preparing for the examinations is essential.

For the Literature in English syllabus, learners develop skills over the course of two years. For this reason, it is wise to tackle coursework a little later in the course. Building learners' confidence in developing these skills at the same time as the detailed study of a new text is likely to place excessive pressure on learners. Many centres conclude that scheduling the first coursework assignment after the study of learners' first exam text will be more effective.

The skills that learners should practise before starting to write their first coursework draft are:

- showing a clear understanding of the text's deeper implications
- using concise quotations to support the points they make
- analysing specific ways in which writers achieve their effects
- developing responses that are carefully organised
- addressing the coursework task that has been set
- selecting relevant material and rejecting irrelevant material.

Focused writing of paragraphs that address these skills should be undertaken before the writing of more extended responses. Building learners' confidence in developing these skills will enable learners to tackle the coursework task by themselves.

If a centre is using one of the exam texts for one of the coursework assignments, it makes sense to use the second or third exam text during the course to draw upon learners' skills of analysis; this will take advantage of learners' progression.

It is important that the final assignment is not scheduled too late in the course when teachers and learners need to focus on preparation and revision for the examinations. Leaving the final assignment too late creates workload management problems for teachers. It is not helpful for teachers to deal with the marking of coursework, internal moderation and administration at a time when their efforts need to be directed at the examination components. Because of this, many centres schedule the final assignment towards the beginning of the second year of the course.

## The role of the teacher

Before starting to teach Component 5 Coursework teachers should:

- discuss coursework requirements as set out in the syllabus
- consider the key points in this *Coursework Handbook*
- check that assignment tasks are suitable and allow learners to meet the assessment objectives
- confirm the key dates for writing plans and drafts under teacher supervision
- schedule a date for standardising marking across a small number of responses at various levels of attainment.

Leading up to the first coursework assignment teachers should:

- select texts that are suitable for study at IGCSE level
- check that tasks are worded in a way that learners address the assessment objectives
- teach the whole text without an excessive focus on the topic of assignment tasks
- use activities that focus on practising and developing key skills in response to characters or themes that do not feature in the coursework tasks
- encourage learners' personal responses to texts and tasks
- explain what plagiarism is and what the centre's penalties are for what the exam board calls 'malpractice'
- advise on presentation: for example, the importance of proving the full wording of the task, layout of quotations, bibliography.

The requirement to produce informed personal responses (AO4) means that learners should:

- select their own material to address the task
- select their own references to support their ideas
- reach their own conclusions
- structure their own response.

Teachers should avoid providing tightly structured frameworks or topic sentences that scaffold learners' responses. Teachers should not teach the text or topic in so much detail that learners are not required to think for themselves. Learners should understand that there is not one 'correct' or 'model' answer.

### **Feedback after the first draft**

Teachers should give only general advice on how learners might improve their first draft, for example:

- develop points in more detail
- support points with concise quotations
- link quotations and analytical comment smoothly
- structure an argument more effectively
- delete material that is not relevant to the task
- adopt a suitable critical register
- reduce/increase the word count.

Learners must then re-draft their assignment without anybody's help. It is a good idea if first and second drafts are completed under teacher supervision to vouch for the authenticity of learners' work.

Teachers should not:

- correct a draft in detail and then allow a learner to produce a fair copy
- suggest specific points, supporting references from the text or conclusion.

After the marking is complete, the teacher should make clear that the mark awarded is subject to external moderation, which is explained later in this guide.

## **Schemes of work**

A scheme of work provides more detailed guidance about the teaching and learning of a course than an outline plan that simply identifies coursework texts and tasks. It is important that teachers delivering the coursework component are familiar with its contents. Schemes of work vary, but a typical one might include for each coursework assignment:

- understanding of content: for example, the writer's presentation of characters and themes
- opportunities for active learning (such as group discussion, class debates, hot seating)
- activities for practising analytical skills
- activities for developing confidence in writing informed personal responses
- guidance about writing plans, first drafts, and presentation
- assessment opportunities
- resources to be used.

A scheme of work that includes teaching activities for coursework is available on the [School Support Hub](#)

## 2. Coursework assignments

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The recommended word limit for each assignment is 600–1200 words. Although penalties are not applied, very short assignments are self-penalising as they do not provide enough evidence of a detailed knowledge or detailed analysis of the writing.

Assignments that are too long can lose focus, become repetitive and do not help learners in writing selectively and purposefully. When drafting coursework, learners should ask themselves whether each sentence contributes to their response to the actual task.

Teachers provide the best support for their learners by making sure that coursework tasks are fit for purpose. Coursework tasks should address all four assessment objectives to ensure coverage of skills. From the wording of the task, learners should be able in their assignments to show:

- a detailed knowledge of the text
- a clear understanding of the text's deeper implications
- close analysis of effects (or the presentation of an authentic voice in an empathic response)
- a personal response informed by relevant evidence from the text.

### Writing a critical essay task

When deciding on the coursework tasks, it is important to refer to the relevant assessment criteria, to make sure that the task allows your learners to demonstrate all four criteria. For learners to attain the highest marks they must demonstrate an ability to probe texts critically.

Suitable coursework tasks will have a precise and manageable focus and will invite a detailed engagement with the literary aspects of texts, giving learners the opportunity to demonstrate their knowledge and skills.

Teachers are advised to study the wording of questions in past examination papers as these provide examples of good practice.

Teachers should ensure that tasks:

- are clearly worded
- are concisely expressed
- are manageable in scope
- have a single specific focus
- relate to the whole text and not just a scene or chapter.

### Suitable examples of critical essay tasks

1. **In what ways** does Tennessee Williams dramatically convey tensions in the relationship between Maggie and Brick in *Cat on a Hot Tin Roof*?
2. **Explore** the ways in which William Golding powerfully depicts evil in *Lord of the Flies*.
3. **How** does Anita Desai create such memorable impressions of Nur's wives in *In Custody*?
4. **In what ways** does [the poet] strikingly convey memories of childhood in **two** of the poems you have studied?



Notice how the commands in **bold** direct the response to ways in which writers achieve their effects. The mention of the writer's name reinforces this focus.

Learners are not simply writing all they know about a character or theme; they need to consider how the writer presents a character or theme.

Words such as 'dramatically', 'powerfully', 'memorable' and 'strikingly' are used to elicit a personal response to the writing.

The most successful responses to critical essay tasks sustain a critical analysis of ways in which writers achieve their effects. Less confident responses resort to the simple logging of features (such as similes, onomatopoeia, enjambment) without close analysis of specific effects created by the writer. Such responses tend to describe rather than analyse. Stronger responses use supporting textual references as an integral part of their analysis.

Weaker responses tend to have fewer and/or longer quotations which might be described as 'inert' as they are not used as opportunities to explore the qualities of the writing. These responses reveal the struggles learners have in moving from the level of description to the higher order skill of analysis.

Critical essay responses that engage with the task from the start are preferable to those that begin their response in the second or third paragraph after a general introduction.

A successful critical essay demonstrates:

- a detailed knowledge of the text (AO1)
- a perceptive understanding of the text's deeper implications (AO2)
- a sustained focus on the key words of the task (AO4)
- the embedding of well-selected references to support the points made (AO1)
- a sensitive analysis of specific ways in which writers achieve their effects (AO3)
- a convincingly argued informed personal response (AO4)
- absence of irrelevant material.

Learners should avoid the following:

- statements of the obvious ('Shakespeare was a great writer...')
- declarations of intent ('In this essay I shall discuss two poems...')
- background material about the writer's life or the times in which they lived.

### Unsuitable examples of critical essay tasks

1. Tasks which are simply the titles of texts

*Titles such as 'Macbeth' or 'Porphyria's Lover' lack a specific focus and direction for learners to explore aspects of the writing.*

2. Tasks which are self-limiting

In the following examples, the command words 'Describe' and 'Explain' do not encourage the higher order skill of analysis:

- *Describe what happens to the main character in The Kite Runner.*
- *Explain the reasons for Caesar's downfall in Julius Caesar.*

3. Tasks that treat characters as real-life people rather than dramatic constructs. These tasks ask for evaluation of content without directing learners to explore ways in which the writers present the characters:
  - *How far do you agree with Malcolm's description at the end of the play as, 'this dead butcher and his fiend-like queen?'*
  - *Who is to blame for Eva Smith's Death?*
4. Tasks that focus on context rather than the text itself  
These tasks are unsuitable because they fail to direct learners to explore aspects of the writing. They tend to invite comments on context rather than the detail of the texts.
  - *What does Kiran Desai's Hullabaloo in the Guava Orchard tell us about life in India?*
  - *What can you learn about the Russian Revolution from Animal Farm?*
5. Tasks that have an exclusive focus on a single moment from a text  
For example: How does Dickens create suspense in Chapter 1 of *Great Expectations*?

## Writing an empathic task

Empathic responses should assume the 'voice' of a character at a particular moment in a play or novel. Short stories are not suitable as they contain insufficient material upon which to base a recognisable voice.

The most successful empathic responses combine a compelling voice for the character and a wide range of detail rooted in the text. The response might integrate echoes of the text and the way the chosen character speaks. There is, however, no requirement to use direct quotations as this leads to the voice becoming jarring.

Where Shakespearean characters are chosen, it is not necessary to write in verse.

Where tasks are not rooted in the detail of the text, they provide insufficient material for learners to draw upon when constructing a voice for the character.

The following examples indicate a precise moment for the learner to assume the voice of a particular character in the prose or drama text. Each task ends with the instruction: 'Write your thoughts'. This is a useful formula for task setting.

## Suitable examples of empathic tasks

1. You are Willy, on your way home after having been sacked by Howard. Write your thoughts. [Arthur Miller, *Death of a Salesman*]
2. You are Tambu, after excelling in the exam and being offered a scholarship. Write your thoughts. [Tsitsi Dangarembga, *Nervous Conditions*]
3. You are Mr Chawla. You have just heard about the behaviour of Sampath at the wedding of the DPS's daughter. Write your thoughts. [Kiran Desai, *Hullabaloo in the Guava Orchard*]
4. You are Nwoye, leaving your father Okonkwo for the last time as you walk back to the church. Write your thoughts. [Chinua Achebe, *Things Fall Apart*]
5. You are Ralph, hiding from Jack and the others after Piggy's death. Write your thoughts. [William Golding, *Lord of the Flies*]

These are well-framed empathic tasks and challenging ones. In each task, both the character and the moment are clearly specified. To encourage personal responses, the precise choice of character and moment in the text should be left to the learner. Teachers should, however, check the viability of learners' choices.

As with the critical essay, learners should keep the word count in mind as they draft and redraft their essay.

A successful empathic response demonstrates:

- a detailed knowledge of the text (AO1)
- a perceptive understanding of the character at the moment chosen for the empathic response (AO2)
- a clearly authentic voice and viewpoint for the character at that moment (AO3)
- a range of relevant references that support the voice at that moment (AO1)
- an informed personal response that shows insight into the text's deeper implications (AO4).

### Unsuitable examples of empathic tasks

1. Situating characters in moments that are years into the future or transporting characters to different settings
2. Tasks that are more focused on the features of the new text (such as interviews or newspaper articles) as they can detract from an appreciation of the literary content of the text.

## 3. Marking and moderation

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For a centre, the internal marking involves four main elements:

1. Marking learners' work using the Cambridge level descriptors.
2. Early standardisation of teachers' marking.
3. Internal moderation of coursework folders that places all the candidates into a single order of merit.
4. Submission of marks and a sample of coursework to Cambridge.

### Using the mark scheme

The assessment criteria for Component 5 Coursework are available in the syllabus. When marking, look at the work and then make a judgement about which level descriptor is the best fit. In practice, a response may not always match one level descriptor precisely, so a judgement may need to be made between two (and occasionally more than two) level descriptors.

Once a level descriptor has been identified as a best-fit, award a mark using the following guidance:

- If the response convincingly meets the level descriptor, award the highest mark.
- If the response adequately meets the level descriptor, award the most appropriate mark in the middle of the range.
- If the response just meets the level descriptor, award the lowest mark.

Aim to give a single mark out of a total of 25 marks available, rather than trying to mark the four assessment objectives discretely.

### Factors contributing to under-marking

- expecting exhaustive responses rather than ones which select relevant material
- deficit marking – where a response is marked down because a marker feels a specific point is essential for a 'correct' response
- markers guided by their own descriptors (such as 'superficial', 'shallow') rather than the language of the actual descriptors
- marking poor spelling and punctuation (which are not assessed in Literature)
- markers influenced by their own criteria about what constitutes effective introductions and conclusions.

### Factors contributing to over-marking

- over-rewarding knowledge of the text that is not tailored sufficiently to the demands of the task
- over-rewarding overly assertive responses to questions, where general interpretations are given but not supported
- over-rewarding the use of literary critical terms that simply log or describe the use of devices without close analysis
- markers guided by their own descriptors (such as 'superb', 'brilliant', 'Wow!')
- markers unduly influenced by their own criteria about what constitutes effective introductions and conclusions.

## Annotation of coursework

When marking a response, you should:

- use symbols such as ticks (✓ to indicate valid ideas) and carets (^ to indicate points that need further development or support)
- add comments in the margin indicating strengths and weaknesses, using words or short phrases from the descriptors
- write at the end of the response the mark out of 25, together with a summative comment that uses the language of the descriptors.

A common approach to marking helps teachers in arriving at a common standard. The annotations and comments should enable a variety of audiences to understand why the teacher awarded a mark. These audiences include learners, other teachers in the department and external Cambridge moderators.

The following practices do **not** help the process of moderation:

- fair copies of assignments lacking any annotation (and therefore any dialogue with the moderator justifying the award of the mark)
- unfocused ticking, for example, at the end of each paragraph
- marginal and summative comments not related to the actual assessment criteria
- the indication of an AO in the margin. Writing 'AO4' in the margin is not helpful as it does not indicate the level of achievement. It is more productive to write 'beginning to develop', 'well-developed', etc.

## Internal standardisation

If two or more teachers within a centre are involved in marking coursework, centres should ensure that all work is marked to a common standard so that a reliable set of marks is produced and submitted to Cambridge.

The lead teacher should select and then mark samples of coursework taken from each teaching group. These should represent the full range of abilities. These can then be used in a standardising meeting to provide a standard against which the marking of other teachers can be evaluated and brought into line.

This stage should take place after the first assignment has been completed. This means that any problems of significant under- or over-marking can be resolved at an early stage of the course.

## Internal moderation

After the marking of the final assignment, the lead teacher should check the marking of a small sample of folders from each teacher to ensure they have adhered to the standard.

Any differences in marking between the lead teacher and other markers should be talked through and resolved. Centres should follow these procedures:

1. *If there is a clear trend of generous or severe marking*, marks should be adjusted for other coursework in that range. Where the trend is consistent, it is possible to scale marks upwards (for example, +2) or downwards (for example, -1) without the need to re-mark all coursework within the range affected.
2. *If there is no clear pattern and if learners are at risk of being awarded the wrong mark*, more coursework from that teacher's marking should be marked and adjustments made until all doubt about the accuracy of the marking has been removed. Samples from the teacher's marking should be re-marked until the process is complete.

Where internal moderation leads to marks being changed, both the mark and summative comment at the end of an assignment should be changed to explain to the Cambridge moderator the rationale for the change. The change of marks should also be clearly shown on:

- The Individual Candidate Record Card (IRC)
- The Coursework Assessment Summary Form.

## External moderation

A sample of learners' coursework will be externally moderated by Cambridge.

The sample of work submitted for external moderation should:

- represent the spread of marks across the entire ability range for the cohort
- include the top-scoring and lowest-scoring coursework folders
- include a balance of work from candidates across all teaching sets and markers.

Each sample should include:

- the sample of candidate folders selected for external moderation
- the Coursework Assessment Summary Form
- a copy of the Internally Assessed Marks Report detailing the final marks.

On all forms, those candidates selected for external moderation must be indicated by an asterisk (\*).

For each candidate in the sample, the centre should:

- include an Individual Candidate Record Card stapled to the candidate's work
- be clearly marked with the candidate name and number, together with the centre name and number
- arrange the assignments in the order they appear on the Individual Candidate Record Card
- include the full wording of coursework tasks at the start of each assignment.

Candidate work should not be placed in plastic wallets.

It might be necessary for a moderator to call for a further sample of work. Full details of this further sample would be addressed to the exams officer at your centre.

Centres are asked to retain copies of all Individual Candidate Record Cards and the Coursework Assessment Summary Form until the publication of results.

## Individual Candidate Record Card

The Individual Candidate Record Card is the main contact between the centre and the external moderator. The card represents the centre's definitive judgement on a candidate's coursework folder after internal moderation, justifying the final marks awarded.

Centres should check that:

- candidate and centre names and numbers are correct
- marks from individual assignments are transferred correctly to the IRC, including definitive moderated marks changed during internal moderation
- signatures from the teacher and internal moderator are added.

Where centres have included detailed summative comments at the end of individual assignments, there is no need to copy them to the summative comment spaces on the IRC.

The comment should be objective; do not include comments on candidates' personal qualities or histories, which play no part in the final judgement.

## Administration of coursework

Please check the latest edition of the *Cambridge Handbook* for all the latest information concerning the administration of coursework available at [www.cambridgeinternational.org/cambridge-for/exams-officers/cambridge-exams-officers-guide/](http://www.cambridgeinternational.org/cambridge-for/exams-officers/cambridge-exams-officers-guide/)

All forms are available on the [samples database](#).

## 4. Example candidate coursework

Examples of candidate coursework have been included below with comments throughout the candidate scripts highlighting areas of interest. Marks awarded and summative comments are provided at the end of each piece of work.

### Examples of critical essays

#### Example 1

*How does Stephenson make Hyde such a disturbing presence in Dr Jekyll and Mr Hyde?*

**Comment:** A carefully worded task that enables the candidate to address all four assessment objectives (AOs). There is a clear direction to explore ways in which the writer achieves his effects in the prompt 'How does Stephenson [sic]...' The incorrect spelling of the writer's name is not penalised.

*Throughout most of the novella, Mr Hyde is a figure shrouded in mystery; both Utterson, the protagonist, and the reader are trying to work out exactly whom Edward Hyde is and how he is controlling Jekyll. But although the details of Hyde's nature are unclear, from the very first mention of his character the reader is given the sense that something about him is very wrong.*

**Comment:** The first paragraph addresses the task directly, with comment on aspects of Hyde's disturbing presence.

*Hyde is first introduced to the reader through the "Story of the Door", in which Enfield explains to Utterson how he witnessed Hyde "trample" a young child. This brutal act of violence immediately prompts the reader to think of Hyde as immoral and dangerous. The fact that Hyde committed this despicable act "calmly" is also highly disturbing, as it implies that this kind of cruelty is normal to him. Stephenson describes the door of Hyde's house as "blistering and distained", which creates a sense of degradation and decay. The language Enfield uses to describe Hyde presents him as inhuman: he tells Utterson "It wasn't like a man; it was like some damned Juggernaut". This dehumanises Hyde and presents him as a powerful, overwhelming force of destruction. Enfield describes his physical appearance as "something displeasing; something downright detestable", but is unable to pinpoint exactly what aspect of Hyde's appearance repels him so.*

**Comment:** Concise and pertinent direct quotations are embedded smoothly into the candidate's close analysis of relevant textual detail. There is a preceptive response to Hyde as an 'overwhelming force of destruction'.

*This sentiment is echoed throughout the novel; when Utterson first meets Hyde he notes that "he gave an impression of deformity without any nameable malformation", and immediately inspired "disgust, loathing, and fear". Every witness to the murder of Carew agreed that Hyde*

possessed a “haunting sense of unexpressed deformity”. The exact nature of Hyde’s physical defect is left unclear, and this ambiguity makes Hyde’s appearance even more troubling, as the details are left to the reader’s imagination. Physiognomy, the practice of making judgements about a person’s character based on their facial features, was a popular idea during the Victorian era; that fact that Hyde’s face is so unusual and unpleasant gives the impression he is somehow wicked or immoral. Stephenson also frequently describes Hyde using animal imagery, for example, when he gave a “hissing intake of breath” on meeting Utterson. The “hissing” relates Hyde to a snake, which has connotations of untrustworthiness due to its Biblical representation as the devil. Later, Hyde attacks Carew with “ape-like fury”, which suggest that he is primitive and unconstrained by the bounds of civilisation. Hyde is also compared to Satan at numerous points in the book, by Enfield and then by Utterson; this suggests that instead of simply being a bad person, he is the embodiment of evil.

**Comment:** Comments on Hyde's physical deformity, immorality and Stevenson's use of animal imagery are all supported and show a sustained critical understanding.

Although Hyde’s violence is mentioned at the start of the novel, Stephenson describes it in more details in the chapter “The Carew Murder case”. A “romantically given” maid who has never felt “more at peace with all men”, as she gazes out into the “brilliantly lit” night witnesses this crime. The description of the beauty of the setting and the maid’s positive state of mind make Hyde’s senseless act of violence seem even more terrible, as it highlights the peace and happiness which he is ruining. Similarly, Carew is described as “beautiful”, with an “old-world kindness of disposition”, which makes Hyde seem even more hideous in contrast. The fact that only a “flame of anger” is enough to provoke Hyde to kill suggests that he is unpredictable and therefore dangerous. He is likened to a “madman”, which portrays him as wild and uncontrolled; this creates tension as the reader is unable to anticipate his next move. At the slightest provocation, Hyde “club[s] him to death”; although the reader knows that a murder will take place, this attack still feels sudden and abrupt. This is followed by a succession of senseless violent acts: “trampling his victim underfoot” and “hailing down a storm of blows”. The fact that he is attacking the body after it has been killed shows that Hyde actively takes pleasure in violence, which is incredibly disturbing to the reader. The powerful image of bones “audibly shattered” engages the sense of hearing in order to make the scene more gruesome and distressing.

**Comment:** This paragraph explores sensitively and in detail the ways in which Stevenson presents the gruesome murder of Carew. There is sustained insight into what makes Hyde such a disturbing presence.

Hyde’s powerful and mysterious grip over Jekyll is central to the novel. The reason our protagonist, Utterson, is so keen to investigate Hyde is because he believed his friend is in



*danger. The fact that such a seemingly respectable, well-reputed man with such an impressive collection of academic titles (“MD, DCL, LLD, FRS &c.”) could be controlled through blackmail, as Utterson originally believes, is a frightening thought. Tension builds as the reader begins to see Jekyll’s behaviour change; in the chapter ironically titled “Dr Jekyll was Quite at Ease”, his face “grew pale to the lips” when Utterson brings up the subject of his unusual will. When he discovers that Jekyll has forged a letter for Hyde, who is now a wanted killer, Utterson’s “blood ran cold in his veins”; the reader, realising the extent of Hyde’s power over Jekyll, has a similar reaction. But it is only in the final chapter, narrated by Jekyll himself, that the reader understands the chilling truth about Hyde: that a concoction of drugs has allowed Jekyll to transform himself into a different person in order to carry out his vices without need for shame. However, Jekyll admits that he and Hyde are not entirely separate characters, but are in some ways the same: “This, too,” he writes, “was myself”. The idea that within the good, well-liked doctor lie dark and unspeakable desires is a deeply troubling thought.*

*Jekyll writes that his internal struggle between succumbing to his sinful, hedonistic persona and struggling to remain as honourable as possible is “as old and commonplace as man”. This is the main theme of the book; Stephenson’s invention of a mysterious potion is simply a lens through which to explore this conflict. The real reason Hyde’s character is so disturbing is that we fear that a violent, wicked version of ourselves resides deep within all of us, waiting only to be awakened.*

### Summative comments

The candidate sustains a personal and evaluative engagement with the task and the detail of the text integrates much well-selected reference with considerable flair.

The candidate sustains a clear critical understanding, with every sentence contributing usefully to the overall response.

The candidate responds sensitively and in considerable detail to the ways in which Stevenson uses language, structure and form to depict Hyde as a disturbing character.

The answer qualifies for Level 8

**Mark awarded = 25 out of 25**

## Example 2

*Explore the ways in which the poets have used language and other poetic devices to communicate emotions.*

*Poems: Mid-term break and Little boy crying*

**Comment:** The command word 'Explore' followed by 'the ways in which' directs candidates to aspects of the writing. An adjective could have qualified the word 'emotions' such as 'strong' or 'powerful' to give a clearer focus to the task: e.g. Explore the ways in which the poets communicate powerful emotions.

*In the poems, Mid-term break, and Little boy crying, they both communicate emotions to the reader but in different ways. The former, "Mid-term Break" allows the reader to closely connect with the poet by using vivid imagery and concise language for the reader to understand the emotions residing in the text. The poet creates various settings in the poem to communicate different emotions the poet experiences himself with the changes he goes through in the poem. In the later poem, "Little Boy Crying", the use of allusion and hyperbole allows readers to explore the feelings of the little boy that are hidden in his mind. Sounds in phrases are effectively used to portray the emotional and physical hurt from the son as well as the guilt and hurt experienced by the father.*

**Comment:** The introductory paragraph makes general references to various techniques without achieving a clear focus on the task.

*In the poem "Mid-term Break", Heaney uses succinct detail and vivid imagery to provide a lot of detail of the special event, allowing the reader to explore the feelings experienced by others and himself. For example, when young Heaney finally comes home, he first sees his strong "father" usually depicted to provide security, "crying" on the doorstep. This immediately compares to his usual reactions to death through the quote, "He had always taken funerals in his stride-". The comparison creates a vivid imagery of a strong man reduced to tears, reflecting the pain he's experiencing for his son's death. Readers can feel this pain through this imagery to understand how heartbroken and depressed he is in response to the loss of his son. The poem continues into the room and we see the mother. Rather than crying as typical mothers would, she is seen coughing "angry tearless sighs". It creates a sense that she is choking on her overwhelming emotions but she can't let them out or she won't be able to handle them. This use of clear imagery reflects her feelings; angry at herself the child, driver or even lament at life. It could also present her shock and she's hiding her emotions as she is unwilling to face and can't cope with her child's death. The reactions of his mother and his father are usually depicted to provide security and support, to react so vigorously, further presenting the pain death can cause to a family.*

**Comment:** The second paragraph sustains a largely convincing response to Heaney's poem, showing a clear critical understanding of the emotions of the father and mother.

*It also presents to us the shock and fear of himself to see his parents be so depressed and upset, increasing our empathy for young Heaney. The last line, "a foot for every year", is the most touching and shocking line of the entire poem, the simple and concise language in this quote blatantly conveys how the shock of the loss as well as communicating their emotions of grief because of how young the little boy was. The way Heaney puts this line by itself as one stanza, creates an effect of exclusion, further emphasizing the tragedy that has happened as well as the brevity of his brother's life. The use of concise language and vivid imagery allows the readers to link their real-life experience with the poem and understand the emotions felt by the different people.*

**Comment:** The paragraph ends with sensitive analysis of Heaney's use of language, structure and form.

*Another way to communicate emotions in the poem is by using different settings to show the changes of different emotions he feels throughout the poem. The first setting in the poem is the scene of a young boy, taken out of class and waiting in the sickbay to be picked up. The boy sitting "all morning in the college sick bay" conveys young Heaney's confusion as well as his worry and fear, thinking about the possible accidental situations that may have happened to bring him out of class. His 'neighbours' taking him home instead, emphasizes the emotions of uncertainty and anxiety, as well as creating a sense of distance from his parents. This setting at the beginning of the poem established the entire poem's emotional tone with a heavy sadness of tragedy. The poet presents another setting in his home. The quotes "By old men standing up to shake my hand" and "Whispers informed strangers" suggests he's surrounded by many strong emotions from people around him in the room. The use of a first-person narrator allows the reader to sense the chaotic atmosphere of the numerous people present and it causes him to become "embarrassed", awkward, uncomfortable, and shocked. The description of the setting in the room leads the readers to experience the atmosphere from the poet's eyes and to understand his innermost emotion the poet experienced in that room.*

**Comment:** There is an attempt to link settings to different emotions, though some comments need further development and more specific textual support from the poem.

*The description of the setting in his house allows the reader to experience the atmosphere from Heaney's and his inner emotions he's feelings at that time. However, when the poem atmosphere changes and he's alone with his brother, the "snowdrops and candles" creates a peaceful surrounding to the poet. The change of pronouns from "corpse" to "him/his/he" also*

acknowledges to us that he has accepted his brother's death. Heaney uses the settings throughout the poem to portray his change of emotions from worry and loneliness, to awkwardness and then to denial and finally acceptance in the end.

**Comment:** The candidate shifts focus to their second choice of poem, Morris's 'Little Boy Crying'. This approach is acceptable as there is no requirement to compare poems.

While in 'Little Boy Crying', one of the ways is by exaggerating the emotions to allow the reader to explore the hidden feelings of the little boy using hyperbole and allusion. For example, the quotes "mouth contorted in brief spite" and "laughter metamorphosed into howls" are both very unnatural and exaggerated imagery and shows the son's intense emotions he's feeling after getting punished by his dad. This is expected for such a young boy who must feel wronged and be treated unfairly. Specifically, the extreme contrasts between "laughter" and "howls" create the sense the boy has suffered immense pain along with the burst of "swimming tears". During the poem, it also switches to the son's perspective by using allusion to describe it. He describes his father as a "grim giant", showing how he sees his father as a cruel monster who doesn't love or sympathise with him. The quotes, "chopping clean the tree he's scrambling down" and "plotting deeper pits to trap him in." sees the little boy dreaming of danger, portraying his inner feelings of anger, hate, and vengeance. In addition, the word "towers" and "giant" as well as "colossal cruel" are all descriptions to show large and massive. Compared to the small boy, it creates a sense of the vulnerability of the child and the fear he feels from his father. From the use of hyperbole and allusion, it allows the reader to explore the little boy's inner feelings, from his perspective that are hidden from others.

**Comment:** In this paragraph, the candidate explores the son's 'intense emotions' and integrates well-selected references to support their analysis. The final sentence largely repeats the content of the first sentence of the paragraph.

Morris also uses the sounds in the poem to create a similar effect to music and mimics the actions that are hard to describe. The monosyllabic words "q", "p" and "ck" in the quote "quick slap struck" are very hard and sharp, portraying the smack and the pain it caused to the little boy. The stressed sounds create an effect that the slap as very harsh. The consonance of 't' in the quote "contorting/spite/hurt/laughter/metamorphosed" may also mimic the biting sound or the paltry cry of the child and shows his frustration and shock of the smack. In the second stanza, the alliteration of 'c' and 'g' in "colossal cruel, grim giant" personifies his father's cruelty and the repetition of the letters emphasises the hate and anger the boy feels. The 'p', 'd' and 't' in the quote "plotting deeper pits to trap him" further creates rhythm and takes the reader into the boy's imagination and his b=vengeance feelings. Heaney also uses

*long vowel sounds in “longs to lift you” to present the father’s misery and suffering at having to hurt his son to teach him a lesson. The rhythm and use of sound effects produce an effect of mimicking the feelings experience, expressing emotions that are hard to verbally express.*

**Comment:** This paragraph is less effective than the previous one, with a less clear focus on 'emotions'. The sounds are said to 'mimic the actions'.

*The poems “Mid-term Break” and “Little boy crying” both convey a variety of emotions. In “Mid-Term Break”, Heaney uses the settings to display his own change of emotions and uses very vivid imagery and simple language to illustrate the tragic accident and allow the reader to connect their own experience and feeling with the poet to understand the emotions in the lines. In “Little Boy crying”, the aid of sounds and exaggeration expresses the pain and sadness to the reader for them to understand the little boy’s feelings from his perspective that are hard to verbally display. Both poems articulate many emotions, presenting them to be very toughing and poignant.*

**Comment:** Like the first paragraph of the essay, the final paragraph provides generalised comment.

## Summative comments

The candidate provides an uneven response. However, using the 'best fit' approach to marking, the assignment shows a generally convincing personal response (although a focus on the task is not quite clearly maintained).

The candidate integrates much well-selected references to support ideas and shows evidence of a clear critical understanding.

The candidate responds sensitively to the use of language, structure and form.

The answer qualifies for Level 7

**Mark awarded = 21 out of 25**

### Example 3

*Explore the ways in which the idea of loneliness and the need for friendship are presented in the novella, 'Of Mice and Men'*

**Comment:** The task has a clear direction to explore aspects of the writing, although the wording could be improved by including the writer's name and using active rather than passive voice: Explore the ways in which Steinbeck vividly presents loneliness [and the need for friendship] in the novella. Arguably, the words in parenthesis are included in the idea of 'loneliness'.

*In the novella, 'Of Mice and Men', John Steinbeck presents the idea of loneliness and the need for friendship through the behaviours of several different characters; plus the situations they find themselves in because of their actions. The novel explores the correlation between emotional well-being and friendship.*

*One of the ways in which the theme of loneliness is presented is following George and Lennie's friendship. They see themselves as different to other men. George says to Lennie, "Guys like us, that work on ranches, are the loneliest guys in the world...". Here, George establishes the feelings of loneliness and shows the bond between himself and Lennie. George rambles on, "With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us." Repetition of 'we' and 'us' which are collective pronouns, adds the idea of togetherness which opposes the idea of loneliness. The short sentences can be described as tight; which symbolises the tight bond between George and Lennie. George is explaining that people like them – who work on ranches, have no future and have nobody that cares about – makes us as the reader feel sad and sympathetic towards them. But they're different; they have a future because they have each other.*

**Comment:** This shows understanding of the characters and awareness of their 'tight bond'. The point about the impact of the short sentences might have been developed further.

*It is unusual for itinerant workers to travel around together. However, George thinks that it is important for people to have friends that they can reside with. George discusses these ideas with his fellow farmhand, Slim, "I seen the guys that go around on the ranches alone. That ain't no good. They don't have no fun. After a long time they get mean." The phrases, "no good" and "no fun" describes the lives of the other itinerant ranch workers; this shows how George benefits by avoiding these other workers' loneliness. It means he maintains good well-being and self-esteem. George says that he and Lennie, "kinda got used to each other," and adds, "it's nicer to go around with a guy you know." The word "nicer" softens the tone and reflects how George feels about Lennie in his heart. George trusts Slim, who is known as "the prince of the ranch" because of his mule driving craftsmanship and natural authority, and admits to him that he enjoys Lennie's company, even though Lennie messes up all the time.*

This shows George's true feelings for Lennie and proves that friendship is important to being happy.

**Comment:** In this paragraph relevant references support a clear understanding. There is some response to language, though not a developed response.

At the end of the novella, the idea of loneliness and the need for friendship is made clear when George finds it heartbreaking to shoot Lennie because he was the only friend George ever had and he knows how lonely he would be if he had to live without him, "The hand shook violently, but his face set and his hand steadied. He pulled the trigger." The sibilance of "face" "set" and "steadied" slows down the sentence and makes it sound softer. How this sentence is structured relates to how George is trying to put Lennie down; softly and slowly – in terms of it's taking him a while to build up the courage to fire. The comma after the word "violently" breaks up the sentence into two parts making it last longer, thus creating suspense because we know what is going to happen but it is taking some time to get to that point. The line, "He pulled the trigger" is very short and adds drama because it informs us that George has finally shot Lennie; it also makes us feel sympathetic towards George because he lost his best friend and there was no better option than euthanizing him peacefully himself.

**Comment:** This paragraph has a more developed personal response to ways in which Steinbeck achieves his effects, though some comments are overly assertive and require elaboration: e.g. 'The sibilance slows down the sentence and makes it sound softer.'

**Comment:** The next three paragraphs focus in turn on Candy, Crooks and Curley's wife as part of a generally well-developed personal response to the task.

Candy is another example of a character who experiences loneliness on the ranch. The numbness of being lonely and the need for friendship is portrayed when the other men, who are loners, feel the urge to shoot candy's dog because it serves no use, but Candy doesn't feel that same desire because it's his best friend, " I had 'im since he was a pup. I herded sheep with him." Candy has known his dog its entire life and is extremely attached to him and can't let go; He needs him for sentimental reasons beyond the other men's understanding. It takes a long time for Candy to give in and allow Carlson to shoot his dog because that dog is everything to Candy and without it he will feel like nothing, which perfectly exhibits the depth of loneliness and need for friendship

Crooks, the stable hand, is also a character who suffers greatly due to having no friends. Crooks is lonely because he is marginalised due to his race and disability – he became a hunchback after a horse kicked him. When Lennie walks into his room Crooks reacts, "I ain't wanted in the bunkhouse, and you ain't wanted in my room." Lennie asks why Crooks isn't

wanted in the bunkhouse to which he replies, "Cause I'm black. They say I stink. Well, I tell you, you all of you stink to me." This is how black people were treated by the white people in 1937 which shows that most of them would have felt the same loneliness that Crooks feels. The way Crooks has been treated by the other men reflect on how he treats Lennie. Later, Crooks and Lennie have a little mishap and Crooks explains himself, "S'pose you didn't have nobody. S'pose you couldn't get into the bunk house and play rummy 'cause you was black. How'd you like that?... Books ain't no good. A guy needs somebody – to be near him" He whined, "A guy goes nuts if he ain't got nobody. Don't make no difference who the guy is, long's he's with you. I tell ya," he cried, " I tell ya a guy gets too lonely an' he gets sick." Excessive use of words such as, "nobody," "couldn't" and "no good" indicates that Crooks has been living his life by these words of negativity. Crooks reveals that without friendship, or someone that will be by your side, you get too lonely and become sick. All Crooks desired is some companionship that he hasn't had for many years.

Curley's wife is isolated and lonely because she is the only woman on the ranch and the men are nervous around her because of the way in which Curley acts. Curley's wife makes several visits to the bunkhouse, always claiming that she is looking for Curley, but clearly she is looking for company. When she first visits the bunkhouse she says, "I'm lookin' for Curley" and after George replies, "he was here a minute ago, but he went," she still remains for a couple of extra minutes "playing" with them instead of continuing her search for Curley. Because she stays, she is seen as desperate for attention. She also pays a visit to Crooks, Lennie and Candy, in Crook's room, while the other boys are out at the whorehouse. She asks them, "Any you boys seen Curley?" To which Candy replies sourly, "Curley ain't been here." To which she fires back, "They left all the weak ones here. Think I don't know where they all went? Even Curley. I know where they all went." Candy hurled back, "Then if you know, why you want to ask us where Curley is at?" This is a clear indication that she just wants some company. When she describes the boys as "the weak ones" she is also included in that description. When she is alone in the barn with Lennie she pleads, "I never get to talk to nobody. I get awful lonely." She is perhaps more friendless than anybody else because of her situation with Curley.

**Comment:** The paragraphs on Candy, Crooks and Curley's wife show a clear understanding of some deeper implications about their loneliness and the need for friendship or company. There are relevant supporting references and some response to language.

To review, John Steinbeck exquisitely propounded the ideas of loneliness and the need for friendship through how the different characters behaved given their situations. The novel finds that there is in fact a correlation between well-being and friendship an that being lonely will lead to a dire health.



## Summative comments

This is a well-developed personal response, that is focused on the task.

The candidate demonstrates a clear understanding of some deeper implications relating to various characters' loneliness.

The candidate provides careful and relevant references that support the response.

The candidate provides some response to ways in which Steinbeck achieves his effects, mainly to the use of language.

The answer qualifies for Level 6

**Mark awarded = 17 out of 25**

## Example 4

*Romeo and Juliet – How does Shakespeare present two or three of the older generations and their roles in the play’s tragic conclusion?*

**Comment:** The task could be framed more tightly. Perhaps focus on two rather than 'two or three' older characters? As it stands, the task asks for a dual response: to the presentation of characters and to their roles in the tragic conclusion. Alternative wording might be: How does Shakespeare memorably portray two characters from the older generation? In what ways does Shakespeare make the ending of the play so tragic?

*In Shakespeare’s work, Romeo and Juliet, the theme of Age and Generations is consistently throughout the play. From what is shown, the older characters are more political people whereas the younger characters are more passionate and outgoing. There are many characters of the older generation which could have played a role in the catastrophic and devastating ending of the play, and in this essay, I will be explaining them.*

**Comment:** The candidate's stated intention of 'explaining' roles rather than analysing Shakespeare's portrayal of characters runs the risk of limiting performance. For the most part here, characters are regarded as real life people rather than dramatic constructs.

*Firstly, In Act 2, Scene 3, Friar Lawrence first appears, and he sees that Romeo has given up on Rosaline, when he says, “Is Rosaline, that thou didst love so dear” and he soon finds out about Juliet. After learning their strong will to get married, he agrees; including this scene and many others in the play, Friar Lawrence is shown as someone who encouraged Romeo and Juliet’s relationship however is only interested in it because of the political outcome. Wanting the ongoing fight between the Montague’s and the Capulet’s to stop, Friar Lawrence marries them way to quickly, without fully thinking everything through. We know he had the intentions of ending the feud by supporting their relationship because of when he said, “For this alliance may so happy prove to turn you households’ rancour to pure love” but he had not seen the consequences yet to come. The Friar also is a possible reason to the disastrous ending as he did not confirm the plan with Romeo before poisoning Juliet. Had he done so, things might have not ended so fatally. Furthermore, when he ran away after Juliet finding out Romeo had killed himself, it made the situation worse as he could have stopped her. He says in Act 5 Scene 3, “Stay not to question, for the Watch is coming; come, go, good Juliet. I dare no longer stay” fearing the situation of getting caught but it had worsened the situation. The acts of Friar Lawrence foreshadow the upcoming ending in some ways and many other situations do this too.*

**Comment:** The response shows some understanding of Friar Lawrence and his actions, with some supporting detail from the play. The quotations are not used to explore Shakespeare's use of language.

Another character of the old generation is the Nurse, who has a thoughtless support of the affair. She is also partly to blame for this tragedy. The Nurse cares a lot for Juliet and this affection is shown continuously however it is speculated why she had not then explained to Juliet the dangers or consequences of this relationship. The Nurse never mentions to Juliet about the affair being too quick and sudden or not properly thought through. Towards the end of Act 3, when it is found out that Romeo has died, the Nurse begins to contrast her earlier views of encouraging the relationship and instead suddenly wants Juliet to forget about him, she says, "Romeo is banished, and all the world to nothing That he ne'er come back to challenge you, Or if he do, it needs must be by stealth" she continues by convincing her to marry Paris now that Romeo is gone as she says, "I think it best you married with the County. O, he's a lovely gentleman! Romeo's a dishcloth to him" this comes forward as some kind of betrayal from the Nurse to Juliet. Perhaps, she was only doing this for Juliet to be happy as she simply didn't understand the depth of the love she had for him and thought it was some childish crush. Or maybe she just didn't want to lose Juliet to an unknown future with Romeo in Mantua. Either way, whatever her intention was she hurt Juliet and could have been a part of the reason to Juliet killing her-self.

**Comment:** The paragraph on the Nurse is similar in style to the previous one on Friar Lawrence. The candidate adopts a somewhat descriptive approach, in places narrative.

In my opinion, Lord Capulet is also a reason to which the ending was a disaster. Lord Capulet is a man of mixed personalities and wants people to make good decisions however he gets angry very easily if things do not go his way. He is especially devoted to his daughter, Juliet to making the right choices and is very determined to get her to marry Paris. This leads to Juliet unfortunately taking the sleeping potion which kills her, also causing Romeo's death. If she had not been forced by her father to marrying Paris she would not have been so pressurised unto taking the potion and she and Romeo would have probably stayed alive.

## Summative comments

Overall, the candidate begins to develop a response to the task.

The candidate demonstrates some understanding of content.

The candidate uses some textual detail is used to support points, although opportunities to explore how Shakespeare uses language are not taken.

The answer qualifies for Level 4

**Mark awarded = 12 out of 25**

## Examples of empathic responses

### Example 1

*You are Duncan as you set on your journey towards Macbeth's castle at Inverness.*

*Write your thoughts.*

**Comment:** The character and moment are clearly specified, with an explicit direction to 'Write your thoughts.'

*As I embark on this journey to my cousin Macbeth's castle at Inverness I know that I could not be any safer. He bravely fought for his country against a perfidious man who turned his back on his own people to follow outsiders. Macbeth saved us by plucking out the weed that has been destroying our lands. Certainly I will be shielded and free from harm under his roof and if there are any foul thoughts or people in the castle, Macbeth will surely protect me.*

**Comment:** Clear sense of the moment and voice established in the opening paragraph.

*The joy that comes with travelling to Inverness to stay the night with Scotland's mighty hero is overwhelming. I am thrilled to pieces as I will have a chance to show my gratitude personally in the presence of his kind lady and get to breathe the pleasant air of the house. Moreover, I shall be at ease inside Macbeth's castle now that the traitor has been effectively dealt with which means our fruitful country will prosper without harm. All of this made possible by the noble Macbeth and his unwavering friend and soldier Banquo.*

**Comment:** Echoes of the language used by Duncan smoothly integrated into the answer.

*His nobility has driven me to strip the disloyal Thane of Cawdor of his title and graciously offer it to his worthy self. There could not be a better man to offer the title to than someone who freed our people from the petrifying Norwegian rule which played a mockery on Scottish land. Brave Macbeth! His deeds make me feel truly indebted to him. The raw fearlessness and courage he is said to display on the battlefield can never be paid for. Indeed he is an invigorated bombard. I hope he sees the title bestowed on him as a wonderful gesture and a way to show the tremendous appreciation. Moreover, may this visit to his house bind us together from this day to many more to come.*

**Comment:** Clear understanding of the deeper political implications and of Duncan's admiration for Macbeth.

*He makes me very proud, a true Scottish offspring who pledged his sword to his country. I am confident this virtue of loyalty and good will of his surely will continue even when my eldest son the Prince of Cumberland gets on the throne. The good relationship I have planted and nurtured with Macbeth shall grow even when Malcolm sits on the throne. The harvest*

*shall be of peace and tranquillity across all of blessed Scotland therefore meaning our country will be in safe hands.*

*I place an absolute trust on Macbeth because he has earned it with his noble acts. He is not a man who can carelessly throw away such an honour like the former Thane of Cawdor. That is why I am visiting him for a night at his house without worry. Even though I place my absolute trust on him, there is no way of knowing people's thoughts because the former Thane of Cawdor was a man whom I thought had integrity and loyalty but it turned out otherwise. It is as painful as a gash to find out the kind of man he was which is a complete contrast to the person we thought he was and he deserved to die. All that is in the past now and this is a perfect opportunity to build a fortified Scotland.*

**Comment:** A recognisable voice for the character and moment is sustained.

*Kingship is easy with a soldier and cousin like Macbeth and a new secure Scotland shall we built with him by my side as my right hand man. Together, no one shall betray us or the nation again. May the stars light their fires and brighten up the day and night to expose all evil. May all the plants and people flourish with God's divine grace.*

### Summative comments

The candidate uses well-selected textual detail to support the voice and sustains a critical understanding of both character and moment, showing insight and individuality.

The candidate sustains an entirely convincing voice, with echoes from the text and sustains a personal and evaluative engagement with the task.

There are some slightly jarring notes (such as 'thrilled to pieces') but these do not detract from the successful voice present throughout the response.

The answer qualifies for Level 8

**Mark awarded = 25 out of 25**

## Example 2

*You are Banquo as you set out from the palace at Forres to ride with Fleance. Write your thoughts.*

**Comment:** A well-chosen moment and character - and the clear instruction to 'Write your thoughts.'

*Saddling up the horses for Fleance and I to venture out into the forest, it would give me some time to process what is occurring in Scotland. I want to figure out my thoughts before returning back to Macbeth's for supper. Ever since the fight with Macdonwald, Macbeth has not been the same. Macbeth is not the same man I fought with to defend Scotland. My fear of Macbeth rises every day. Is there anyone who can stop Macbeth's rising ambitions? Or will he be his worst enemy?*

**Comment:** There is a clear understanding of this moment's position within the wider play, of Banquo's immediate situation noting the change in Macbeth.

*Trotting through the forest, Fleance by my side, a sense of confusion and anxiousness was coming over me. I worry about Fleance. I worry that one day I will not be here to protect him from Macbeth. My child is my bloodline. My family is my life. I would gladly give my life down if that means my family is able to seek refuge and safety from danger. My priorities of being a father and a husband outweigh my duty to serve the throne. They are the only ones I would defend with my life over the king.*

*I am no match to Macbeth's rage; only a mere barrier to slow his conquest over Scotland as the new king. I still believe that Macbeth is the one that killed King Duncan. However, why would he kill him? Greed? Jealousy? Authority? Could it be possible that Macbeth could not comprehend the thought of Malcolm being next in line for the throne? I do not want to suspect Macbeth, he is my friend, but all evidence points to him. I still have a minor suspicion that King Duncan's sons, Malcolm and Donalbain, may have had something to do with this manslaughter. Why would they flee if they are innocent? Or are they running away out of fear for being killed next? I will work out who the murdered are. This shall be my final gift to the late King Duncan.*

**Comment:** A series of questions capture Banquo's likely thoughts. The voice might be best described as 'generally authentic' rather than wholly 'convincing'.

*As the sun begins to set behind the trees, we will need to return soon. My brain is still disorientated. I do not understand the mindset of the culprit, or culprits, who assassinated King Duncan. He was a noble King. He kept Scotland in order and balance, even through the war. Everyone loved and adored him. Macbeth will never live up to King Duncan. Nobody will*

*respect him as king, which will make him furious and desperate. This is when he will be most vulnerable. This will be the time to overthrow him!*

*Ever since Macbeth and I saw the witches, he has never been the same. Were the prophecies told that day the reason this all happened? Macbeth has become so focused on his fictional future that nobody is out of harm's way. How can he even trust these sorcerers? What if they are attempting to mislead him? He is clueless. He was do love-struck in ruling Scotland, and now he is. Something is peculiar in the behaviour of both Macbeth and his wife. They are hiding a secret, and I will figure out what is happening.*

*As the moon arrives, we are close to the gates of Macbeth's castle. I hear rustling coming from the bushes close to the path. The horses came to a sudden halt as, abruptly, three men appear on the path. I saw all of them holding daggers. This was no coincidence, this was a setup...*

**Comment:** Shows understanding of the situation and deeper implications, though occasionally faltering notes in the voice.

*Was this Macbeth's doing? They cut off our torch, only the dim light from the moon was left. Why would Macbeth want to hurt his only true friend? We fought on the battlefield together. Did he see me as a threat? Did he know I was suspicious of him? I am discombobulated with all these unanswered questions. Maybe my hypothesis of Macbeth killing King Duncan was true. He will not get away with this. Someone will put a stop to his madness and destruction. Macbeth is no different than Macdonwald. Macbeth has no honour. Macbeth shall burn!*

*Only one of us was going to make it past these executioners. I would never let them hurt Fleance, so there was only one option... I yell at Fleance to get as far as possible from Macbeth. I looked on as I saw my son disappear into the abyss. I need to buy him some time to escape, but how? My life was reaching the end. If I die, I shall die with my courage still intact. A man who stayed true to the one and only King. I wish Scotland the very best, as the worst is soon to begin if Macbeth remains king! I pray...*

## Summative comments

The candidate provides some careful and relevant textual detail to support the voice.

A clear understanding of the character, moment and deeper implications of the text is demonstrated. And a generally authentic voice is used to capture the character's thoughts.

Overall, the candidate provides a reasonably well-developed personal response to the task.

The answer qualifies for Level 6

**Mark awarded = 17 out of 25**

### Example 3

*You are Lady Macbeth. It is the morning after the Banquet (in which Banquo's ghost appears). Macbeth has just left you on your own. What are your thoughts?*

**Comment:** A suitable choice of character and moment, although the task could be worded more concisely.

*How dare he leave me like that, after all that I have done for him. Making him a happy man, a chance to be king I gave him the bright idea of killing Duncan, sometimes I fear who is he today because of my un-human act.*

*I am concerned about Macbeth, ever since the murder of Duncan his soul has been replaced with someone new and deadly. The love between us has just faded and disappeared like wild fire. I feel as if I am no longer his wife but just a lady who lives with him.*

*At the palace yesterday Macbeth's behaviour was insane. I sat across the table noticing something was wrong with him. He kept going on about seeing Banquo's ghost, which I think was psychotic. As puzzling as this is, due to me not seeing the ghost, Macbeth is losing his mind. While he behaves in this unnatural manner, I start to see what Macbeth's weakness is. His drawing attention to Banquo's ghost, but a good manly king would ignore that and think it's silly to see a ghost. I try to take control of the situation but it's just all so confusing my eyes are blinded from what I see, I therefore can't control Macbeth as he is the one who controls our relationship.*

*Macbeth is out visiting those old hags. They are also part and parcel of my husband's behaviour. If they hadn't influenced him and trapped him in their prophecies, I believe there would have been some good left in him.*

*I fear just by thinking about all the bad deeds Macbeth has done, it's horrifying to know that he will not stop murdering the good for the bad.*

### Summative comments

The candidate provides a little textual detail to support the voice and some relevant thoughts for the chosen moment are given.

Overall, the candidate provides a largely basic understanding of the text with an under-developed personal response.

The answer qualifies for Level 3

**Mark awarded = 10 out of 25**



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