

A LEVEL

Authentic Sample Candidate Responses with Comments

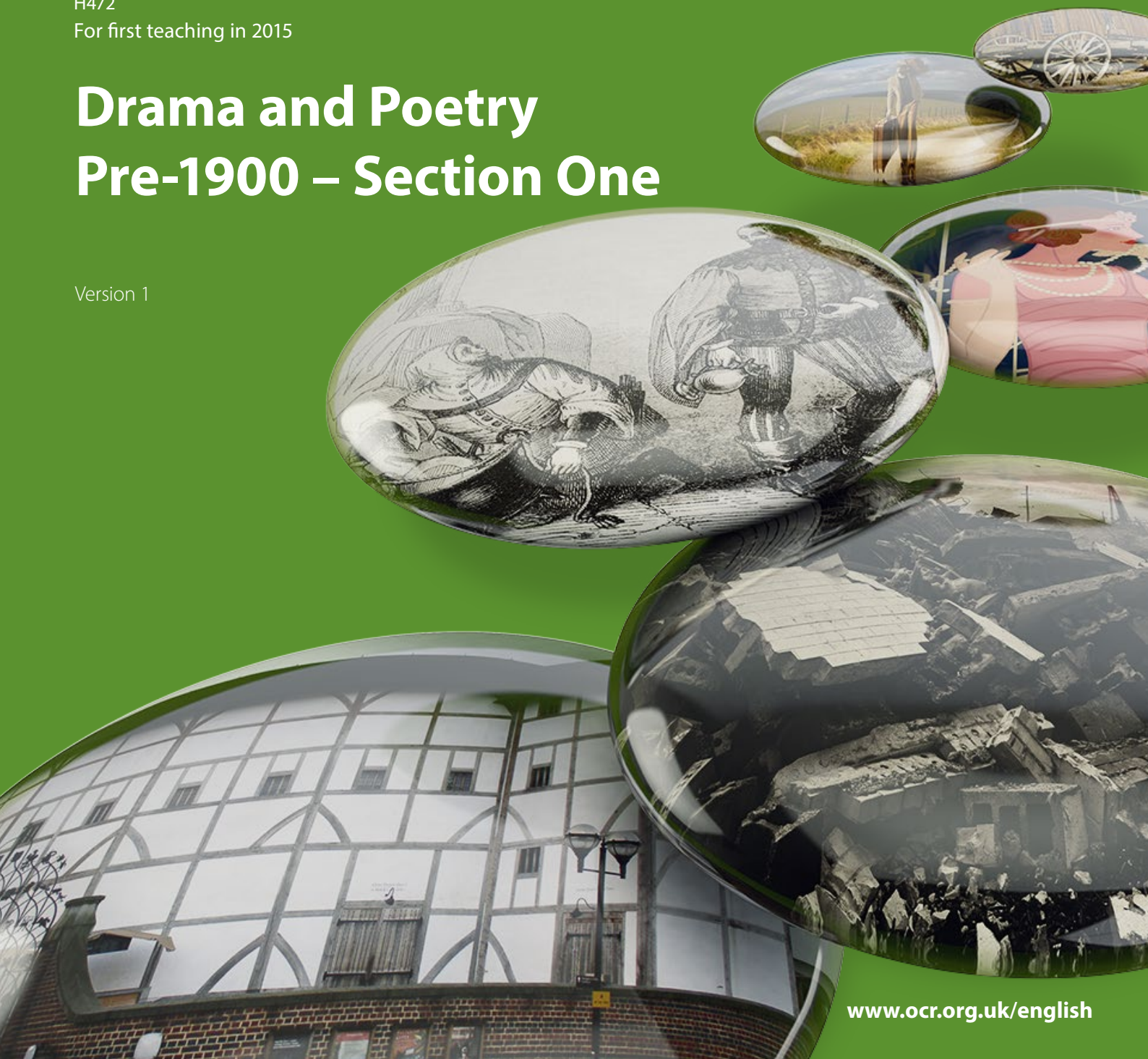
ENGLISH LITERATURE

H472

For first teaching in 2015

Drama and Poetry Pre-1900 – Section One

Version 1



Contents

‘Hamlet’ responses	3
Candidate One Question 2a and 2b	3
Candidate Two Question 2a and 2b	9
Candidate Three Question 2a and 2b	12
Marker’s Comments Candidate One - Three	22
‘Richard III’ responses	23
Candidate One Question 4a and 4b	23
Candidate Two Question 4a and 4b	29
Candidate Three Question 4a and 4b	35
Candidate Four Question 4a and 4b	39
Marker’s Comments One -Four	41
‘Twelfth Night’ responses	42
Candidate One Question 6a and 6b	42
Candidate Two Question 6a and 6b	48
Candidate Three Question 6a and 6b	54
Marker’s Comments One - Three	59

Drama and Poetry Pre-1900

Hamlet Responses - Question 2

Candidate One

Page 1 of 6

1a) The scene as a whole is incredibly intense and dramatic because the audience can see Gertrude and Hamlet alone together for the first time in the play. Shakespeare uses ~~many diff~~ Hamlet's rash ^{decision making} impulsive behaviour to kill Polonius: emphasise how quickly paced the scene should be. He also highlights the relationship between Hamlet and Gertrude as mother and son and the tension and underlying sexual themes that run through the scene.

Hamlet is very forceful in his nature towards Gertrude and this makes the audience feel uncomfortable and worried for the intentions Hamlet has:

"Come, come and sit you down; you shall not budge."

The quotation emphasises the sinister language Shakespeare has used for Hamlet. It creates a violent feel to the scene and the audience can see Hamlet's conflicted ~~in~~ state of mind because he's not caring or respectful towards his mother as he has previously been in the play, when he promises her he'll stay in Denmark and not leave to study.

Shakespeare ~~is~~ makes his audience feel worried for Gertrude's safety and ~~shock~~ ^{cause of} how aggressively Hamlet speaks to his mother: "Thou wilt not murder me?"

I think the question mark at the end of Gertrude's line makes the ~~s~~ delivery incredibly terrifying because she is questioning her own life at the hands of her son. This is beyond a ~~in~~ normal

...continued

Candidate One

Page 2 of 6

...and

mother and son relationship because Hamlet shows no sign of respect for each other her.

Hamlet's rash and impulsive nature is highlighted by his quick action to kill Polonius: "How now! a rat? Dead, for a ducat, dead!"

The quotation indicates that Hamlet has no idea who is behind the arras but believes it to be Claudius and reacts instinctively. This shocks the audience because throughout the whole play Hamlet has been contemplating killing Claudius, then in a quick instant kills someone who he believes to be Claudius. Therefore as an audience member you can interpret this scene as Hamlet's confusion of what he should do about Claudius.

Hamlet's ~~uses~~ line "Almost as bad, good mother, as kill a king, and marry with his brother." ~~shows~~ could be interpreted as sarcasm towards Gertrude because he doesn't think she's been supportive or caring at all. ^{like a mother should be} Also he could be referring to the bad example, he believes, she has set by marrying Claudius. Some adaptations of "Hamlet" make Gertrude aware of Claudius's murder of Old Hamlet and that she helped him. This would coincide with Hamlet's language towards her and his cruel accusation that she "killed a king", if the play is interpreted that way.

Hamlet's reaction to finding out he killed Polonius is a surprising for the audience because he shows no remorse or grief, instead he mocks Polonius:

"Thou wretched, rash, intruding fool farewell

...continued

Page 3 of 6

Hamlet blames Polonius's dealing in his Hamlet own personal matters. The irony for Polonius is that he was so eager to be involved in finding out the cause of Hamlet's supposed madness that he's been murdered. This emphasizes the tragedy for Polonius and how his interference cost him his life.

"That blurs the grace and blush of modesty, call
virtue hypocrite."

In conclusion I think that Hamlet's violence towards Gertrude, "Peace; sit down, wringing your hands. Peace; sit you down, and let me wing your heart." shows the dramatic ~~intention~~ interpretation of this scene which I think was Shakespeare's intention because it highlights how much their relationship has changed from the beginning of the play.

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Candidate One

Page 4 of 6

b) "Hamlet is destroyed by his impulsiveness, not his uncertainty."

Hamlet's characteristics are debateable because for some adaptations he is rash & when decision making and in others he has a thoughtful long process of actions throughout the play.

To some extent you could say Hamlet is uncertain about decisions and his choices because he is in conflict with himself over killing Claudius, "Oh wretched, damned villain." Hamlet's angered thoughts towards Claudius are very apparent in the text but they lack action - over.

Hamlet is also in conflict of the worth of his life and how his beliefs about religion: "To be or not to be, that is the question"

In Shakesperian times, suicide was illegal and so was revenge. Therefore Hamlet's thought process of killing ~~Potomius~~ Claudius is halted by his commitment to uphold religion. I think Hamlet's insecurity of his own life also shows his uncertainty because he is unable to decide rationally on what he wants to do.

Hamlet's intelligence and cunning means that he overthinks a lot of things concerning Claudius:

"Didst thou note him?"

The question highlights Hamlet's desire to determine whether or not Claudius was responsible for Old Hamlet's murder. Hamlet overthinks Claudius's actions because he is unsure

...continued

Candidate One

Page 5 of 6

of the truth, "the play is the thing, in which I'll catch the conscience of the king." Hamlet's uncertainty of the Claudius's real motives favours the interpretation that Hamlet is not rash or impulsive or makes quick decisions because he has a long thought out process of how to catch out Claudius and uncover the truth and whether the Ghost made correct ~~acc~~ accusations.

How-~~er~~ However to a greater extent I think Hamlet is destroyed by his impulsiveness because he is quick to kill Polonius:

"I took thee for thy better."

Hamlet didn't check whether it was Claudius behind the arras but quickly took action and killed him. This shows how Hamlet had no definite thought process before ~~he~~ he did it and I think you can interpret that it contributes to his downfall because he acted out of anger and an idea of who he wanted to kill rather than who he actually killed.

Hamlet's intelligence and cunning can also mean that he is able to formulate a play which will "catch the conscience of the king". If Hamlet was uncertain then he wouldn't have known how to execute his idea in order to catch Claudius out and confirm his decisions.

Hamlet also challenges Laertes which he does out of anger and the need to prove his love for Ophelia:

"A thousand could not love her as much as I"

This ~~fast~~ quick decision making of challenging Laertes does literally lead Hamlet to his downfall because Laertes kills Hamlet. However it shows that you could interpret Hamlet's decisions to be when ~~that~~

...continued

Candidate One

Page 6 of 6

he acts quickly and without thinking it has dangerous outcomes, also that Hamlet ~~needs to~~ tends to make these mistakes when he's angered or distressed.

To conclude, I think overall Hamlet does act impulsiveness rather than uncertainty because he kills Polonius and challenges Laertes without thinking of what the consequences would be. In contrast to Hamlet's character Laertes demands revenge on Hamlet as soon as he enters Denmark and acts on his impulse, whereas Hamlet wanted to kill Claudius for a long time but never did, and some people claim this to be his uncertainty but I view it more as a need for the confirmation of a motive.

Candidate Two

Page 1 of 3

1a In this scene we see Hamlet taking action arguably for the first time in the play. During the scene the level of tension is high between the audience and the actors. As soon as Hamlet entered his mother's chambers, he seemed to be filled with a sense of urgency giving the audience hope that he may take action against Claudius, his father's murderer. Hamlet's anger towards his mother tells us much about his character. He seems to passionately believe that his mother had a hand in his father's murder; this is most likely because she has swiftly married Claudius. However when he violently confronts Gertrude she displays surprise:

Hamlet: "Almost as bad, good mother,/ As kill a King, and marry with his brother."

Gertrude: "As kill a king!"

We see Gertrude exclaim her surprise. This could be for ~~a~~ more than one reason.

Firstly, it could be that she did aid Claudius in Old Hamlet's murder. This is further backed up later in the scene Gertrude says that she sees the "black spots on her soul", indicating that she recognises her sin in marrying Claudius, and that she is repenting for her sin of murdering Old Hamlet.

Alternatively, it could be that she truly had no part in Old Hamlet's murder. She did not know that Claudius murdered Old Hamlet, and did not aid him in his scheme. From the quotation above you could say that she is only recognising her sin of marrying her husband's brother, not the murder of Old Hamlet.

Furthermore in the extract Gertrude seems truly afraid of Hamlet. She says "Thou wilt not murder me?", implying that she is extremely frightened of Hamlet to the point that she is afraid that her own son will murder her. This indicates to the audience that perhaps Hamlet does have some degree of true madness within him, as he is acting mad enough to cause his mother to shout for help: "Help, help, ho!"

When Gertrude shouts for help Polonius responds from behind the arras, causing Hamlet to stab him as he mistakenly thinks he is Claudius. The fact that Polonius is stabbed was surprising. In Elizabethan times women were associated with death by water i.e. by drowning or poisoning, and men were associated with death by swords i.e. stabbing. As a character Polonius is not the most brave or courageous. For instance he spies on at least three other characters; Ophelia, Hamlet, and Laertes. The fact he so often hides and spies would indicate that he has an air of cowardliness about him. For this reason I would have expected him to be poisoned, a womanly death that would have been below his status and gender, rather than being stabbed. However when he was stabbed he was hidden behind an arras. This could be considered a reflection of how he spent a majority of his political life hiding and spying.

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Candidate Two

Page 2 of 3

Shakespeare makes use of dramatic irony by having Polonius hide behind the arras. This means that the audience knows it is Polonius and can see that Hamlet mistakenly thinks it is Claudius. This raises the level of tension at this particular moment. While Hamlet thinks his unusually rash action will result in the death of Claudius the audience knows that in fact it is Polonius. While he is an irritating and comic character he is innocent.

1B) In the play Hamlet is predominately ruled by his indecision. He constantly delays and procrastinates while contemplating if his possible actions will be morally right or wrong.

To agree with the title statement is possible. While throughout the majority of the play Hamlet is not impulsive in the slightest, it is being impulsive and entering the fight with Laertes that is the cause of his death. From this point of view he is destroyed by his impulsiveness, as his unusual lack of reason causes his death.

To say that Hamlet has been destroyed by his impulsiveness is extreme. While it may be a contributing factor towards his death it also is what closes the revenge cycle. In the final scene of the play Hamlet succeeds in killing Claudius. He also kills Laertes, and his mother supposedly commits suicide on his behalf. While it is tragic that many characters die in such a short space of time there deaths close the revenge cycle; this means that no one is left to be avenged and no one is left to take revenge. If Hamlet's death closes the cycle is it not essentially a good and needed thing? His death is necessary. He could be considered to be killed by his impulsiveness, but I do not think he has been destroyed by it.

However it is his uncertainty and deliberation over any action that essentially saves him. The appearance of his father's ghost was an event that needed careful deliberation. We are never certain if the ghost is a devil or not, although as he is tempting Hamlet to commit murder it is likely that he is an evil spirit. While Hamlet collects evidence against Claudius by orchestrating the play, if he had not been uncertain of the Ghost's message it could have been that it was lying, and he could have killed an innocent Claudius. It is highly important that Hamlet had the reason of mind to determine whether to listen to the Ghost, as if it had been the devil the results of listening to it would have been catastrophic.

It is also his uncertainty that allows him to find solid evidence that Claudius did murder his father. He is a renaissance man in that he needs evidence, and will not take the word of a ghost as the whole truth.

Hamlet's uncertainty could be argued to be a cause for his madness, alongside his father's death. He is constantly deliberating between many different decisions and morals. An

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Candidate Two

Page 3 of 3

example of this is his "To be or not to be" soliloquy. Here he contemplates life and death and whether it is worth committing suicide for fear of the unknown afterlife. Such important and open questions being considered over such a long period of time could easily affect Hamlet's mind, possibly contributing to his madness. If this is the case then his uncertainty would be what destroyed him, in both body and mind.

In a recent production of "Hamlet" starring Benedict Cumberbatch as Hamlet the interpretation taken to the fight with Laertes is that Hamlet was not reluctant to participate. He fights whole-heartedly against his childhood friend, but is still devastated when he realises that Laertes' sword is poisoned, and both him and Laertes will die. This interpretation of this scene shows the audience that Hamlet is no longer uncertain about the action he is taking. It is possible that the sense of achievement he gets from deciding to fight Laertes is an event that inspires him to kill Claudius shortly after.

Another event that inspires Hamlet to take action and kill Claudius is seeing Fortinbras and his army prepare to fight over a small, insignificant piece of land that may well end in the loss of many lives. It is seeing Fortinbras and his army that changes his inaction and uncertainty. Now that his uncertainty has turned into certainty he is open to impulsiveness more so than before. This means that in order to be destroyed by his impulsiveness he must lose his uncertainty; does this not mean that it is losing his uncertainty that destroys him?

Candidate Three

Page 1 of 10

(a)

~~PLAN - characterisation, interaction, effect on audience.~~~~□~~~~Hamlet - ^{finally doing something} acts on impulse. - out of anger.~~~~Queen - genuinely confused/liar?~~~~Polonius - spying rat~~~~interaction - kills Polonius~~~~offends Gertrude?~~~~H - melancholy / emotional speech.~~~~effect on audience - Hamlet's true nature~~~~Queen can lie.~~~~Polonius = pathetic spy.~~

In the passage, the dramatic effectiveness of the characterisation can lead the audience to see a different side of both Hamlet and Gertrude.

Previously in the play, Hamlet has procrastinated and found excuses not to do as the Ghost wishes; however, in this scene Hamlet finally acts on impulse accidentally killing Polonius. This has the dramatic effect on the audience of allowing them to see Hamlet in a different light and manipulating their previous thoughts. Arguably, Hamlet acted rashly due to the anger felt

1

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Candidate Three

Page 2 of 10

for being spied on. Alternatively, he genuinely thought this was the king. Either way, it clearly shows Hamlet is capable of killing when he chooses to.

The Queen is also seen very differently. Previously, she ~~to~~ is portrayed to be very clueless, with little power and she simply follows the men in her life. In this scene, however, it becomes apparent she may have had a part in the ~~at~~ murder of her previous husband:

As kill a king!

could be portrayed in two ways: On one hand she could genuinely be clueless, on the other hand she may be shocked to have been discovered. If the latter, this would undoubtedly shock the audience.

The characterisation of Polonius in this scene remains consistent – a spying “rat”. However, depending on how clearly he says

What ho! Help, help, help!

...continued

Candidate Three

Page 3 of 10

affects the audience's view on the murder and whether or not Hamlet truly could have thought it was the king.

A second point of dramatic effectiveness is the interaction between characters. The interaction between Hamlet and Gertrude in the first few lines of the passage can often support the idea of Hamlet's Oedipus complex. In many interpretations, such as that of Gregory Dwan, Hamlet pushes Gertrude onto the bed rather suggestively which can again shock the audience.

Similarly, the interaction between Polonius and Hamlet is the most dramatic moment in the scene.

The suddenness of the action surprises the audience, along with the thought behind the action - It raises questions such as: did Hamlet intentionally kill Polonius? Would Hamlet have done the same if he knew for certain it was Polonius? The line "O, I am slain" is also particularly dramatic and fitting with the character of Polonius - the bumbling fool - who is apparently incapable of even dying

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Candidate Three

Page 4 of 10

without saying something pathetic and blindingly obvious. This is backed by Hamlet saying:

Thou wretched, rash, intruding
fool, farewell.

Depending on how this line is spoken, ~~the audience~~ pathos or hatred for Polonius can be created, which emphasises the effectiveness of Shakespeare's language.

This action ~~also~~ and the following speech clearly offend Gertrude:

What have I done, that thou
dar'st wag thy tongue ~~so~~ in
noise so rude against me?

This is effective as Gertrude is finally showing some form of emotion or feeling besides simply following and agreeing. She clearly loves Hamlet and regrets upsetting him.

Hamlet's speech from line 26 is often played, again, to support the Oedipus complex due to the language Shakespeare uses. His choice of diction such as "blush of modesty"

4

...continued

Candidate Three

Page 5 of 10

"virtue", "rose" and "innocent love" are very fitting that Hamlet loves his mother. This, however, may provoke incestuous images with the readers minds and can be linked back to the lines:

Almost as bad, good mother,
As kill a king, and marry with
his brother.

This has the dramatic effect of giving Gertrude shocking associations.

These images of love are very quickly contrasted with negative imagery - 'blister' and 'as false as driers' oaths', showing Hamlet's mixed emotions and melancholy.

To conclude, the passage leaves the audience with mixed feelings. Polonius' murder is very quickly forgotten and replaced with Hamlet's melancholic feelings towards the death of his father and Gertrude's possible involvement. Within four or five lines, Hamlet switches from the "wringing" of Polonius' hands to the "wringing" of the Queen's heart, clearly

showing Polonius' lack of importance and the real reason Hamlet was in his mother's room or closet.

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Candidate Three

Page 6 of 10

Hamlet is destroyed by his impulsiveness, not his uncertainty!

PLAN

accuses madness? → unsure of whether to act.

acting without thinking

Gregory Dorian.

pt 1 destroyed by impulsiveness.

- ✓ → certain C did it after play within play.
- ✓ → hates C anyway, married G. + killed O.H. told he can't go back to Wittenburg.

pt 2 destroyed by uncertainty.

- ✓ → ghost → spirit / demon.
- ✓ → C go to heaven / hell in prayer scene
- ✓ → regicide → worth revenge.
- ✓ → can't kill C wants to be C (kill O.H. + marry G.) doesn't want to kill if he admires him.

Gregory Dorian.

conclusion.

- ✓ → destroyed by uncertainty
- ✓ → Polonius death scene proves impulsiveness
- H = scholar, overthinker, v. influenced by own thoughts + words.

In order to find out whether Claudius really did kill his father, Hamlet arranges a play, imitating the murder of his father, to witness Claudius reaction. Fortunately for Hamlet, the king has a very obvious reaction.

The king rises!

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Candidate Three

Page 7 of 10

Suggesting he had some involvement and therefore most likely did murder old Hamlet. For this reason Hamlet cannot be destroyed by his uncertainty, as he was certain that Claudius was the murderer.

Another reason Hamlet was certain he wished to kill Claudius was his general hatred for him. Not only did Claudius murder his father he married his mother, something Hamlet considered offensive and incestuous. Similarly, Claudius did not allow Hamlet to return to Wittenburg and his studies, adding another reason for him to despise his uncle.

However, Hamlet may also be likely to be destroyed by his uncertainty. One of the initial problems within the play is whether or not the ghost that appears is the spirit of his father or a "wretched demon". This question remains throughout the play, including the closet scene where Hamlet is able to see the ghost, yet Gertrude is not. This is played very effectively in Cumberbatch's version at the Barbican

...continued

Candidate Three

Page 8 of 10

where Gertrude becomes frustrated with Hamlet and truly believes he is mad.

Another point of uncertainty where Hamlet could have acted on impulse was the prayer scene. In this scene Hamlet has the perfect opportunity to murder his ~~father~~ uncle but was uncertain whether or not Claudius would go to heaven or hell. Of course, they both would have gone to hell after committing regicide.

Another arguable point of uncertainty was whether Hamlet was willing to commit regicide ~~at~~ ~~to~~ for revenge. Hamlet, of course is intellectual and would have realised his father ~~as~~ was most likely in purgatory. The purpose of purgatory in Catholicism is to repent of your sins and therefore Hamlet's revenge would be worthless and result in him going to hell and his father remaining in purgatory anyway. However, Hamlet still would have been uncertain of this as nobody is truly certain of what happens

...continued

Candidate Three

Page 9 of 10

after death and this therefore would have affected his decisiveness.

Some critics, such as John Green, believe Hamlet was so indecisive and did not act on impulse as secretly Hamlet wanted to be Claudius. Claudius killed ~~the~~ old Hamlet and married Gertrude, something Hamlet would have wanted to do ~~and~~ (if the Oedipus Complex is believed) and something Hamlet would admire him for.

To conclude, I believe Hamlet was not destroyed by impulsiveness and was destroyed by uncertainty. Hamlet clearly showed he could act on impulse by murdering Polonius so swiftly. In Gregory Doran's interpretation of this, Hamlet feels very little regret from the action and moves on quite quickly showing he is barely affected, let alone destroyed, by his impulsiveness. Hamlet is a scholar, an overthinker, who is clearly troubled by his own thoughts of existence, morality and suicide. Clearly because of this

...continued

Candidate Three

Page 10 of 10

it is more likely that he is affected by his uncertainty and troublesome thoughts behind actions rather than his impulsiveness to actually do them.

Marker's Comments

Hamlet Responses - Question 2

Candidate One - Band 4

Both parts of the question are answered here with some competence. In part (a) the candidate uses straightforward arguments and writes in a generally appropriate register - often using the first person and offering interpretative views. Analytical methods are generally developed and the finer points of linguistic analysis are approached with some competence. The response to part (b) has a lively quality and occasional narrative tone - sometimes employing the second person - and different interpretations of the play are offered with implicit competence.

Candidate Two – Low Band 5

A good response to Shakespeare's use of language and dramatic effects in part (a) with some consideration of effects such as dramatic irony. There is also some good use of analytical methods. In part (b) a specific recent interpretation is considered and there is evidence of some good general exploration in this context. The script shows a good level of coherence and accuracy overall. Secure understanding of the text is apparent in both parts of the answer.

Candidate Three – Band 5

This script presents a pair of good, clear responses to the questions. The part (a) answer is substantial and focused. It addresses linguistic features of the text admirably but without meeting the criteria for the top Band in this context. Quotations and references are generally critically addressed; use of analytical methods is sometimes very good. In part (b) the candidate expresses secure ideas with coherence and accuracy. Some good information about recent performances of the play is cited. The register throughout both answers is appropriate.

Drama and Poetry Pre-1900

Richard III responses – Question 3

Candidate One

Page 1 of 6

Richard III

a) In the passage, Tyrrell, a minor criminal and murderer shows his conscience and sympathy ^{on} ~~the~~ the "bloody act" that he has done. It is obvious that the audience understands deeply how cruel and ~~barbaric~~ brutal that Richard is ~~at~~ at this point as the ~~the~~ plot comes to a point where Richard almost achieved ~~a~~ every plan that he has made ~~to~~ the in front of the audience. ~~the~~ By having this minor murderer to 'confess' to the audience and 'curse' ~~the~~ Richard as "the bloody King" at the end, this certainly allows Tyrrell to create effect on the audience as we could compare the master criminal (Richard) and the minor criminal (Tyrrell) to imply ~~a~~ that Richard is definitely the "villain". Most importantly, some of the audience could regret ~~on~~ the sympathy that they ~~have~~ drawn on Richard before ^{due to the reason} as ~~he is deformed~~ ~~because~~ of his physical disability.

By using visual imagery and emotive words to picture ~~a~~ the death of two princes is quite effective, ~~as this is~~ as this is one of the many uses of dramatic irony in the ~~the~~ whole play. However, this time the victims ~~is~~ are children. ^{Further} by confessing the beginning of the passage ^{at the stage of} ~~is a soliloquy~~ like a monologue of Tyrrell as he ~~only~~ breaks down the fourth wall and talks only to the audience without the other characters presence. By confessing that he is "guilty" and referring Richard as a "flesh'd villain" and "bloody clog", Tyrrell is adding impact on the audience in order to evoke common compassion to

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Candidate One – Band 5

Page 2 of 6

the two children and ~~the~~ maybe the anger of towards to Richard. Then Tyrrell describes ~~the~~ princes as "gentle babes" and they are "girdling one another" with "their innocent arms". ~~These are~~ These words all create a contrast to the ~~previous~~ his previous suggestion of "ruthful butchery." By describing this, the audience ~~feels~~ may feel a sense of relief as they die in a quite religious way as ~~their~~ "Their lips were four red roses" and "A book of prayers on their pillow" ^{and "the prime creation"} also indicating an idea of punishment. Most importantly, Tyrrell plays on the audience as he projects his thought in detail by describing that he "almost chang'd my mind". ~~It is~~ This line is a very dramatic when it is performed on the stage as the audience knows that he would not do it. Because Richard is the "villain" that would never stop.

In the second part of the passage, Richard enters with a delightful and light-hearted tone whereas Tyrrell becomes hyperbally bitter as he replies ~~that~~ Richard with "Beget your happiness, be happy then". He literally repeats Richard's question of "am I happy in the news?" in the word "happy" in his question "am I happy in the news?", ~~the~~ implying that he is not happy but a bit bitter of what he ~~is~~ or what they have done. At this point, the audience is aware that Richard would never be affected by the death of his victims as he invites Tyrrell to share his "happiness" by ~~tell the~~ telling him "the process of their death." It is obvious that Shakespeare chooses to let Tyrrell use a ~~also~~ relatively shorter

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Page 3 of 6

sentence to reply Richard in order to maintain a ^{slight} ~~and~~ ~~depress~~ bitter and rather depressive tone, indicating that there is some conscious in Tyrrell whereas Richard is not.

The last part of Richard's another ~~plan~~ nasty plan ~~as~~ and the summary of ~~what~~ his victims show to the audience that how appealing Richard ~~is~~ is a character on the stage. He is a nasty man in ~~so~~ many ways as he is willing to win Elizabeth's his "brother's daughter" as being "a jolly thriving wooer." Once again, this passage ~~makes Richard~~ emphasise on the lack of consciousness of Richard in the whole play.

b) Among all of Richard's victims, it seems that most of them are rather stupid ^{and} ~~and~~ ~~with their own~~ ignorant, ~~and they deserve~~ their own fates. Some may argue that they deserve their own fates as they are not equally innocent and worth the sympathy from the audience.

In 'Richard III', Clarence is Richard's first victim who ~~at~~ seems died very innocently. However, there is a possibility that his innocence is only amplified when Richard is too threatening on the characterisation aspect. For instance, Richard firstly ~~spe~~ ~~spe~~ spins his words by referring his respectfully before his entrance of the Tower as ~~the~~ "upon your grace" and "Dear brother." In this case, Richard is not threatening to this ~~the~~ innocent character as he only spins his words

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Candidate One

Page 4 of 6

to achieve his goal. ~~From~~ From the argument that "The chief attraction of 'Richard III' is the presentation of innocence under threat", it seems that it is suggesting that Richard is the only ~~interest~~ attractive and appealingly ^{villainous} character in the whole play, in order to outline the innocence ~~and all of the others~~. ~~It is~~ Richard's unique and outstandingly brutish as a villain allows the audience to draw sympathy on the other characters, even the characters like Buckingham who is not ~~innocent~~ innocent at all.

According to what the critic Peter Byrne says ~~as~~ ^{that the reason that} the audience likes Richard is due to the "sympathy for the devil." It is evidently true that the terms like "innocence" and "sympathy" ~~are always linked~~ ^{tend to} always link together. I do agree with Byrne's review on "Richard III" as it seems that the audience like ~~this~~ ^{this} 'devil' is due to the reason that he is ~~the~~ the only interesting character. ~~From~~ 'Richard III' is a play and drama is all about conflicts. What makes ~~the~~ this play interesting enough to entertain the audience is the contrast between the goodies and villains. The result of the conflict is not ~~rather~~ important for most of the audience, the process is the chief attraction. While Richard starts his soliloquy at the ~~start~~ ^{beginning} of the play straightaway, and switching his public face and private face in order to ~~entertain~~ the create dramatic irony, which makes the audience feels smart as the play progresses. As ~~to~~ ^{for} what Richard has said ~~for~~ in Act I, Scene I, "... can not prove a lover

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Candidate One

Page 5 of 6

... I am determined to prove a villain", he is projecting the threat on the every other characters in the play, no matter if they are innocent or not. Most importantly, he is being honest to the audience which creates intimacy with the audience as the more we know about Richard's internal thoughts, the more we understand and find out ~~but~~ about him as a "villain".

Interestingly enough that almost every victims of him are not ~~is~~ purely innocent, except the children and maybe Clarence. The audience might find satisfying that Richard is in control of the game and most interestingly that when it comes to the end that Richard loses his attraction in order to fit the plot and historical context at that time. To talk about the presentation of innocence under threat, the idea of conscience ~~is~~ also needs to be brought up. At the scene where all the ghosts of Richard's victims come back to ~~for~~ curse him and ~~all~~ saying "Despair and die!" repeatedly, suggesting a sense of justice. As what the critic Mary Anna McGrail ~~says~~ says that "The interest of the whole play lies inside the character of Richard", which I do not totally agree as when the innocent figures like the two young princes, died in the ~~murder~~ request from Richard, the audience loses interest and definitely sympathy to him as he touches the moral line of morality. At the ghost scene, ~~but~~ it is a turning point as Richard ~~says~~ says that: "I shall despair. There is no creature loves me. And if I die, no souls shall pity me"

...continued

Candidate One

Page 6 of 6

Richard finally loses his ^{authority} ~~threat~~ to the other characters as he starts to fear and therefore, there is no threat anymore. Most importantly, "the innocent character, not necessarily the victim of Richard, has 'the sweetest ~~of~~ sleep' and the fairest ~~and~~ 'boding dream'". At this point, the audience sees the ending of the play and also the play loses his chief attraction as the evil is definitely not going to win, ~~and~~ ~~accord~~.

In conclusion, it seems to me that ~~Shakespeare's~~ audience at that time knows clearly ~~that~~ from the very start that Richard is never going to win as the ~~innocent~~ innocent figures ~~are~~ and justice are the winner in the history. ~~and~~ However, I do agree the fact that ~~Richard's~~ the presentation of innocence under threat in 'Richard III' is appealing, but it does not give the audience a ~~real~~ definition of what is innocence. If Richard's victims are all on one side against ~~the~~ the "villain" of the play and they are manipulated by him, are they all innocent ~~to~~ in the eyes of ~~the~~ Shakespeare and the audience. ~~In~~ In my view, ~~the~~ innocence does not necessarily need to be under threat to be powerful and attractive on the ~~the~~ performance aspect.

Candidate Two

Page 1 of 6

a) Within this passage of the novel there are three main parts to its structure: the first being a soliloquy given by Tyrell after the murder of the two princes, the second being the dialogue between both Richard and Tyrell consolidating the deed and the final part consists of Richard himself mulling over his actions and contemplating whom he is going to make his next move on.

Firstly, as mentioned before, the first part of the extract involves Tyrell almost regretfully looking back on the murder of the two princes. We are instantly invited in by Shakespeare by the opening line: "The tyrannous and bloody act is done" drawing in the audience and letting them in to Tyrell's thoughts of the situation. The very fact that Shakespeare has chosen this short sentence structure with his definite choice of diction makes help to make it very effective as a piece of drama, as in many ways through that one phrase we know that he wishes he could have taken back what he has done. This links very well with Clarence's murderers, as it shows that other characters, excluding Richard, throughout the day have a conscience and are aware that what they are doing is wrong. This idea of guilt is once again put forward as Tyrell states:

"Their lips were four red roses on a stalk,
And in their summer beauty kiss'd each other."

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Candidate Two

Page 2 of 6

Through the use of alliteration and imagery, Shakespeare is able to convey Tyrell's strong feeling of regret. "Red roses" would seem to suggest that Tyrell is condemning the fact that the two princes still had plenty of life to live, but it was abruptly taken at the hands of Richard and his desire for power. The metaphor used within "their summer beauty" would seem to suggest that their youth and drunken attitude could have brought the country greatness and, as they are the sons of King Edward, links well with Richard's opening soliloquy where he states: "Made glorious summer by this son of York." On the idea of Conscience, Shakespeare continually brings religion into question, as within that period of society, Britain was a very pious nation. For example:

"But O! the devil."

This would seem to suggest the Tyrell is questioning his position within the eyes of God, and that he was tempted by the devil, Richard, to follow through with this horrible deed.

Moreover, shortly after Tyrell's soliloquy, Richard enters inquiring as to whether Tyrell has followed through with his orders. Using his charm + appeal, as also used throughout the entirety of the play, Richard addresses Tyrell:

~~And here he comes.~~ "Kind Tyrell, am I happy in the news?" Through this ~~use~~ use of language, Shakespeare is able to make Richard a convincing and almost admirable villain, as we are able to witness both sides to his ~~char~~ personality through his interaction with other characters in the play. Additionally,

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Candidate Two

Page 3 of 6

②

Shakespeare is able to convey Richard's careless and greedy attitude ~~tho~~ in the scene through Richard's constant resting of Tyrell. For example, "But didn't though see them dead?" demonstrates ~~Rich~~ Richard's lack of interest in Tyrell's wellbeing and also, in parallel with that, his lack of conscience.

The scene is finished by Richard's final soliloquy when he is almost checking off all of those in which he has killed and those who are yet to be taken under his wing. For example,

"The son of Clarence have I pent up close;
His daughter meanly have I matched in marriage"
along with:

"At young Elizabeth, my brother's daughter,
And by that knot looks proudly on the crown."

These two quotations show that Richard is careless of others and his only objective is to get rid of those who stand in his way of ultimate power and glory.

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Candidate Two

Page 4 of 6

(3)

b) It has to be said that throughout the entirety of the play the idea of innocence under threat is most definitely one of the key ideas in which Shakespeare focussed on. Throughout the novel we, as the audience, bare witness to the murder of many innocent people under the merciless hands of King Richard, but this in turn, helps to make him more appealing. Firstly, whilst it is true that all the blood spilled under the hands of Richard is innocent, that actually makes the other characters rather ~~and~~ and in many cases a little bit simple or ill educated. This view is backed up by a critic by the name of McGrail who states: "The interest of this play lies within the character of Richard." The humour used within Richard's character also helps to make it easier to swallow the actual brutality of the murders in which he has committed.

As mentioned before, although the idea of innocence under threat is a main ~~the~~ theme within the play of Richard III, the very fact that they are all completely innocent makes them rather less interesting as pieces of drama. Additionally, for much of the time it appears as if they have no recollection of Richard's past, or indeed, the many murders in which he has been linked with. For example:

"O no! he loves me!"

As exclaimed by Clarence at the point of his murder, shows that he is completely unaware of both his brother's reputation or indeed his past. However, whilst this is true, Richard's charm

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Candidate Two

Page 5 of 6

and appeal throughout the novel allows him to gain the trust of his victims and leave them wondering why he could ~~kill~~ possibly want to kill anyone. For example, he addresses ~~his~~ Clarence on many occasions as "brother" thus drawing him in and allowing him to think that they are indeed close allies. Often as members of the audience, we are left supporting Richard and never really understanding why and as a critic by the name of Byrde stated:

"Are we not blind, as they are, to what he truly is?"

Moreover, ~~his~~ Richard's sheer ease in which he gained the engagement of Anne makes us question her innocence, further, as Richard, hitherto their encounter, had murdered her father. For example:

"Never came ~~humour~~ poison from such as sweet place" was one of the phrases in which Richard used to seduce Anne leaving him asking:

"Was ~~not~~ ever woman in this humour wooed?"

Moreover, although it is true to say that the murder of the two princes was the murder of two innocent people, their unpleasantness, almost to quote Byrde, makes us "sympathise with the devil". For example,

"I expected more uncle here to greet me!"

as exclaimed by the eldest prince upon his arrival shows their unpleasantness and the film depiction of the play starring Ian McKellen completely encapsulates their scold behaviour as depicted in the play written by Shakespeare.

In conclusion, whilst it is true to say that

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Candidate Two

Page 6 of 6

one of the key themes of "Richard III" is innocence under threat, it cannot be claimed that its chief attraction lies within ~~it~~ this theme, as the idea of innocence itself is subjective, and is more complex than simply doing nothing wrong by the laws of the government.

Candidate Three

Page 1 of 4

Drama and poetry

A)

The opening line of this scene draws in the reader in immediately, as once again it is clear that Richard has struck once more. The fact that the act was "bloody" makes it seem as though it was one of the worst murders that Richard has ordered, yet Richard was not the one to commit the terrible deed, he got someone else to do his dirty work for him on his behalf. Secondly, the words "massacre" and "butchery" suggests to the audience that it was not an easy crime to obligate. They are harsh sounding words and I think that from this point you can see the extent of which Richard is willing to go to, to get his dirty hands on the crown.

Despite this, Tyrrell describes the two young Princes as:

"Bloody dogs,
Melted with tenderness and mild compassion"

The language used here to describe these young boys advocates that they were unpleasant, spoilt characters, who seemed to pull the wool over everyone's eyes – of course, except for a few, such as Richard and the audience. Nevertheless, Tyrrell does mention the fact that they were only children, and despite the exasperating ways of their character and personality, they did not deserve their deaths entirely. They had "a book of prayers on their pillow lay" which again reminds the audience how truly awful Richard can be and ultimately how innocent the children were. Tyrrell clearly does not like Richard, yet this dramatic effect that Shakespeare uses at the end of his soliloquy shows that plenty of people are only willing to dirty their hands for Richard so the same as what they have just done, does not happen to them.

When Richard III enters the scene, he is rejoicing the fact that he is one step closer to getting his hands on what he most desires – the throne and the power of running the country. He seems to show no conscience, unlike Tyrrell, who in actual fact nearly backs out of his task set to him, and it clearly does not seem to make him blink twice at the fact that they were only children. Again, this dramatic effect shows that if Tyrrell provides him with the wrong answer when he asks:

"Kind Tyrrell, am I happy in thy news?"

That Tyrrell will quite obviously end up in the same boat as everyone else. Richard cannot seem to help himself and this lack of consciousness, is partly what makes Richard so appealing to the audience. We all have a tiny little bit of evil inside us, and we all do things we know we should not, but Shakespeare takes it to the extreme with Richard, he cannot help himself, but it therefore makes Richard the most entertaining character of the play.

I find that when Richard asks for Tyrrell to describe the death of the young Princes, that Richard is lowered in my opinion of him. I find that it almost rather disturbing that he wants to know the fine details of the murder and is not simply satisfied knowing that they are dead and are no longer a threat. Yet, this adds to the dramatic effects of the scene knowing that

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Candidate Three

Page 2 of 4

Richard has no limits, and it draws the audience in because they want to see how far Richard wants to go in order to achieve his goal.

However, despite Richard committing and ordering these evil deeds, we cannot help but like his character. At the end of the day, he is the protagonist and he seems to be the only fully developed character throughout the play and we like his mischievous ways. Somehow, his audacious devilry is appealing and we cannot but favour Richard over anyone else throughout the play.

Shakespeare uses colloquial language in this scene such as:

"But didst thou see them dead?"

"I did, my lord"

"And buried, gentle Tyrrell?"

It allows the audience to notice that in actual fact, Richard is human, despite the unforgivable deeds he commits. This also shows how manipulative Richard can be, by using the word "gentle", as he is trying to charm those around him to persuade them to help him with his egotistical desire to gain the throne and ultimately power and control over the country.

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Candidate Three

Page 3 of 4

B)

Richard, I think in most people's opinions is the most appealing character of this play by William Shakespeare. Richard is simply attractive because he is so evil and willing to do truly horrendous things in order to gain control over the county. No matter what scene, Richard somehow holds a dark shadow over all of the characters as they are not aware of how truly capable he is. Marjorie Garber said that "Richard is the only truly conceived and psychologically analysed character within the play" and I agree with this, hence why I think most people find this protagonist so appealing.

Overall I do not believe that the chief attraction of Richard III is the presentation of innocence under threat, although I do agree to a certain extent. I feel that Richard is mostly appealing because he is such a terrible and evil member of society, yet he is somewhat successful. Ultimately, he does manage to achieve his goal for a period, he has an egotistical desire to get the throne and in order for this to happen, he has to kill off all the possible threats that could get in his way.

Despite this, I do agree with the title of this essay in some way, the fact that Richard is a master at manipulate his way forward and how he manages to subtly trick those around him into think that others are to blame for these terrible acts that he has committed and consequently show this presentation of innocence under threat.

The first example we see of this is when Richard is trying to woo Anne. He kills her husband during the War of the Roses and they are mourning the death of her lost loved one, when he, rather unsubtly, forces his way to being Anne's main attention point. At first, she is obviously and understandably very annoyed at Richard for what he did, calling him very nasty names, such as "a beast" which he ultimately deserves. Somehow, Richard clearly being a master of seduction, manages to change Anne's opinion of him entirely in a split second and woo her into being his wife. He does this by claiming that the reason he killed her husband was that she was too good for him and that he did it actually out of kindness. He manipulates the situation and clearly attempts to play on his innocence to win Anne over. To try and prove how guilty he feels, he gives Anne the option of killing him there and then, but obviously, by doing this he plays on his 'innocence' and makes Anne back down and eventually give in to him.

I agree with the critic Marie A. Plasse who argued that "Richard uses his malformed body as an excuse for behaving wickedly". Richard accepts that his is deformed, but somehow he manages to use this to his advantage and win over women and he also accepts that he is "determined to prove a villain".

The second example is when he leads Edward to an early death when he blames him for Clarence's death. Now, the audience are only too full aware that it was in actual fact Richard who killed Clarence, his brother, but Richard manages to lull his audience into a false sense of security by manipulating the situation so that he is completely innocent. He plays this to his advantage as he knows that Edward is ill and incredibly weak, and so therefore operates

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Candidate Three

Page 4 of 4

the situation to make Edward look like the bad one and consequently lead him to his death bed.

Finally, another example of when Richard plays innocent when he tells the citizens, whom the majority of them do not actually like Richard, as they have to face the consequences of his actions, not only just his family, that all of these horrific events are derived from Elizabeth and her family, not him. This consequently helps Richard once again manipulate the situation and win over the citizens to support him once he eventually gets hold of the crown.

Margaret correctly describes Richard as “bottled spider” and she is the only one who ultimately manages to see through him and his evil ways, apart from the audience. She tries to forewarn all of the other characters in the play, but because Margaret comes across as a crazy old lady, nobody unfortunately believes her. Also, Richard tries to emphasise the fact that Margaret is crazy but going on about her curses, but eventually towards the end of the play, and when the characters are within their last seconds of their lives, do they finally realise that Richard is ultimately clearly not innocent.

I think that the main reason people do not necessarily think that Richard who uses his innocence under threat as the most appealing aspect of his character is the fact that, due to his soliloquys and asides, we are provided with by Richard, we know what is ultimately going to happen to these characters, as did the people of the Elizabethan era, who would have recognised that the protagonist who was deformed was clearly going to be evil and manipulative, but eventually reach his downfall at some point during the play. We know what is going to happen, so it can be quite irritating for the audience to see how ultimately stupid the other characters are in the play to not recognise that in actual fact, Richard was in no way innocent, they are just incredibly naïve. Therefore, I feel that the chief attraction of Richard III is his ability to make the audience laugh and his clever, manipulative ways to get his way and achieve his goal, along with his lack of conscience.

Candidate Four

Page 1 of 2

Part A

This scene takes place after the murder of the the late King Edward's two sons – an even that is often referred to as «The Princes in the Tower». The audience are not shown the act itself, as we were when Clarence was murdered, but are told the story through Tyrrell's eyes. This way, Shakespeare can to a certain degree colour our views of the event, by giving us only Tyrrell's and the two murderers' views.

Firstly, the act is described as "*tyrannous and bloody*" and openly called a "*massacre*", illustrating that even for a man like Tyrrell, who is known for doing the darkest deeds, the murder of two children was inhumane. As he carries on with his soliloquy, he talks of how the princes kissed each other in their "*summer beauty*" and held each other with their "*alabaster innocent arms*". All of this is to paint an image of how young and innocent they were, thus making Richard's deed seem all the more villainous and unforgivable.

As Richard enters the scene, Tyrrell greets him and the tone in the scene changes. What was before a dark and tragic atmosphere, heavy with the feeling that a murder has just been committed and strengthened by the strong diction that is used, is between two lines transformed into a much lighter, more casual tone. By the end of his soliloquy, by saying that even the murderers were "*gone with conscience and remorse*", Shakespeare creates a contrast to Richard's attitude when he enters shortly after. After ending his speech with words of the "*bloody King*", Tyrrell's demeanour changes as Richard enters and he greets him respectfully as "*my sovereign lord*". Richard answers in a light tone, immediately creating the contrast with the mood in the soliloquy.

The dialogue that follows is relatively fast-paced, showing the urgency Richard has to confirm the deaths of the two potential threats to his reign. He insists on having every detail Tyrrell has to offer, and even after being reassured that they were truly dead and buried, he still wanted to hear more. Richard's lack of conscience and morality is then highlighted as he asks Tyrrell to tell him the process of their deaths "*soon and after supper*", clearly showing that the act did not trouble him at all.

After dismissing Tyrrell, Richard changes back to the intimate and private tone he uses in his soliloquies. Once again, Shakespeare reminds us of all the bloody deeds Richard has done, by having him list all his victims. He then tells us the next part of his plan, as he has done throughout the play. Without any sign of remorse for just having killed her two brothers, Richard sets off to court his own niece.

To the audience, this scene would be the turning point where even those who supported Richard, or at least thought him to be interesting and appealing, feels that he has crossed the line. Shakespeare creates this effect by first emphasising on the weight of the murder, the innocence of the children and how even murderers wept for them. Tyrrell speaks in verse, and many of his lines are in iambic pentameter. Verse is often used in the speech of high-born or royals, and having Tyrrell speak in such a manner is to once more show how important his soliloquy, and the content of it, is. He then makes Richard appear more heartless and inhumane than ever before in the play, by clearly showing that he was completely unaffected by what he had done. Lastly, he makes Richard reveal to the audience, immediately after the deaths of the princes, that he intends to marry their sister the princess, and closes the scene by calling himself a "*jolly thriving wooer*", evidently in high spirits, after ordering and receiving news of an unjustified murder of two children.

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Candidate Four

Page 2 of 2

Part B

Richard III is a play that is to a large extent based on Richard's bloody way to the throne and his interaction with the victims of his ambition to reach it. None of his victims truly deserved their fates, as it was never shown that any of them had bad intentions towards Richard or the country. Clarence, Hastings, the two princes or even Lady Anne who chose to marry Richard over the body of her father-in-law whom he had killed. Therefore, they are all innocent characters under threat. However, I do not believe that this innocence and the danger it is put in is the chief attraction in the play. Rather, I would argue that, just like Marie A Plasse said: *"the interest in the play lies mostly in the character of Richard"*.

Clarence was murdered early on in the play, when the audience was not yet familiar with Shakespeare's characterisation of Richard. It can therefore be argued that the whole event was more an introduction to Richard's character and skills, and not focused on Clarence and his fate. Though Clarence is portrayed as innocent and naïve through his final lines that shows his trust in Richard, the way he fondly defends Richard and says that *"he is kind"* is in my opinion more effective in showing Richard's talents as a manipulator. Similarly, the display of Clarence's innocence and the tragedy of his death is in many ways merely a way to show the audience how far Richard is willing to go to reach the throne, and how capable he is of doing this. Richard also appeals to the audience by using sarcasm and humour, stating in privacy about Clarence that *"... I love thee so/that I will shortly send thy soul to heaven"*.

The murder of Hastings has a similar effect. While he too is characterised as loyal and innocent, his death does not tell as much about the murder of an innocent person, as it does about Richard's skilled tongue, quick mind and lack of moral. When questioned about what he will do if Hastings refuses to join Richard's side, Richard curtly answers: *"off with his head"*. Richard then finds the smallest mistake in Hastings words and turns that against him. Just the one word *"if"* proved enough to have him sentenced to death, all because Richard was able to use it, twist it and accuse him for a traitor.

In the same way, the murder of the princes in the tower marked the point where the audience would turn away from Richard. Also within the play, he lost support as Buckingham felt he was going too far, humbly asking for Richard to give him *"some breath, some pause, my lord"* when asked for his opinion on the plan of disposing of the two children. Again, it is *Richard's* character that is in focus, and the fates of his victims are used to illuminate *his* nature.

Many critics argue that Richard is made too interesting and too appealing to make a good villain, and that this is a dramatic mistake on Shakespeare's part. It can certainly be said that Richard is the only character in the play that is truly three-dimensional, and I agree with literary critic Katherine Blakeney who said that Richard is a character that has *"psychological depth"*. Some might say that his appeal overshadows the fate of the victims, but I personally feel that the characterisation of Richard is what makes the play successful. The other characters are shaped as character types, and not individuals, so I believe that Shakespeare intended for the play to have this effect. Through the death of his innocent victims, we witness the change in Richard's character, from a cunning man who was always in control, to the shivering king who rambles nonsense in his bed saying:

*"I shall despair, there is no creature loves me,
and if I die, no soul shall pity me"*

I therefore do not think that the chief attraction in the play is the innocence that is under threat, but rather that this is used to illuminate the character of Richard, who himself is the chief attraction and

the interest in the play lies in that we, as Peter Byrne said *"like him, laugh at him, knowing all the while that he is, as he makes no attempt to hide, a monster."*

Marker's Comments

Richard III responses – Question 3

Candidate One – Band 5

This is a good response to both parts of the questions. In section (a) the candidate uses some good analytical methods (to discuss imagery and other linguistic effects). References to the text are made throughout (and are addressed critically at times). Section (b) demonstrates good and secure understanding throughout. Different interpretations and critical views are addressed both explicitly and implicitly throughout the answer. There are some occasional lapses in the quality of written communication in this answer.

Candidate Two – High Band 5

These are focused, carefully constructed, succinct, 'good' answers. In part (a) the candidate is methodical and largely successful in presenting a well-structured argument. Language, form and structure are presented with a good level of detail. In section (b) the candidate employs both general approaches to interpretation and specific critical views to sustain a good, clear response to the terms of the question. Overall the script is very good and secure rather than excellent and consistently detailed.

Candidate Three – Low Band 6

These are sophisticated answers which (generally) meet the criteria for the top Band. Some original, engaging points are made by the candidate. The response to part (a) is succinct and focused. Some excellent points are made about the linguistic effects in the passage. Many of the analytical methods used are highly effective. The part (b) response is more expansive: a thoughtful and developing argument is constructed and the sense of personal engagement with the text by the candidate is tangible. Well-structure, coherent and detailed overall.

Candidate Four – Band 6

These are responses of admirable clarity and focus. All criteria in the top Band - for both answers - are clearly met. A succinct, sophisticated approach also contributes to the success of the script. In part (a) there is consistently effective use of both quotation and linguistic analysis. Very good judgement and fluency of writing ensure that consideration of different interpretations in part (b) is communicated impressively. Evidence of both clear thinking and of focus on the question ensure that this script meets all the requirements at this level in the top Band.

Drama and Poetry Pre-1900

Twelfth Night responses – Question 6

Candidate One

Page 1 of 6

a) In this scene Olivia is confessing her love for Cesario, who is actually Viola, to Viola.

The passage is a dialogue between Viola and Olivia, although ~~clearly~~ it seems as though Olivia is speaking at Viola rather than to her. Shakespeare has constructed the dialogue so that Olivia speaks more with Viola ~~and speaking~~ saying very little. This adds to the development of Olivia's character, as it shows how Olivia is, much like the character of Orsino, obsessive and slightly self absorbed. At the end of her first speech she says "so, let me hear you speak." which is ironic because Viola does not really get a chance to speak because Olivia is constantly talking.

The use of questions such as, "what might you think?" and "That tyrannous heart can think?" emphasise Olivia's confused and lustful thinking as she confesses her love to Viola. This ~~excited and suddenly lustful way of speaking~~ her lust and excitement in the passage contrast with her feelings and behaviour at the start of the play, when she was in mourning of her brother. This allows her character to develop as shows the audience a different side of her. It is also ironic because at the start of the play, it was Orsino who wanted her and sent people to woo her on his behalf and she rejected him but now the tables have turned; ~~and~~ she is now

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Candidate One

Page 2 of 6

Shakespeare does not often use exclamation marks so the fact that there are so many used in Olivia's speech ~~adding~~ adds drama to the scene and gives the audience an idea of how Olivia feels. The use of exclamation marks may also hint to the actress who takes on the role of Olivia that this scene is very over-the-top and ~~should be~~ Olivia's speeches should be acted in an embellished manner in order to convey the comedic aspect of the play, as the audience know that Cesario is in fact Viola, a girl, making it funny to the audience to see Olivia so deep in the deception. However, the exclamation marks could be interpreted as an outcry of her pain. The use of the words, "abuse", "shameful cunning" and "hard construction" imply that she is in pain because of her feelings of love and therefore give the scene a more serious tone.

The use of stage directions such as "Clock strikes" emphasise the scene and give the actors and audience something to react to, adding dramatic effect. It sets the scene and adds to the dialogue, "the clock upbraids me with the waste of time."

Viola says very little, but when she does speak it is very meaningful, for example, "I am not what I am." In this, Viola is almost directly telling Olivia that she is not a man. This adds comedic effect as the irony is that she is not a man, and still Olivia does not understand. This is very typical of Shakespeare to use language that plays on words and meanings, adding to the theme of

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Candidate One

Page 3 of 6

deception in his plays, especially Twelfth Night. Finally, Shakespeare uses ~~imagery~~ ~~concepts~~ ~~at~~ verse and rhyming couplets in Olivia's speech which are for various reasons. Firstly, ~~the use of~~ verse ~~is~~ is often used for characters of higher status ~~emphasising~~ emphasising Olivia's high ~~to~~ role in society. It is also used to add ~~romanticism to the speech~~ a feeling of romance, as it is lyrical and song like. Olivia's speeches often rhyme or end in a rhyming couplet, for example, "A murd'rons guilt shows not itself more soon, Than love that would seem hid: loves night is noon." This adds to Olivia's confession of her love for Viola, and sets a mood full of romance and lust. Words such as "murd'rons guilt" ~~show that~~ are very powerful and emotive words. Paired with the word "love" it shows how powerfully strong Olivia's feelings are for Viola and how her love is killing her because she feels so deeply.

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Candidate One

Page 4 of 6

"A play in which love proves to be full of surprises"

Twelfth Night is ~~a~~ ^{an} ~~play~~ one of Shakespeare's comedies, and like many of his comedies, it has the themes of love and deception. Both of these themes together means that there are many surprising relationships in the play. I am going to show this through the characters of Viola. To begin, the character of Orsino opens the play with a very melancholy confession of his love for Olivia, ~~she~~ "she purged the air of pestilence... and my desires fell on me like cruel hounds". He describes his love for Olivia as if it were a disease or like "cruel hounds" hurting him, which implies that the love he feels is painful for him. His love for Olivia seems to be more damaging than good which can be said to make Orsino a sympathetic character. However, it can also be argued that his obsessive and excessive "love" for her is shallow and self indulgent. Either way, it gives the impression to the audience that the love Orsino is experiencing is not a healthy one. When Orsino meets ~~Viola~~ ^{Cesario} or as he knows her, ~~Viola~~, there are a hints of another love perhaps that he feels for Cesario. For example, "I have unclasped to thee the very book of my soul" This shows that even after only three days, Orsino has told

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Candidate One

Page 5 of 6

"Diana's lip is not smoother" ~~in~~ which gives the impression that there is some attraction between Orsino and Cesario. In this ~~case~~ way love is surprising because Orsino ends up marrying Viola, who is still dressed as Cesario. Orsino even calls Viola Cesario, "Come, Cesario" when they leave to get married which implies that it was in fact Cesario he fell in love with not Viola.

This is surprising because throughout most of the play Orsino ~~only~~ obsesses over Olivia and claims he's in love with her but then quickly changes his mind and marries Viola.

However, it could be said that it is not surprising at all since it is well known in the play that Orsino is inconsistent, "thy mind is very opal" which foreshadows ~~the~~ his sudden change of heart. Another way in which this is surprising is the fact that homoerotic relationships were not exactly condoned in the Elizabethan era in which the play was written so for Shakespeare to hint at the theme of homosexuality is surprising.

Another way in which love proves to be full of surprise in "Twelfth Night" is ~~through~~ the relationship between Viola and Orsino, from Viola's point of view. There are hints at the start of the play that Viola is interested in the Duke, "Orsino! ~~He~~ He was a bachelor then." The use of the exclamation mark emphasises her emotion and attention to the mention of Orsino, and her recollection of the fact that he was a bachelor implies her interest in him. However, all seems to be lost for Viola when

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Candidate One

Page 6 of 6

	<p>the book Orsino claims to be hopelessly in love with Olivia and the audience is shocked when Viola confesses, "Yet a barful strife! Whoe'er I woo, myself would be his wife." This sets the mood to a somber and painful one for Viola and it seems her love will fail.</p>
	<p>But However, at the end of the play, when she reveals herself, Orsino falls in love with her, which shows how surprising love can be.</p>
	<p>In conclusion, through the characters of Orsino and Viola love is shown to be full of surprises and shows how when it all looks as though it will fail, it turns around and surprises you.</p>

Candidate Two

Page 1 of 6

62) In this passage Olivia is revealing her love for Viola/Cesario. Viola is a little taken aback and tells Olivia she is not as she seems. Olivia, however, doesn't pick up the hint and continues to shower Viola/Cesario with words of her affection. Shakespeare explores a variety of language and dramatic effects in this scene.

"After the last enchantment you did here, a ring in chase of you; so did I abuse!" Here Olivia as speaks to Viola/Cesario in a way which very much shows her affection. Shakespeare uses this metaphorical language repeatedly in the play in order to give the effect of 'love', but also maybe over-the-top love. I think this metaphorical language possibly is Shakespeare showing that though Olivia's love is much like Orsino's in the sense that it is stuck. Her language here makes Viola's character almost uncomfortable and awkward through the scene.

"Then think you right: I am not what I am". This quotation from Viola creates a dramatic effect that Shakespeare uses.

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Candidate Two

Page 2 of 6

scene which has the comical effect needed throughout the play. Dramatic irony, as I mentioned before, is used a lot by Shakespeare to highlight that this play is a comedy.

Shakespeare also uses rhyming a lot in this scene to again highlight the possible fickleness and fakeness of the 'love' these characters feel for each other. "A murtherous guilt shows not itself more soon, than love that would seem hid: love's night is noon." This is the first two of ten lines Desdemona speaks in rhyme, and Shakespeare does this to give the effect of infatuation, and possibly even the irony that Desdemona and Othello have such similar traits, and yet Desdemona cannot see this. When Desdemona speaks in this way, I think it creates tension in the scene for Viola because she is unable to give away her disguise. Desdemona's strong language here also acts as foreshadowing of ~~later~~ the later plot, when Othello reverts his love back to Desdemona, but she rejects it for Cassio.

In response to these rhyming words from Desdemona, Viola answers in a similar way: "By innocence I swear, and by my youth, I have one heart, one bosom, and one truth". I think Shakespeare does this in order to add to the moral confusion and irony of this scene. The language is

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Candidate Two

Page 3 of 6

very delicate and romantic which appeals to Olivia's character, as she even though Viola is trying her best to stop Olivia feeling what she claims she does, Olivia's behaviour does not appear changed, whereas the effect of this language technique has changed Viola's behaviour by the end of this scene. Therefore Shakespeare's use of this over-the-top, metaphorical language has an effect on both the behaviour of the characters, and also the overall plot line, as will be discovered later on in the play.

- b) I agree with this view of love in 'Twelfth Night' to a certain extent. For example, Orsino claims to love Olivia in Act 1: "Let music be the food of love, play on" but soon moves to show affection towards Cesario: "I have unclasped to thee the back even of my secret soul". Orsino isn't aware that 'Cesario' is actually a woman, so when he says "Diana's lip is not more smooth and rubious" it is very comical. However, later on in the play Orsino comes to the realisation that Cesario is in fact Viola and hence at

...continued

Candidate Two

Page 4 of 6

rank whom he marries.

A similar situation occurs with Olivia's character. Olivia falls in love with 'Cesario': "What is your parentage?" "Unless, perchance you come to see me again", unknowing of course that this 'man' she fell in love with is in fact a woman. Yet, as it turns out, this 'woman' has a twin brother - a man who looks exactly like her, and Olivia ends up marrying him "so that they may fairly note this act of mine". This therefore also shows that love in 'Twelfth Night' is full of surprises because even though as an audience we can, in a way, work out what may happen, Olivia and Orsino's characters obviously can't, and for that reason it makes the play love in the play surprising to the characters.

Another example of love in 'Twelfth Night' being full of surprises is through Malvolio's deception. When Malvolio reads Olivia's letter, he believes she loves him: "To be count Malvolio!" However, it soon transpires for Malvolio that Olivia doesn't really love him: "Malvolio, I sent for thee upon a sad occasion" and it was all a trick by Sir Toby, Sir Andrew, Feste and Maria: "Madam you have done me notoriously wrong". This was obviously a huge surprise for Malvolio as he is accused of going mad and then

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Candidate Two

Page 5 of 6

looked up, "do not think I am mad", and then later in Act 5 when the plot is revealed "It's Maria's writing", Malvolio realises that the love he thought Olivia felt for him was not real at all, a big and horrible surprise for him.

However, some people may argue that really love in 'Twelfth Night' isn't full of that many surprises. For example, you could argue that Antonio and Sebastian's love is completely unsurprising. We know that Antonio is wanted in Illyria: "th' offence is not of such a bloody nature" and yet he follows Sebastian around everywhere anyway "I do adore thee so, that danger shall seem sport, and I will go". Therefore you could argue that Antonio was bound to be captured and arrested because of his love for Sebastian, so really their 'love' story doesn't come as a surprise to anyone, even Sebastian only wonders for a second about his whereabouts: "Where's Antonio then?" Therefore I can see why it could be argued that not all love in 'Twelfth Night' is surprising.

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Candidate Two

Page 6 of 6

	see why some people would argue that
	love in Twelfth Night isn't really that
	surprising, with the example being Antonio
	devotion towards Sebastian.

Candidate Three

Page 1 of 5

a) In this scene, Olivia confronts 'Cesario' about the ring she sent after him and begins to show her feelings towards him.

Her feelings towards Cesario are made clear from the beginning of the text, she calls their last conversation "the last enchantment" showing how, to her, it is almost like a fairy tale. It is apparent that Olivia does not understand how Cesario feels (he acts in an unusual manner ~~to~~ trying to conceal the disguise) and she is desperate to ~~discover~~ find reason that he loves her. She is so blinded by her love that she will try to twist the meaning of Cesario's speech:

Viola - "I pity you."

Olivia - "That's a degree to love."

The fact that 'Cesario' feels anything for her (even if it is simply pity) gives her hope that he cares for her.

Shakespeare uses language to show the difference in status between them; as 'Cesario' is about to leave Olivia commands him to "Stay." [line 29]. The use of the imperative ~~that~~ quickly reminds the audience that Olivia is of higher status than 'Cesario' and the fact that 'he' obeys shows that 'he' recognises it too. The conversation that proceeds this would suggest familiarity as there is a lack of respect; ~~Cesario~~ Viola at one point says that they are "enemies". Shakespeare uses

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Candidate Three

Page 2 of 5

throughout the scene. Line 30 shows the familiar theme that people are 'not what they seem' and the simple statement that follows - "I am not what I am." shows the comedic effect of the disguise. Whilst Olivia believes that 'Cesario' is merely concealing his affection towards her, the audience is aware that this statement should be taken literally as 'Cesario', in fact, a woman. It is up to the director to decide how this line is presented (as an admission of guilt, a fact etc) but it is clear that Olivia takes this line as nothing more than simply words as her ignorance is made apparent in the rest of the scene.

Throughout the scene, Olivia is uncomposed and seems almost desperate. We are told that she did not think through her past actions - "so did I abuse myself" this shows that she scorns herself for sending the ring after 'Cesario' as a desperate attempt to make him come back after saying she would accept no more of Orsino's suitors. She asks 'Cesario'; "Have you not set mine honour at the stake..." showing the negative effects that her love brings, she risks her honour by loving 'Cesario', a "gentleman" and it is clear that she is frustrated and scared by this. She denies her feelings continuously even telling 'Cesario' "I will not have you" in a desperate attempt to fool herself away from her love.

It is extremely important to note that all lines from line 38 are spoken in rhyming couplets.

"I love thee so that, maugre all thy pride,
Nor wit nor reason can my passion hide."

This literary technique is taken up as Olivia ~~she~~ confesses her love to 'Cesario'. Rhyming couplets

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Candidate Three

Page 3 of 5

were used frequently by Shakespeare when talking of love and are used to write Sonnets. This shows the truth behind Olivia's passionate speech but the technique is also used as 'Cesario' rejects her (using 3 rhyming couplets). This is strange as it is not typically used in this fashion but shows Viola's compassion towards Olivia and the empathy she feels towards her as she too has love unrequited (Orsino). To conclude, Shakespeare uses ~~many~~ language to show the hidden feelings between the two characters. He uses dramatic irony to make the scene comedic and uses rhyming couplets to emphasise the characters' feelings towards one another.

- b) The view that 'Twelfth Night' is 'A play in which love proves to be full of surprises' is certainly true but Shakespeare uses the play to present many different forms of surprising love. The strangeness of the friendship between Orsino and 'Cesario' is notable. Despite having known each other "but three days" Orsino admits to 'Cesario' that he has "unclasp'd to thee the book even of my secret soul." This shows the closeness between the two men as Orsino feels so comfortable around 'Cesario' that he has no problem in telling him everything. The audience is aware that Viola ('Cesario') is in love with Orsino.

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Candidate Three

Page 4 of 5

them that can even be taken for love. It is also important to note that after the deception is revealed in Act 5 Scene 1, Orsino tells Viola that he loves her and then proceeds to call her "Cesario". This could suggest that Orsino had romantic feelings for Cesario beforehand as this would have been written by Shakespeare on purpose.

It is surprising to the audience to discover in the final scene that Sir Toby and Maria have married in secret. This is because their romance is not prominent in the play, they only interact with each other when in the presence of Sir Andrew and there is little textual evidence to suggest their love. Sir Toby shows that he respects her saying - "She is a bogle true-bred and one that adored me." Here we are told of Maria's feelings but are not given any suggestion that Sir Toby loves her. This marriage would also have been shocking to the Elizabethan audience due to the large difference in class between them. It was almost unheard of for someone of Sir Toby's status to marry someone so 'far beneath them' and almost makes their love unbelievable.

Arguably, the most surprising love in 'Twelfth Night' is that of Antonio towards Sebastian. From the first scene together we can clearly see Antonio's affection towards Sebastian as he begs to serve him. Later in the play we are told that Antonio is wanted in Illyria making it extremely dangerous for him to stay yet this seems to be of little consequence.

"I do adore thee so,
that danger shall seem sport, and I shall go."
This is written in a rhyming couplet (a technique usually

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Candidate Three

Page 5 of 5

reserved for love) and shows Antonio admitting his feelings towards Sebastian. He is willing to risk his life merely to stay with him a small time longer, this proves the dedication and love he has for Sebastian. In the time the play was written, having homosexual feelings could be punished with death and so this obvious romance would have been extremely surprising to the audience. It can be argued however, that Antonio's 'love' was little more than an infatuation or obsession as in the end, when both twins are present, he fails to even recognise Sebastian (he has spent so much time alone with him that this is almost unbelievable).

"An apple cleft in two could not look more alike."

This shows how Antonio may have been infatuated with Sebastian as there is a distinct lack of connection between them.

To conclude, although at the end of the play we are left with some more typical romances (Olivia and Sebastian, Orsino and Viola) it is clear that Shakespeare has used 'Twelfth Night' to explore some more surprising types of love. From the unrequited love of Antonio to the shocking marriage of Sir Toby and Maria we see many types of love that may not have been accepted in the society Shakespeare lived in. Because of this it is clear to see the many surprises presented to the audience in the form of love.

Marker's Comments

Twelfth Night responses – Question 6

Candidate One - Low Band 4

Both parts of this answers show some signs of overall competence. The response to part (a) is straightforward and generally appropriate in tone. The candidate makes some competent observations about use of linguistic effects and there is an attempt to address the dramatic techniques in the passage in clear writing. Sufficient clarity is also in evidence in the part (b) response. Some different interpretations of the text are offered with both competence and clarity. Different issues raised by the question are explored appropriately. The response is fairly wide-ranging but tends to lapse into a broadly narrative approach at times.

Candidate Two - Band 4

This candidate presents a pair of competent answers in this response. In part (a) there is some generally developed discussion of linguistic effects ("metaphorical language"; "Shakespeare uses rhyming a lot"). The overall effect is one of straightforward analysis. The response to part (b) presents - in clear writing and a generally appropriate register - some different interpretations of the text in the context of the topic under consideration. The candidate is keen to present their own views as well as those of other readers ("Some people may argue that..."). The writing in both parts is generally clear and appropriate.

Candidate Three - High Band 5

Both parts of the response to this question show a good response from the candidate. Part (a) develops a clear approach and offers - through good use of analytical methods - some detailed linguistic analysis. The candidate displays good knowledge of the text and quotes from it effectively. Although analysis is very good at times (with some discussion of rhyming couplets and the sonnet form) this is not an 'excellent' response overall. The part (b) answer succeeds in presenting a good range of points of interpretation and has a lively, engaged quality - although (once again) the answer does not demonstrate convincing evidence of overall excellence from the candidate.



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