



Cambridge Assessment
International Education

Example Candidate Responses Paper 3 Drama

Cambridge IGCSE™
Literature in English 0475



The main aim of this booklet is to exemplify standards for those teaching Cambridge IGCSE Literature in English 0475, and to show how high level candidates performance relates to the subject's assessment objectives.

In this booklet candidate responses are derived from the real scripts of candidates from the June 2017 series of Cambridge IGCSE Literature (English) 0486, which runs in parallel with Cambridge IGCSE Literature in English 0475.

For each question, the response is annotated with numbers, which correspond to the examiner comments.

The full question papers and mark schemes used in this resource are Paper 32 from the June 2017 exam series for Cambridge IGCSE Literature (English) 0486 and can be downloaded in full from Teacher Support: <https://cambridgeinternational.org/support>

The relevant files are: June 2017 Question Paper 32
 June 2017 Paper 32 Mark Scheme

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Question 1

1. Read this passage carefully, and then answer the question that follows it:

Passage from *Inherit the Wind* by J Lawrence & R E Lee

How do the writers make you feel about Brady's behaviour in the courtroom at this moment in the play?

Brady is pitied as he symbolises a tragic hero **1** “teaching of this Godless Science” ‘teaching’ links to the theme of education and how these children have been indoctrinated to follow religious beliefs **2** and have not had the freedom to think for themselves; the audience finds this shocking. Brady, however, could be seen as heroic, for in the villagers’ point of view, as he is standing up for the local people and what he believes in. ‘Godless Science’ accentuates his extreme passion and devotion for his religion, **3** as it is what he has followed all his life. Brady’s downfall, however, is his hubris. “Brady stretches out his arms in an all-embracing gesture”. He is trying to win his spectators over, to his side. ‘stretches’ clearly associates with his sense of pride and arrogance. **4** He is seen as self-assured and confident, ‘all-embracing’. The audience can understand his techniques of manipulation, **5** and therefore dislike and don’t trust him. However, the **6** audience may admire his spirit and passion.

Bradys fundamentalist ideas are evident, evoking a sense of distrust **7** due to his narrow-minded approach. “taught that he wriggled out like an animal from the filth and muck below. ‘wriggled’ reminds the audience of a worm, which can be seen as insignificant and of low intelligence. ‘filth’ and ‘muck’ is associated with disgust.

8 Brady is manipulating his spectators into thinking the idea of evolution is shocking and horrific. Brady is not open into thinking

EXAMINER COMMENTS

- 1 A personal assertion that is possibly based more on the whole play instead of his behaviour in the given passage.
- 2 This is quite a general overview of Brady's beliefs but can be seen as an attempt to put his behaviour here into context: closer focus on the given moment in the play is needed.
- 3 This shows understanding of his character but the focus on the passage is missing.
- 4 A valid and relevant personal response to his behaviour with textual support from the passage. It could have explored just how ‘stretches’ conveys his pride.
- 5 These ‘techniques’ need to be made more explicit.
- 6 This is a considered evaluation of the different ways the candidate, and the audience, might feel towards him and why.
- 7 Here the argument is focused and developed more successfully with careful reference to support the point.
- 8 This is an engaged personal and critical response to the text and how effects are created.

and questioning the Bible or learning and reading about evolution.

9 The theme of progress may be evoked, as Brady appears to be stuck in the past and is not opening up to new, modern ideas. The audience may feel pathos for his lack of modernisation, but dislike him for his arrogant and close-minded ways. 10

Furthermore, Brady uses fear tactics to win the spectators attention, "Evil-ution". The theme of science and religion is presented in this quote, as it is showcasing both sides 'Evil' is highlighting the religious side. It is a word that is extreme and almost satirical. 11 It is what the villagers fear, causing an atmosphere of tension to be evoked.

Brady can be seen as clever and cunning, as he is using this extreme to cause terror in the spectators, to manipulate them to side against Cates. 12 This pun of 'evolution' accentuates Bradys hate of science and again is narrow-minded views. The theme of fundamentalism can be seen as Brady is strongly following the path of religion blindly, as he has not even opened a book on evolution. 13 The audience therefore feel his passionate belief is ironic, as he has not even read about the other side of the case, where as Drummond has. Drummond is therefore seen as more intelligent and stronger than Brady, so the modern-day audience is forced to side with him. The audience at the time, however, may have agreed with Brady. 14

Brady is exaggerating evolution, causing the audience to be shocked 15 at his extreme views "slimy mess of bugs and serpents". 'Serpents' can be associated with Adam and Eve from the Bible. The serpent is seen as evil, therefore evokes terror in the villagers. Brady is inferring that evolution suggests that humans were made from evil and disgusting 'slimy' origins. This is not the case, so the audience is shocked and horrified 16 how he is feeding innocent, uneducated people with the wrong information. 17

EXAMINER COMMENTS

- 9 There is understanding of Brady's methods and an informed personal response to them.
- 10 A considered and relevant personal response to the text.
- 11 A critical comment is made on the use of 'evil-ution' but exploration of how Brady stresses the 'evil' in the word could have gone further.
- 12 This is a detailed and developed response to the way the writers achieve their effects.
- 13 This needed developing to show how this 'ignorance' is demonstrated in the given passage.
- 14 A tentative point but rather unconvincing.
- 15 This is focused on the task and with apt textual support but the language of the quotation could have been explored further.
- 16 There is a strong sense of personal engagement with the task and text.
- 17 Overall this is an engaged and well-developed personal response to the question. It shows clear understanding of some of the deeper implications, is focused and makes a developed response to some of the ways in which the writers achieve their effects.

EXAMINER COMMENTS

Though the response is inconsistent, there is a clear understanding of Brady's character and his methods demonstrated, with some well-developed comments and carefully chosen textual support (AO1/2). It begins with a personal assertion that Brady was to be 'pitied' (AO4), something that is perhaps debateable, given his behaviour in the given passage. For higher reward the opening could have been more precise in contextualising the 'moment' (AO1) rather than making what were quite generalised assertions. However, after a 'shaky' start, the second paragraph is good: there is focus on the question (AO1/2) as well as some well-developed response to how the writing, for example the use of 'wiggled', achieves its effects (AO3). Similarly, the candidate's comments on 'evil-lution' and how it shaped their opinion of Brady are detailed and quite well-developed (AO3) although they could have explored further. Occasionally, there needs to be more precise textual support from the passage for the points being made (AO1); for example his questioning 'Cells?' suggests his ignorance and lack of reading and would be effective support for the point made when comparing Brady's and Drummond's knowledge of the argument at stake in the trial.

The focus on the question of 'how the writers make you feel about Brady's behaviour' is maintained (AO4) and a good range of points made (AO1). What lifts the question is the strong and convincing personal engagement (AO4) and the continued attempts to respond to how the writing achieves its effects (AO3), even if this isn't always successfully developed. For example, the comments on 'slimy mess of bugs and serpents' show understanding of the use of 'serpents' but miss the opportunity to comment on the impact of the sibilance.

Question 3

3. Read this passage carefully, and then answer the question that follows it:

Passage from *A View from the Bridge* by Arthur Miller

In what ways does Miller make this such an emotionally intense moment in the play?

This is a vital turning point in the play so far. Previously we have seen Eddie do all sorts of wrongs against Rodolpho and Catherine, but in his community telling authorities about immigrants is worse than breaking the law. 1 The passage opens with Eddie desperately consulting Alfieri on how to prevent 2 Rodolpho and Catherine getting married, this shows Eddie's sheer desperation as at the beginning of the play. Alfieri says himself, to these people, 'The 3 law has not been a friendly idea.' Showing Eddie's emotional distress, which is in contrast to how he is usually presented by Miller, as a strong man with hidden emotions. 4

At this moment in the play it would be easy to view Eddie purely in the wrong, but guided by Alfieri the narrator we sympathise with Eddie due to his vulnerability and inability to accept or admit, even to himself, his own feelings for Catherine. 5 This internal struggle makes this moment intensely emotional for the audience. 6

The contrast between the two characters is shown in the beginning of the extract, Alfieri an intelligent and well-spoken lawyer, educated. Compared to Eddie's uneducated and simple retorts to Alfieri's eloquent speeches emphasises how different the characters are 7, further making us sympathise with Eddie as he is portrayed almost as a child his distress felt by the audience. 8 Alfieri

EXAMINER COMMENTS

- 1 The introduction shows deeper understanding of the significance of the moment.
- 2 There is clear understanding of Eddie's emotions and relevant contextual knowledge.
- 3 An integrated and apt earlier comment from Alfieri shows textual knowledge. This sets the context for the moment in the play.
- 4 A focused introduction that shows knowledge and understanding of Eddie's character and why this moment is so emotional.
- 5 A sensitive and informed personal response is developing but it lacks textual support.
- 6 This is focused on the question, with an awareness of how the writer creates effects but again needs textual support.
- 7 While clear understanding of the two men is demonstrated textual support is needed.
- 8 A personal and relevant response but lacking textual support.

attempts to gently break the news **9** that Eddie can do nothing, but Eddie being the simple man he is cuts straight to the point. This theme of Eddie's manliness is called into question later in the extract where the stage directions reveal that Eddie, 'feels the threat of sobs,' **10** a display of emotion that Eddie would view as unmanly so he is threatened. This emotive language, coupled with the stage directions, 'a helpless wave,' show the audience how the previously stoic Eddie has been reduced to this angry and sad man, which is incredibly emotional **11** to see Eddie's reaction to what in his mind would be a decline.

When Alfieri tells Eddie that, 'she can't marry you (Eddie),' he, 'furiously' retorts 'what the hell you talkin' about!' displaying how Alfieri, even then knew Eddie better than Eddie knew himself. **12**

Alfieri's monologue to the audience once Eddie has left is in the past tense. This gives the unfolding story an eerie sense of fate, **13** how what is going to happen has already happened and is inevitable. The inevitability of the later events show how, despite all his knowledge and power, Alfieri is ultimately 'powerless' to prevent Eddie from calling the Authorities, to know what's going to happen and yet be unable to stop it must be a very difficult thing to live with. **14** This makes the audience sympathise with Alfieri, feeling his emotions in his saddened state. **15** As the on and off narrator Alfieri is the audience's main method of insight to the less obvious workings of the play, it is him that starts and ends the play with this tragic tale. **16** It is this factor that Miller uses to make this moment in the play so devised to evoking the audience's emotions and to sympathise with all the characters.

It is after this scene that the audience realises the implications of

EXAMINER COMMENTS

- 9 Tending to explain what is happening rather than explore how Miller's writing makes this so emotional.
- 10 This is well-integrated supporting text for the point being made.
- 11 Good focus on the question, this is a strong section demonstrating clear knowledge and understanding as well as making a developed response to how Miller's writing achieves its effects.
- 12 This paragraph is slightly explanatory. The references needed to be explored.
- 13 A valid comment on the writing but again this needs substantiation from the passage.
- 14 An informed personal response to Alfieri and the situation in which is presented.
- 15 Points are tightly linked to the question.
- 16 Shows some knowledge / understanding of the play's structure and the role played by Alfieri.

Eddie's decision. Sending the cousins back home to Italy will stop the flow of money vital to keeping Marcus family alive and fed, in particular to buy medicine to keep his ill son alive and well. **17** Eddie's reckless and misguided decision to report them shows his ultimate selfishness, that keeping Catherine for himself, an ultimately futile goal, is more important to him than the welfare of his own family. Due to Eddie's unknowing actions however even in this moment the audience feels his emotional distress. **18**

19 Alfieri goes to, 'A very wise old woman,' to seek help to see if she can help with his predicament. As Alfieri is seen throughout the play as wise, reasonable and just it is a momentous moment that even he feels the need to seek advice on the matter. He is a lawyer and yet all he feels he can do is to 'pray for him' showing how even Alfieri views the law as inadequate. **20** This is an emotional scene as it contrasts with what we the audience have been taught by Alfieri throughout the play. All this in a short section makes for an intense emotional experience for the audience orchestrated by Miller to show Eddie's own emotional difficulties and distress. **21**

EXAMINER COMMENTS

- 17 Shows knowledge of what happens later in the play and the significance of the moment but the comments are rather generalised.
- 18 The point being made here isn't totally clear.
- 19 Rather too narrative a start to this paragraph.
- 20 This shows understanding of the text but it could have made more of the effect of what he says.
- 21 Though the response needs more textual support, this is a well-developed and detailed personal response. It engages fully with the task and shows good knowledge of the play and clear understanding of some of the deeper implications.

The strength of this response lies in the level of personal response and engagement (AO4); it focuses fully on the task and shows good knowledge of the play (AO1), clear understanding of some of the deeper implications (AO2) as well as some of the ways the writer achieves effects (AO3). What prevents a higher mark is the lack of careful and relevant textual support (AO1) on a number of occasions combined with sections that were too narrative in approach.

Some sections were very good: for example on the stage directions Miller uses to make this such an 'emotionally intense moment' (AO3). Here the candidate effectively uses text (AO1) to illustrate the points being made. The candidate writes "This emotive language coupled with the stage directions 'a helpless wave' show the audience how the previously stoic Eddie has been reduced to this angry and sad man ...". This sentence addresses all of the assessments objects: it shows knowledge and understanding of Eddie's character (AO1/2) as well as responding to the writing (AO3) and implicitly communicating an informed personal response (AO4).

The short paragraph below it, however, is less effective as its approach is rather too explanatory: this could have been better phrased to make it more critical, for example, "Eddie's lack of self-knowledge is demonstrated by the violence of his language 'what the hell you talkin' about?' in his 'furious retort' when confronted by Alfieri's suggestion that Catherine 'can't marry you'." The last paragraph also begins in quite a narrative way; it might have been better for the same information but to say "The fact that Alfieri, who is seen as wise, reasonable and just throughout the play, feels the need to visit a 'very wise old woman' shows just how intense the moment is...". In this way the same knowledge and understanding (AO1/2) demonstrated by the candidate are used to make a clear, critical and focused point which is needed for a higher mark (AO3). Similarly the candidate could have stated that 'the emotional simplicity Alfieri's 'pray for him' intensifies the moment.' This would have allowed the candidate to respond to Miller's writing (AO3) whereas the candidate's original comment concentrated on the meaning (AO2) rather than the impact of the words.

Overall, this is a well-developed and detailed personal response (AO4) which engages fully with the task, shows good knowledge of the play and clear understanding of some of the deeper implications (AO1/2). There is a developing response to the way the writer achieves his effects (AO3) but more careful and relevant textual support and critical appreciation (AO1/2/3) are needed for higher reward.

Question 3

3. Read this passage carefully, and then answer the question that follows it:

Passage from *A View from the Bridge* by Arthur Miller

In what ways does Miller make this such an emotionally intense moment in the play?

In this scene Miller portrays Eddie visiting Alfieri for the first time and makes it an emotionally intense moment in the play through the portrayal of Eddie's vulnerability, revelation of Eddie's true feelings towards Catherine and foreshadowing. The combination of those three factors, amongst others, creates a very significant and emotionally intense moment in the play. 1

Miller makes this an emotionally intense moment in the play by vividly portraying both the vulnerability and twisted morals of Eddie. Miller portrays how Eddie has "worked like a dog twenty years" along with the fact that he "took out of his "wife's mouth" to look after Catherine. All these statements suggest how Eddie's emotions have been twisted and altered into an unnatural state and that he feels he is owed Catherine. 2 *Not only is this a significant moment but it further engages the audience in the play as their feelings are being altered as well. On the one hand they believe what Eddie is doing is wrong but the audience feel huge sympathy towards him and thus (like Eddie) the audience become emotionally confused.* 3 *Furthermore Eddie is said to "feel the threat of sobs". This is truly emotional as it shows how vulnerable* 4 *Eddie has become since the arrival of the Italians and this further encourages the audience's sympathy, meaning that this is such an emotionally intense moment in the play.*

EXAMINER COMMENTS

- 1 A focused, introduction that shows knowledge and understanding of the context and of Eddie's portrayal, though it almost seems to be implying that Eddie is already aware of his 'true feelings'.
- 2 A supported, personal response to the text is given, though 'twisted' is perhaps too strong a term to use.
- 3 Offers a well-developed personal response that considers the emotions of the audience, thus showing awareness of genre.
- 4 This shows understanding of Eddie's feelings and the situation. It is supported but a more critical response could have been developed to the use of 'threat', exploring why he would see it as threat: for example, linking it to his understanding of masculinity.

Combined with this is the first explicit revelation of Eddie's true feelings towards Catherine which makes this such an emotionally intense moment in the play. Alfieri correctly states how "She can't marry you can she?" which provokes a huge backlash response from Eddie. **5** Whilst this idea has been implied throughout the play to this point, this is the first explicit statement of Eddie's unnatural feelings towards Catherine. **6** This is a hugely significant moment in the play as it begins Eddie's complete emotional breakdown and demise in the play as he begins to realise that he cannot get what he wants with Catherine. **7** Added to this Eddie states that the whole experience is "breakin' my heart, y-know". This term is often used at the end of or after relationships between lovers and thus shows the extent of the emotional battle he is going through thus making this an emotionally intense moment in the play. **8**

Furthermore the use of foreshadowing makes this a very emotionally intense moment in the play. **9** In Alfieri's final speech in this scene he tells the audience he "could have finished the whole story that afternoon", that he was "powerless to stop it" and that a wise old lady told him to "pray for him". All of these statements give connotations of death **10** and suffering which is unfortunately how the play ends, in tragedy. Furthermore the use of symbolism is used to foreshadow the ending as Alfieri speaks of "a dark figure walking down a hall toward a certain door". Death is often symbolised by a dark, often hooded figure and thus Miller encourages the audience to think about this possibility of death. **11** All of this shows how through the use of foreshadowing and symbolism Miller has made this an emotionally intense moment in the play. **12**

Leading on from this the revelation of how controlling Eddie has been over Catherine makes this such an emotionally intense

EXAMINER COMMENTS

- 5 Selects a key quotation from the passage but the response to it is slightly undeveloped. For example, what is the 'huge backlash response' mentioned?
- 6 This could have been combined with the previous point rather than repeating 'first explicit'...
- 7 This is tending to assert rather than exploring Eddie's feelings towards Catherine. His lack of self-knowledge needs to be made clearer here.
- 8 This is a valid personal, rather than critical, response and could have been explored further.
- 9 There is sustained focus on the Question and recognition of Miller's use of stagecraft.
- 10 While there are some well-selected and embedded references here, the comments on the text need to be more critical for higher reward. For example, highlighting individual words such as 'powerless' and 'pray for him' and exploring their emotional effect and impact on the audience.
- 11 There is critical understanding of the deeper implications of Alfieri's words and a developed response to how the symbolism achieves its effects.
- 12 This closing sentence is unnecessary as it repeats the first sentence of the paragraph.

moment in the play. Alfieri speaks of how “it’s her life” and repeats the term **13** “let her go” to try and break through Eddie’s new found defensive and protective demeanour over Catherine. This is a particularly shocking moment for the audience as it shows how Eddie’s greed and lust for Catherine have made him blind to the actions he is undertaking **14** which makes this so emotional for the characters and for the audience. The audience is particularly shocked at this as at the beginning of the play they saw a regular, proud man but who has now developed into an emotionally twisted, confused and over protective shell of his former self. All of this makes this a particularly emotionally intense moment in the play.

15 Overall Miller makes this such an emotionally intense moment in the play through the combination of foreshadowing, twisted morals, unnatural feelings and control. For me this passage is so significant as it formally begins Eddie’s emotional demise and desperation for Catherine and this makes it such an emotionally intense scene in the play. **16**

EXAMINER COMMENTS

- 13 The opening sentences of this paragraph are rather too explanatory / narrative in approach although they are making a relevant point and showing textual understanding.
- 14 At this point there is clear critical understanding of Eddie’s lack of self-knowledge, although there is no textual support.
- 15 The concluding paragraph and end of the previous paragraph sum up earlier ideas with a strong personal response.
- 16 Overall this is a well-developed personal response showing clear understanding of the text. A wide range of relevant points are made with some detail to how Miller’s achieves effects.

This is a well-developed personal response (AO4) showing clear understanding of the text and occasionally, critical understanding (AO2). A good range of well-developed and supported points are made (AO1) with some detail to how Miller's achieves effects (AO3). While there is clear understanding of the text and some of the deeper implications (AO1/2) for a higher mark it needs a more detailed and sustained critical response to Miller's writing and stagecraft (AO3).

The response remains focused on the task throughout. The second paragraph offers a well-developed personal response to Eddie's words that he 'took out of his wife's mouth' (AO4) but the view that it is 'twisted' and 'unnatural' is asserted rather than explored; similarly it shows understanding of Eddie's vulnerability (AO2) but the response to the supporting text 'feel the threat of sobs' could have been more thorough, looking perhaps at just why Eddie perceives sobs to be a 'threat' (AO3). For a higher mark the response needed to focus more on effect created by individual language such as 'stealing from me' and how and why his tone changes from sardonically to furiously to the threat of sobs and how this adds to the emotional intensity of the moment (AO3).

The response was often more personal (AO4) than critical (AO3), such as the comments on Eddie's statement that it's 'breakin' my heart, y – know'. It recognised that this was a phrase often used at the end of a relationship but needed to explore what its use tells us about Eddie and his inability to express himself (AO1/2).

Although Miller's use of foreshadowing was recognised (AO2/3) the response to the supporting text was rather explanatory and assertive instead of exploring the impact of individual words and how they combined to create such an intense moment (AO3). Some points were made about the emotional effect created by the foreshadowing in Alfieri's final speech but they tended to focus more on what he was saying (AO2) rather than how he was saying it (AO3). For example, his comment 'I could have finished the whole story that afternoon' as well as how Miller slows the pace down, by use of the repeated phrases and individual words such as 'and', all of which combine to create a sense of inevitability, could have been explored.

However, there was a more critical understanding of some of Alfieri's words and Miller's stagecraft (AO2/3) in a developed response to how the symbolism achieves its effects, which slightly lifts the response. For example, when he speaks of "a dark figure walking down a hall toward a certain door" and the connotations of 'Death' this encourages the audience to consider (AO2/3/4). For higher reward this critical understanding of the text and the way the writer achieves effects needed to be sustained (AO2/3).

Question 4

4. How does Miller powerfully convey to you the rules Eddie's community lives by?

Throughout 'A View from the Bridge', Arthur Miller powerfully conveys strict conduct of vigilante justice, personal vendetta and the masculine ideals which Sicilian-American individuals such as Eddie and Marco conform to. **1** These morals ultimately are the stem of the tragedy of the play as it erupts increasingly volatile behaviour which causes Eddie's tragic demise. **2**

Alfieri's monologue proves to foreshadow the future tragedy and establishes the setting of Red Hook and the communities' strong uphold of retribution. **3**

Alfieri introduces the fear of authorities which the community holds by stating that 'it is unlucky' to meet a lawyer or a priest. **4** This could symbolise how the community either fears that their presence is the outcome of death, or possibly it could just retaliate the presence of what the community believes is more of an injustice, the law. **5** Alfieri also relays a rather obvious and matter of fact statement, 'A lawyer means the law.' This objective phrase **6** can imply to the audience the severity of the law and their uttermost fear of it. The use of the sarcastic phrase **7** 'Justice is very important here' also can highlight the inverted moral conduct of Sicilian-Americans whereby no matter what crime is committed, if

EXAMINER COMMENTS

- 1 The opening is focused and picks up on the key terms 'powerfully conveys' and 'rules' of the 'community'.
- 2 This overview shows deeper understanding of the play.
- 3 The candidate shows to have understanding of the use of Alfieri as a character within the structure of the play.
- 4 This shows good textual knowledge and understanding, supported by aptly chosen text.
- 5 Although this offers a valid personal evaluation of the text it could be more precise.
- 6 This demonstrates critical understanding of Miller's use of language.
- 7 'Sarcastic' reflects a personal response to / evaluation of Alfieri's tone.

it means revenge, it is very much necessary and acceptable. Through the opening, the audience can be apprehensive of the violence which will occur throughout the play due to their open arms to revenge and retribution. **8**

Miller also uses the story of Vinny Bolzano to both create tension, highlight the communities omertà as well as use prophetic irony for Eddie's later betrayal. **9** Eddie says 'tell her about Vinny', suggesting that it is he who agrees with the underlying message of the story whereby family honour should be put first. **10** Through the intertextuality we understand that Vinny Balzano 'snitched'. This is followed by Eddie stating that the kid also snitched 'on his own uncle!' the use of the exclamation mark can highlight to us that within performance, **11** Eddie would have said this with great shock, suggesting that for Eddie and his community, keeping family secrets it much important. It is rather hypocritical of Eddie as he tells Catherine not to tell on the immigrants 'I won't say a word to nobody I swear' **12** as later on in the play he betrays the cousins due to uncontrollable desires, pride and jealousy.

Rules of masculinity and patriarch are also heightened in a view from the bridge, particularly after the arrival of Rodolfo and Marco.

13 Eddie, after a long dramatic build up of his dominance which can even drive Catherine to be 'almost in tears' due to his harsh disapproval, becomes very wary of Rodolfo's 'effeminate' nature.

14 When Rodolfo sings **15** 'Paper Doll', this acts as a catalyst for his idea of Rodolfo as a sexually ambivalent interloper after even presuming that Rodolfo could be homosexual from his 'canary' hair colour (Eddie states this in disgust). Moreover, throughout the play Miller also emphasises how it is not just Eddie who believes this, but also other members of the community **16** such as Mike and Louis

EXAMINER COMMENTS

- 8 An engaged but slightly 'over-explained' development of ideas.
- 9 The candidate demonstrates knowledge of the text and understanding of Miller's methods, and develops what is a focused argument.
- 10 This shows understanding of Eddie's beliefs.
- 11 This is a detailed development of the point, supported by well-integrated textual support.
- 12 The candidate offers an informed evaluative personal judgment of Eddie's portrayal, supported by appropriate text.
- 13 This is perhaps a slightly too explanatory response; it would have been better to link this more explicitly to the question.
- 14 The candidate is showing detailed textual knowledge and understanding.
- 15 This section is slightly too narrative in approach; it shows relevant knowledge but the line of argument is becoming rather unclear.
- 16 At this point, the response is regaining its focus on the question.

who sarcastically and humourously mock Rodolfo's behaviour by stating 'He's got a sense of humour alright!' which almost positions Rodolfo as an outcast from their society and masculine traits as longshoremen. **17** However, the scene where Marco raises the chair above Eddie's head can be symbolic of both his manly dominance, as well as a threat to Eddie for insulting Rodolfo, 'can you lift this chair'. This highlights the sicilian values of family coming first. **18**

The final scene of 'A view from the bridge' where Eddie demands for his name 'I want my name' **19** can also demonstrate the firm pride which men within the community have, and also the desperation the be accepted into society. Instead Marco shouts that Eddie is an 'anima-a-a-l' which is a final gesture of humiliation and reinforces the idea of Eddie now being an outcast due to his betrayal, **20** like Vinny Bolzano, as well as also degrading his once manly status.

Arthur Miller powerfully demonstrates ideas of retribution, manliness and desperation for respect from community throughout the play. **21** Alfieri's opening monologue, and recurring appearance as an objective mediator into the story relays the importance of the balance between law and justice which is important as we see that ultimately Eddie's true 'justice' in his mind leads to his demise – 'settling for half' is the way forward. **22**

EXAMINER COMMENTS

- 17 Sustains a detailed and knowledgeable response to the task.
- 18 Uses a suitable reference and offers a valid personal response; this could have been developed to explore the visual impact of the moment on stage.
- 19 Develops another relevant point; it might have integrated the supporting text more skillfully. For example: "Eddie's demand 'I want my name' also demonstrates ...".
- 20 Shows very good knowledge and understanding but is relying on the explanation of meaning rather than the exploration of method (use of language).
- 21 A focused summary.
- 22 Overall this is a perceptive and detailed personal response that presents a convincing line of argument; it also shows clear critical understanding of some of Miller's methods.

EXAMINER COMMENTS

It was considered to be a perceptive and sustained personal and critical response that shows clear understanding of the deeper implications of the text and of Miller's stagecraft.

It has a strong, focused opening paragraph: clear reference to the key terms in the question and implied critical understanding of events in the play. There is critical understanding of the role played by Alfieri; to improve this response, needed to be slightly more 'skillful' in its use of supporting text. There is a good range of relevant points, most of which show a critical understanding of how Miller's use of language achieves its effects, such as the comment on Alfieri's 'matter of fact statement'; the explanations were sometimes rather lengthy and slightly repetitive which showed a personal response to the text but stopped the response from demonstrating the 'flair' required of a Band 8 response.

There is an appreciation of the impact of Miller's writing on stage (AO3): for example the exploration of Eddie's retelling of the Vinny Bolzano story shows very good textual knowledge and understanding (AO1/2) and makes a well-informed personal response to Eddie's behaviour (AO4); it also demonstrates appreciation of how the delivery of the speech, in a shocked tone, would impact on the audience (AO3). Again, for a Band 8, there might have been more detailed analysis of the actual violence of the language, commenting on individual words, and how they achieve their impact.

Although the response always demonstrated relevant knowledge (AO2) there was some loss of clear development of the argument in places, with the writing becoming rather too narrative / descriptive, such as the first half of the paragraph on 'masculinity and patriarchy'. Occasionally opportunities for critical engagement with the writing were missed, such as the moment when Marco raises the chair above Eddie's head: its dramatic power, coming at the end of Act One, and its visual impact on stage were left unexplored (AO3).

Overall, however, it presents a convincing line of argument, makes a wide range of relevant supported points and there was some effective critical comment.

Question 5

5. Read this passage carefully, and then answer the question that follows it:

Passage from *An Inspector Calls* by J B Priestley

How does Priestley make this such a striking introduction to the Birling family and Gerald Croft?

Priestley makes the relationship between Eric Birling and Eva Smith particularly striking by not only building up to it very dramatically, but also using the break between Acts to build tension further, and using the family relationship to emphasise the seriousness of his actions. 1

To begin, Priestley's method of building Mrs Birling up to fall, thus making the fall more dramatic, helps to make the ??? of Eric's actions more powerful. 2 The continual wait to have the father of the child be "dealt with very severely", and to "Confess in public his responsibility" 3 helps to build a level of tension, with Sheila's sudden alarm, 4 saying "Mother-stop-stop!" helping to build the tension further, and make the audience wonder what has caused one of the characters such agitation, thus making it more dramatic. 5

The positioning of the revelation, with Eric returning seconds before the end of Act Two, helps to increase the tension, and gives the audience time to speculate and worry over what may happen next. 6 The stage direction that the "curtain falls quickly" helps to emphasise how Priestley wants to leave the audience on a sudden cliffhanger, and keep their attention. 7 The description of Eric as looking "extremely pale and distressed" makes it more dramatic,

EXAMINER COMMENTS

- 1 An excellent focused introduction that refers to key terms in the question and shows critical understanding of the impact of the play's structure.
- 2 The comment demonstrates sustained critical focus and understanding of Priestley's presentation of Mrs Birling.
- 3 Skilfully incorporates well-selected textual detail.
- 4 Shows understanding of the deeper implications of the text in recognising Sheila's alarm.
- 5 Although it could be argued that an astute audience would possibly not be wondering what had happened, and would have realised Eric had played a part, this is still a fair point to make.
- 6 Shows clear critical understanding of the effect created by the play's structure.
- 7 Continuing to develop a very detailed and focused range of points, supported by suitable text. This shows considerable critical insight and flair.

showing intense emotions **8** are in play in the play.

The short and simple sentence of “You know, don’t you?” helps to give a further atmosphere of tension, **9** yet also Eric’s resignation **10** of his fate and the fact he will have to admit what he has done. Eric’s action in the stage direction “Eric shuts the door” is almost symbolic **11** to him shutting himself in with them in order to confess, and his resignation, that he will not try to run away but instead will face the consequences for his actions. **12**

His attitude of facing the consequences for his actions is in a way more dramatic than it otherwise would be, due to the constraint of his attitude with Mr and Mrs Birling’s attitudes, **13** due to Mrs Birling continually protesting that “I did nothing I’m ashamed of”, and she “consider[s] [she] did [her] duty”, **14** and Mr Birling excusing his actions for simply being decisions he had to make in the world of business. **15**

The interaction between the characters at the beginning of Act Three also makes the relationship between Eric and Eva especially dramatic. **16** Birling saying “explosively” that Eric could not have a doubt, that being immediately contradicted by the Inspector, who speaks “firmly”, thus showing how the Inspector is in control of the situation, even in Mr Birling’s home. **17**

The nature of the Inspector’s questions, being short, almost interview-style, like “Where did you meet her” helps to put the focus on Eric, and the story he is telling, **18** and thus also make the story more vivid to the audience, **19** while also maintaining the feel of the Inspector being in control. Priestley also uses many dramatic pauses to increase tension and maintain **20** the interest of the audience,

EXAMINER COMMENTS

- 8 Shows understanding of how Eric’s appearance on stage portrays is ‘powerfully dramatic’.
- 9 Recognises, illustrates and shows critical appreciation of how Priestley’s writing creates its effects.
- 10 Shows understanding of text and how the writing conveys Eric’s character.
- 11 Excellent critical response to the use of the stage direction.
- 12 A sensitive personal response.
- 13 Develops the argument and shows deeper understanding of the impact of the contrast between Eric and his parents.
- 14 Apt choice of supporting text for both parents.
- 15 Continues to demonstrate knowledge of the text; uses this to make relevant point about the ‘dramatic power’ of Eric and Eva’s relationship.
- 16 Sustained critical approach to the question.
- 17 Skilful use of the embedded text demonstrates high level critical understanding of how the Inspector’s tone conveys his control.
- 18 Demonstrates critical understanding of the effect of the short sentences used by the Inspector. Embeds quotation effectively.
- 19 Shows sustained engagement with the dramatic impact of the writing on the audience.
- 20 It could have developed this point more specifically within its context in the play. Nevertheless this still demonstrates relevant knowledge and critical understanding of the use of the pauses

such as “But – well,” and these also help to show other characters thinking, and add emphasis and emotion to their words.

Eric’s way of telling the story, with him struggling to remember parts of the events due to his inebriation; helps to make it more dramatic, **21** as it leaves the audience room to speculate, and while he does not directly state that he rapes Eva, it is insinuated **22** in phrases such as “Yes – I insisted”, and “she didn’t want me to go in”. That Eric “didn’t even remember” helps to show how little it meant to him, and how irresponsible he is with his drinking, thus implying how much he could have hurt Eva. **23**

The way other Birling family react to Eric’s story also helps to make it more dramatic, **24** with Mr Birling trying to ‘protect’ Mrs Birling by sending her and Sheila “along to the drawing-room.” **25** The way Mr Birling speaks “very sharply” helps to add to the tension and drama, showing how much the story is affecting him. **26** The further escalation of the emotion, so that after Birling speaks “angrily” even the unusually-calm Inspector speaks “very sharply”, helps to add to the drama, and make it more memorable and powerful for the audience. **27**

Mr Birling turning on Eric, speaking about him “savagely” to Mrs Birling, then her speaking “shocked”, then Mr Birling’s speech about how it is Eric being “spoilt” that caused these problems helps to show the pressure **28** these events have put on other family relationships, and other underlying secrets and bitterness.

Eric’s manner of rebuking both his parents, first telling his father he is “not the kind of father a chap can turn to when he’s in trouble”, then directly blaming his mother for Eva’s suicide, saying “you killed

EXAMINER COMMENTS

21 Sustains focus on the question.

22 Demonstrates evaluative engagement with the text.

23 Continues to demonstrate detailed knowledge and understanding of the text - specifically Eric’s character / behaviour and why it is ‘dramatic’ in the context of their relationship.

24 Sustained focus and development of a relevant argument.

25 Demonstrates detailed knowledge of the text and of Mr Birling’s intentions.

26 An interesting personal evaluation of Mr Birling’s behaviour.

27 Shows critical understanding of how the outburst on stage, the way each character speaks, affects the audience.

28 A well-supported point showing understanding of Mr Birling and offering a personal interpretation of his behaviour.

her”, and that she had also killed “the child she’d have had too – my child – your own grandchild” makes the scene more dramatic and powerful, **29** with the close family relationship between Mrs Birling and the child she had killed adding a lot of the tension and power of Eric’s words. To add to this, the broken-up manner of Eric’s speech, using a “-” every couple of words helps to show his emotional turmoil, **30** and how much he is hurt by his mother’s actions.

To conclude Priestley uses not only the timing of the revelation and other way it is staged and directed, but also the family relationships, with the betrayal and then turning on each other, to help make Eric and Eva’s relationship, and their actions more dramatic, particularly by building a lot of tension using their actions and reactions. **31 32**

EXAMINER COMMENTS

29 Makes an extremely detailed and well-supported point about the way Eric speaks to both parents.

30 Demonstrates a sensitive, detailed and insightful critical understanding of how Eric’s broken speech conveys his ‘turmoil’.

31 A succinct and focused summary.

32 A sustained and sensitive personal and critical response to the task. This makes a very wide range of points supported by skilfully integrated textual support.

EXAMINER COMMENTS

Its introduction is excellent in that it is focused and immediately suggests a critical understanding of the play's structure in the comment on Priestley's use of the break between Acts to 'build tension further'. Surprisingly few candidates commented on this in their responses to this question.

The argument is sustained and focuses on the key terms 'powerfully dramatic'. Many candidates responded to 'dramatic' but not many picked up on 'powerfully'. There is an extremely wide range of points made, often very succinctly, but always demonstrating a high level of textual knowledge and understanding. The approach is consistently focused on the question, and is extremely thorough and detailed with arguments well supported by effectively embedded detail/reference.

The candidate's style using phrases such as 'the positioning of the revelation', enables the knowledge and critical understanding to be demonstrated with flair. Similarly, the sentence "Eric's actions in the stage directions 'Eric shuts the door' is almost symbolic of him shutting himself in with them in order to confess, and his resignation ...' not only communicates a sensitive and insightful personal response to Eric's closing the door, but simultaneously demonstrates critical understanding of how the way he speaks and behaves could be seen and understood by an audience.

The candidate manages to show a very wide and detailed knowledge and understanding of the play as a whole but never strays from the question. For example, the point made about both parents' attitudes contrasting with Eric's is linked to the dramatic impact of his 'facing the consequences for his actions'; in this way the candidate successfully combines the demonstration of knowledge and understanding with an insightful critical point.

Throughout the essay there is clear critical understanding of the impact of Priestley's stagecraft. Many candidates fail to respond to the text as a play, instead responding to the writing on the page instead of how the audience would see it on the stage. This candidate never does that and is consistently referring to the impact on the audience.

Some answers might have included more on Eva and how her portrayal made the relationship 'powerfully dramatic' but this approach interesting often led candidates to include much unfocused narrative detail about what had happened to her. The real strength in this response was its sustained critical focus and the considerable detail of its arguments.

Question 9

9. Read this passage carefully, and then answer the question that follows it:

Passage from *The Merchant of Venice* by William Shakespeare
How does Shakespeare vividly convey Shylock's thoughts and feelings at this moment in the play?

This scene come from the start of Act three scene one, as we see a switch in scene from the relaxed and amorous setting of Belmont to the hectic city of Venice. ① This change in location represents, also, the change in situation as Bassanius arrival in Belmont antithesises Jessicas departure. This loss of his daughter, combined with the taunting from the christians, as well as Antonio's misfortunes make this scene an incredibly confusing, yet significant part of the play as we see Shylocks descent into madness. ② The fact that Shylock responds in such an accusatory ③ way to Solanio's initial, quite seemingly innocent, question saying "You knew, none so well, none so well as you, of my daughter's flight" shows already an incredible sense of anger, brought out by the repetition of the acusatory "you". ④ This suggests that Shylock is used to the sort of mockery ⑤ that follows, and preemtively brings his daughter to the forefront of the conversation to get the discussion out of the way. The use of chiasmus stresses and vivifies this resignation and annoyance at the christians. ⑥ This mockery takes a religous turn as Solanio implies that Shylock is "the devil" that "may be her judge". Not only would the mention of a devil to Elizabeathen audiences come across as a most terrible insult, but the assault on Shylock's religion, insisting that he was damning Jessica by imposing judaism, would be an even worse insult, and certainly would anger Shylock. ⑦ Furthermore, the short declarative "She is damn'd for it" shows again how angry

EXAMINER COMMENTS

- 1 This shows relevant contextual knowledge with some understanding of the writer's methods.
- 2 A personal response is developing with some understanding of the moment although the 'descent into madness' is slightly debatable.
- 3 There is understanding of Shylock's tone and the impact created.
- 4 Succinct and apt textual support is integrated and critical understanding of its effects demonstrated. The reference could have been explored further.
- 5 There is understanding of the impact of Salerio and Solanio's goading.
- 6 This point is asserted but needed to be developed in more detail.
- 7 While focused on the question and showing understanding of how Shylock would feel, the approach is slightly too explanatory.

Shylock is, as he appears to actively be wishing damnation upon his daughter. **8** This relentless mockery from Solanio and Salerio as well as Shylocks enraged reaction to it show clearly how angry he is.

The initial conversation between the Christians and Shylock shows how angry he must be. The damnation of Jessica epitomises another key feeling experienced by Shylock in this scene. He is presented to the audience, initially as angry, yet as the passage progresses Shylock becomes more and more confused in his emotions. **9** The repetition of "My own flesh and blood" conveys a sense of disbelief at what has happened as well as internal tension. **10** On the one hand he is clearly annoyed and even sad at it, as shown by his repetition of "my" when referring to Jessica which shows a certain closeness and maybe affection. However, the use of metonymy when referring to Jessica as "flesh and blood" suggests actually Shylock views his daughter more as a possession than a person. **11** This confused mix of emotions is furthered as we learn of Antonio's misfortune, which is contrasted with Jessica through the statement "thou will not take his flesh". This statement not only shows a sense of Christian arrogance as the order the Jew around, but also creates the opportunity for revenge, **12** as Shylock, who has had his flesh taken by the Christian, could now take back Christian Flesh. This opportunity for revenge, and how Shylock fixates on it throughout the rest of the play shows how distraught he was at the loss of Jessica, though whether it had a monetary causation or he actually missed her is unclear, and shows how conflicted he feels inside at learning of Antonio's misfortune. **13**

As the passage progresses Shylock becomes more and more repetitive in his speech and adopts the role, one which we again see in Act 4, of a madman fixated on his bond. **14** The motif of revenge appears

EXAMINER COMMENTS

- 8** This shows appreciation of language and uses well-integrated textual support. It is closely linked to the Question.
- 9** Makes a considered, more evaluative comment on the development in Shylock's reaction.
- 10** This is a convincing personal response with supporting text and developed further.
- 11** Makes a valid personal and critical response to the use of language.
- 12** There is critical understanding of this moment and its link to Shylock's revenge.
- 13** This is a valid and convincing personal interpretation.
- 14** The view that he's a 'madman' is a personal interpretation and slightly misses the point of his appeal for common humanity.

throughout the passage as we see Shylock, endlessly repeating it, become fixated. This is backed up by the excessive listing of parts which a Jew hath: "hands, organs, dimensions...", the length of which is stressed by the asyndeton. This shows not only the anger Shylock feels as he drags **15** out his speech, crammed with rhetoric, but also how he is becoming mad **16** in his tangential speaking. The anaphora of "Hath a Jew not..." epitomises one of the central messages of the day, as Shylock eloquently makes the point that he is, in flesh and blood, a Christian's equal. **17** This venom with which the language is filled, **18** brought out by the repeated use of rhetorical questions, stresses how angry at centuries of abuse Shylock is and how finally it all spills out. This loss of composure shows how distressed **19** he is as he descends into madness.

The use of prose in this passage shows the level of dislike between the Christians and Shylock, as each refuses to talk in the more proper blank verse. **20** Furthermore, the use of chiasmus in the phrase "If a Jew wrong a Christian, what is his humility? If a Christian wrong a Jew, what should his sufferance be by Christian example?" stresses again the inequity and anger felt by Shylock. **21** He so eloquently points out the double standards of the Christians and the lack of response from the Christians shows how well he argued as they have no retort.

Overall, this scene depicts the thoughts of Shylock go from bad to worse. Initially he appears angry, and justifiably so, yet as he talks more about Jessica his façade begins to slip, until he lets all his emotions run out in the **22** masterfully crafted speech he delivers showing immense frustration at the Christian mockery he receives. This central speech of the play conveys the key issue of religion and demonstrates, incredibly effectively, Shylock's immense frustration at

EXAMINER COMMENTS

- 15 Some of the phrasing here such as 'excessive listing' and 'drags out his speech' show a more personal than critical response.
- 16 Not a totally successful developing line of argument.
- 17 Shows understanding of the central and crucial point here.
- 18 Suitable examples from the text are needed to support this point.
- 19 There is recognition and understanding of the impassioned nature of his speech although the issue of whether he is mad is debatable.
- 20 A debatable line of argument / personal response. This isn't a very convincing critical comment.
- 21 Asserts this point rather than exploring the language to show 'how' it stresses the inequality.
- 22 A summative overview of earlier points.

the inequity he receives, despite clearly being an incredibly articulate man. However, this articulacy appears to be lost later in the play as he is reduced to a blabbering fool **23** in the trial scene, which perhaps shows how the madness we see come across him in this scene first, reduces him further throughout the play, and his want for revenge takes over. **24**

EXAMINER COMMENTS

- 23 This is an unsupported personal response and debatable .
- 24 The conclusion shows understanding of how Shylock's behaviour in this scene, and his 'want for revenge', prepare the audience for later events.

EXAMINER COMMENTS

The strength of this response lies in a strong sense of personal engagement with the text (AO4); there is knowledge of its context (AO1) and a clear understanding of some of the deeper implications (AO2). Although there are elements of the line of argument, specifically that of Shylock's 'descent into madness' that are slightly debatable (AO4), this is nevertheless a well-developed response that makes a range of relevant comments, with some critical understanding, and well-selected textual support used quite effectively (AO1/2/3).

There is close focus on the question and in places there is a well-developed personal and critical response to the way Shakespeare's writing achieves its effects (AO3/4): for example when Shylock refers to Jessica as 'my' and the reference to 'flesh and blood', carefully linked to Salerio's 'thou wilt not take his flesh' and the effect this has on Shylock. There is further critical appreciation of how Shylock's 'accusatory' response to Solanio's questioning shows his anger. However, although it recognised the link to the opportunity for revenge (AO2), this was seen as a madman's fixation, rather than focusing on what the passage tells us about the link between Shylock's hatred of Antonio's smugness, the financial impact on him and the opportunity to achieve his revenge shown by the repeated 'Let him look to his bond'. In addition, while there is some well-selected reference to the text to support points (AO1) there are missed opportunities for close analysis of the language which is needed for higher reward (AO3). For example, 'the devil' that 'may be her judge', to support the mockery of Shylock, whilst showing understanding of how Shylock might feel is slightly too explanatory.

The closing paragraphs were slightly less effective. Some points on language used needed more development (AO3), such as the statement 'the use of chiasmus stresses and vivifies this resignation ...' and there were some rather unconvincing points like 'each refuses to talk in the more proper blank verse' (AO4/3).

Overall, this was a focused and engaged personal response (AO4) showing some critical understanding (AO2/3). There was a range of well-developed points supported by some well-selected, integrated references to the text (AO1).

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