

LITERATURE IN ENGLISH

Paper 0992/12
Poetry and Prose

Key messages

In successful responses, candidates:

- sustain a focus on the question from the very start of their answer
- write focused personal responses that are informed by their close study of the text
- select relevant material to support their answer
- support their ideas with well-selected concise quotations
- analyse sensitively and in detail ways in which writers achieve their effects.

In less successful responses, candidates:

- begin their answers with unnecessary background information or list of themes or list of devices the writer uses
- refer in general terms to ‘themes’ they have revised without addressing the key words of the question
- show only a simple grasp of surface meanings
- depend on explanation and assertion rather than close analysis
- use long quotations without exploring the effects created by specific words, phrases and sounds
- use ellipses in quotations which omit those key words that would support their ideas
- log writing devices without exploring the effects created
- make general personal responses about ideas not actually in the text, including references to their own lives.

General comments

There was much evidence of assured work and enjoyment of the texts studied this session especially in relation to **Section A**, where the most successful candidates showed insight and individuality in their responses to poetry questions.

The strongest responses showed evidence of an ability to select and tailor relevant material for the question that had been set. As explained in previous reports, this is an essential requirement of the examination: questions are not prompts for candidates to unload all their knowledge about the poem or character or theme or setting mentioned in a question. In less effective responses, candidates explained themes they had learned without regard to the key words of the question.

Candidates should be reminded that there is little merit in trying to write exhaustively for 45 minutes, as this is likely to lead to a lack of focus. The excessive length of some answers was caused by candidates trying to cram in too much learnt material in ways that adversely affected the quality of their answers. In these responses, comments were laboured or repeated whereas many shorter responses were more focused because ideas were expressed concisely. Those candidates who wrote a brief plan before starting their answer tended to produce more effectively organised answers.

The most successful responses focused on the key words of the question in their opening paragraph, paying attention from the start to those intensifiers (adjectives and adverbs such as ‘striking’ and ‘vividly’) that help candidates to select relevant material to shape their answers. There were, however, too many introductions that included one or more of the following before addressing the question: biographical information; a list of themes considered relevant to the text; a list of random techniques the writer uses. Some introductions rehearsed at length the main ideas in subsequent paragraphs of the essay. There were also too many unproductive final paragraphs that simply repeated ideas made earlier in the answer and, thereby, wasted time.

The most convincing personal responses integrated concise quotations to support the points they made. For Poetry and extract-based Prose answers, candidates were able to quote directly from the text printed in the question paper. Success in Prose general essays depended on candidates' command of the detail of their set text. More confident candidates were able to deploy an impressively wide range of direct quotation to support their ideas whereas those unable to recall relevant textual reference relied on general assertions. Some candidates used ellipses to shorten quotations but in a way that omitted the key words that would support the point they were making. Candidates should be taught how to integrate concise quotations into their response.

The most successful responses sustained critical analysis of ways in which writers achieve their effects in conveying their ideas. Less successful responses simply logged devices without close exploration of *precise* ways in which writers use them to create *specific* effects. The most assertive and least effective comments were found in Poetry answers where enjambment, caesura and patterns of rhyme were often simply mentioned, though without illustration or precise critical comment. Learners should be encouraged to distinguish between assertion and close analysis.

Some candidates applied the terms 'poem', 'play' and 'novel' to the wrong literary form. This was often more than a slip of the pen and was evidence of a lack of appreciation of a writer's use of form. For these candidates, poetry essays became mere paraphrases of the poem attempting to pin down meanings rather than explore ways in which poets achieve their effects. Similarly, prose essays focused on content and neglected to comment on ways in which fiction writers use, for example, description, dialogue and narrative viewpoint to convey their ideas. Some candidates referred to the 'play' rather than 'novel' or 'short story'.

Most candidates wrote in legible handwriting though some did not. The audience for the script is the Examiner, not the candidate. Teachers should remind candidates of the fundamental importance of communicating their ideas clearly to Examiners.

Comments on specific questions

Section A

Question 1

Most answers showed understanding that Ozymandias had been a powerful though forgotten figure, mentioned only by the 'traveller from an antique land'. Candidates grasped that he was a tyrannical ruler whose boast 'Look on my works, ye Mighty, and despair!' is ironically undercut by the brevity of the sentence that follows: 'Nothing beside remains'. The strongest responses sustained a focus on ways in which Shelley vividly contrasts the past and present. These responses explored the enduring impact of the sculptor who captured so skilfully Ozymandias's 'sneer of cold command' that could still be discerned in the statue's 'shattered visage'. Less successful responses worked through the poem, exploring language features such as alliteration, though without linking their comments to either the ideas in the poem or the key words of the question. Some responses were more intent on citing parallels with King George III or Rameses II at the expense of answering the question.

Question 2

Most candidates grasped the central idea that the speaker 'never expected much of life' from his childhood wistfully conveyed in 'Since as a child I used to lie/Upon the leaze and watch the sky'. The most successful responses showed understanding that the speaker never expected 'That life would all be fair', focusing on the significance of the word 'all'. By contrast, those who missed this asserted that the speaker thinks life would not be fair in any way. Stronger responses recognised the reflective and resigned tone of the speaker, conveying his mature realisation that life offers neither extremes of joy nor despair, just 'neutral-tinted haps'. They showed a clear understanding of which lines were spoken by the speaker and addressed to the World and of which lines were spoken by the World to the speaker. Those candidates who were less clear about this distinction assumed that the speaker (rather than the World) had been 'loved desperately' or 'with smooth serenity'. Weaker responses attempted to communicate personal interpretations of the poem which were not rooted in or supported by the detail of the poem and which struggled to address the question.

Question 3

Most answers showed at least some understanding that the everyday action of boarding a bus is made to seem violent and dangerous, with the other passengers representing a threat. Many responses explored the imagery of battle and the use of violent diction (such as 'strangulation' and 'hauled'), and there was much reference to the poem as a set of instructions about how to board a bus. The more successful responses explored the humour created by hyperbole (such as 'tighten your belt/to avoid being undressed'). Stronger answers also analysed the implications of the instruction to 'pay no attention to human sounds' and the idea that 'words lose meaning/until you are inside the bus'. Stronger responses supported their interpretations with relevant textual detail; weaker responses offered overly assertive readings of the poem without exploring ways in which Chingono creates meanings and achieves effects.

Question 4

In most answers there was an awareness that the poem is written in honour of a campaigner against apartheid. There was, in general, an understanding that people like Suzman can bring about change and that, with even a small amount of pressure, significant change can happen. The most successful responses considered the poem's deeper implications, taking their cue from the intensifier 'vividly' in the question. Among the effects explored were those created by the image of 'A lot of small hands in a monstrous hall', the central metaphor of 'very same tune that has been sung/time and again' and the use of repeated onomatopoeia in 'buzz'. More successful responses that commented on the use of rhyme offered specific examples such as the idea of repression conveyed by the rhyming of 'crushed' with 'hushed'. Less successful responses listed devices without analytical comment or focus on the key words of the question.

Question 5

Stronger responses showed an understanding of the setting as being integral to the relationship between the men and nature, with a convincing analysis of, for example, the 'plunging valleys' and 'bareback of hill'. There was understanding of the physicality of both the game and the natural world, seemingly in competition with one another. In these responses, candidates interpreted the poem as a celebration of vitality and resilience amidst harsh but invigorating conditions: 'rubbery men bounced after it', 'wingers leapt'. They likened the men's joy to children and their carefree innocence, supported by the imagery of 'bunting colours' and 'their blown ball bounced'. Less successful responses provided superficial commentary, listing imagery without explanation, paraphrasing or lacking specific examples. Some answers regarded nature as purely hostile, neglecting its beauty and power and the significance of the final two lines. Others wrote about the poet's background at some length and/or provided unnecessary comparisons with Hughes' other poems.

Question 6

Stronger responses provided detailed analysis of Hughes' sensual imagery and descriptions of light, sound and silence, colours and heat. These responses offered an insightful exploration of mood: the calm, almost playful mood of the first two stanzas followed by a shift to reverence and then the darker mood of fear. They analysed the imagery that conveys a sense of awe and respect which gradually affects everything. They commented on the effect of the paradoxical 'sinks upward' and 'booming softly' as indicators of a magical and unpredictable being. Less successful responses attempted a literal interpretation only, struggling with meaning and understanding even of surface meanings. These responses tended to paraphrase without exploring poetic techniques or the poem's changing mood and tone. In these answers, poetic features such as enjambment and caesura were mentioned though not explored. The weakest responses misunderstood or ignored the significance of the harvest and seasonal change, particularly concerning the fields of wheat. Less successful responses tended to list or describe devices.

Section B

Question 7

Most candidates were able to pick out details from the extract to show why the moment is dramatic: Chielo breaking abruptly into the peaceful setting; her taking away the sick child; the latter's crying; Chielo's shouts and incantations. Although many candidates grasped the unusual behaviour of Okonkwo 'pleading', only the more successful responses were able to explore sensitively this rare moment of his vulnerability. In analysing ways in which Achebe makes this moment dramatic, the strongest responses sustained a close engagement with his use of symbolism in 'The two voices disappeared into the thick darkness' and the imagery of Ekwefi as the 'hen whose only chick has been carried away by a kite'. Less successful responses tended to concentrate solely on meaning. For example, they stated that the priestess is angry when she says 'Does a

man speak when a god speaks? Beware!'. Some mentioned the use of a rhetorical question, though only the strongest responses considered the tone in which the words are uttered, her pointed contrast between 'man' and 'god' and her not expecting her authority to be challenged.

Question 8

Most answers recognised the contrast between father and son. Unoka was a 'lazy and improvident man', who borrowed money, played music and drank wine whereas Okonkwo is a prize wrestler, earns titles, makes a success of his yams, has a homestead and three wives. Less successful responses tended to write character sketches that treated the characters as real-life people rather than fictional constructs. The most successful responses focused on the presentation of the relationship as one defined by resentment, shame and a deep emotional conflict rooted in Igbo values of masculinity and legacy. In the strongest responses, candidates were able to draw upon a range of direct quotation they had learned. For example, the following quotation with its key word 'ruled' suggested not just Okonkwo's dislike but an obsessive drive: 'Okonkwo was ruled by one passion – to hate everything that his father loved'. Some candidates drew apt comparison between Okonkwo's resentment of Unoka and Nwoye's resentment in turn of Okonkwo, though in less successful responses candidates strayed too far from the question by focusing excessively on the relationship between Okonkwo and Nwoye.

Question 9

There was at least some understanding of the context: that Nanda Kaul does not like receiving phone calls at any time, and especially not from Ila Das, who is determined to visit, particularly to meet Raka. Only the strongest answers focused on the question's key word 'disturbing', referring to the unpleasantness of Nanda Kaul's attitude towards a supposed long-standing friend, her scathing mockery of her voice (described as 'her tragedy in life'). These answers explored closely the effects of the detailed descriptions of Ila Das's voice as viewed from Kaul's perspective: 'piping, shrilling screech', 'screamed', 'like a long nail scratching at a glass pane' and 'a small child gone berserk'. They considered Nanda Kaul's obsessive hankering after a life of solitude and the symbolism in her identification with the worm snapped in two by the hen ('she winced at its mutilation'). Less successful responses worked their way through the extract paraphrasing content or explaining quotations they used.

Question 10

There were too few responses to make meaningful comment.

Question 11

Most candidates showed an awareness of the context: Magwitch's dying moments in prison having been fatally wounded after trying to escape; his receiving comfort from Pip's visits every day. They understood too the mutual affection between the two evident in the terms of endearment ('Dear boy' and 'Dear Magwitch'). The most successful responses showed insight into the changed relationship between the two characters that make this moment 'so moving', contrasting Pip's earlier embarrassment of Magwitch to his genuine affection in this extract. In such responses, candidates explored Dickens's use of pathos in the sincerity of Pip's words and in the dignity and gentle hand gestures of Magwitch. There was also a sensitive appreciation of the death-bed scene taking place in a prison, though less successful responses strayed from the question when they wrote excessively and assertively about the injustice of the legal system in Victorian England. Less successful responses tended to work through the extract explaining content without addressing the question's key words.

Question 12

There were too few responses to make meaningful comment.

Question 13

Stronger responses achieved a clear focus on the extract and question; analysis was directed to the specific moment, correctly placed in context, with only appropriate and helpful reference to the wider novel. These responses addressed the narrative perspective as essential to a close understanding of the extract, revealing her insecurities and emotions; candidates contrasted her immaturity (as in her childish request to go home) and sense of inadequacy with Maxim's dominance. They explored how du Maurier creates a specific emotional and psychological mood which contributes to the revealing of the characters of Maxim and the narrator. They considered how the scene foreshadows the problems ahead at Manderley. Less successful

responses lacked knowledge of the extract's context, with some candidates thinking Maxim had just proposed or that they were already married. Some responses simply summarised the extract, showing some understanding of it though without linking their points to the specific requirements of the question.

Question 14

More successful responses clearly grasped the development of the narrative as secrets are revealed about the relationship between Maxim and Rebecca; they analysed du Maurier's use of dramatic irony and retrospective narration. They explored the imbalance of power and Rebecca's confident manipulation of everyone, discussing Maxim's loathing of her, his inability to control her and his eventual confession, showing detailed knowledge of the text, supported by specific and well-chosen quotations from key moments. The strongest answers highlighted how Rebecca's public image as the perfect wife contrasted with her true behaviour and made their relationship unbearable for Maxim and commented on how her 'ghost' continues to have power over Maxim and Manderley. Less successful responses lacked an ability to tailor material to the actual question, with some focusing almost entirely on Rebecca herself rather than their relationship, or on Rebecca's influence on the narrator rather than on Maxim. Some suggested that, as part of a patriarchal society, Maxim was entirely to blame for the problems in their relationship, as he did not respect Rebecca's freedom.

Question 15

Stronger answers explored specific techniques used in Lee's portrayal of Atticus (such as dialogue, narrative voice, comparison to others). They explored how his moral courage, kindness, care and respect for his children and his restraint are revealed by reference to the detail of the extract and recognised Scout's perspective at the time and later as shaping readers' impressions. They linked Atticus's views on parenting to his reasons for taking the case and were able to focus on 'striking impressions' rather than just an overview of his character. Less successful responses were character sketches that described Atticus as 'kind', 'a good man' or 'smart' without textual support and described his involvement in the trial at length, and the injustice Tom is facing, without sufficient reference to either the extract or question. Less successful responses wrote excessively about themes, such as justice, without clearly applying them to the question and/or were sidetracked by generalisations about how people 'of that era' generally brought up their children or how they 'all' had racist views.

Question 16

Stronger responses commented on Lee's presentation of Mrs Dubose as a symbol of Maycomb's prejudice but also a brave and determined lady. In these responses, candidates understood her role in the presentation and development of characters in the Finch family and supported their observations about her racism, extreme rudeness to the Finch family and her determination, with precise details and quotations they had learned. In the most successful answers, candidates focused on the key words 'How far?' and 'sympathy', recognising the mixed emotions she engenders. They recognised that she was suffering from isolation and devastating pain and explored Atticus's idea that she had 'real courage'. Less successful answers offered only a few straightforward points at surface level, that she is 'brave' or 'mean', often unsupported by quotations. These answers were repetitive and/or made speculative assertions about her character. Some confused her with other characters, usually Miss Maudie.

Question 17

The more successful responses understood Sarah's unenviable position at the school and how vital it is that Mrs Valange succeeds in helping her – in this pivotal moment in the novel. They focused on the significance of the letter being left at the back of the drawer as a symbol of the neglect Sarah has suffered from. In the strongest answers, there was close exploration of how Lindsay presents the clash between the two women, the contrast between them and how sad and significant it is that Mrs Valange does not triumph. There were thoughtful comments about the language used in the extract, for example, the tone of the letter. Less successful responses showed an insecure understanding of the context, Sarah's position at the school and why the forgotten letter is so significant to the plot of the novel. These answers adopted a narrative approach, simply re-telling the content of the extract and what happened to Sarah afterwards without regard to the question or the detail and language of the extract.

Question 18

Stronger responses included the varied experiences of all those who visited the Rock: the girls and teachers at the Picnic, Mike and Albert, and Mrs Appleyard. They made insightful links between the Rock and

aboriginal history; how the Rock is seen as alive and with secrets of its own; candidates supported their responses with reference to descriptions of the creatures living there, the vegetation, the caves and rock formations as well as the idea of time stopping. They explored the eerie atmosphere which makes the girls sleep and then compels them to keep moving and discussed the fate of the three who are never found. Less successful responses revealed an insufficient range of relevant textual detail, for example, Mike's attempt to find Miranda and Mrs Appleyard's gruesome death there. Some weaker responses were almost entirely narrative or focused entirely on the girls' disappearance on the day of the Picnic. Some responses wrote at length prepared notes about the 'theme' of colonialism without linking their comments to the specific focus of the question.

Question 19

Stronger responses analysed the way Wells presents the curate's physical appearance, his religious language and beliefs about the arrival of the apocalypse using relevant details and quotations from the extract. They contrasted his attitude of pessimism and doom, that the Martians were sent by God and therefore undefeatable, with the narrator's attempts to find a solution with calm rationality. In these responses, candidates understood the narrator's role in the presentation of the curate's unravelling, focusing on the curate's unstable and emotional outbursts, with his questions, repetition, dashes and exclamations, as evidence of his weakness, fragility and increasing disorientation. Less successful responses fixated on the curate as 'mad'/'deranged'/'insane' without much development beyond this. Some candidates wrote excessively about the invasion as symbolic of colonialism, without focusing on either the question or the detail of the extract. Some asserted that various things the curate said or did were 'striking' though without support or analysis.

Question 20

In the few responses seen, there was comment on how the narrator has been learning throughout as the disaster unfolds and a sense of the limits of human change and a misplaced human arrogance. In general, however, responses offered overly assertive comments about the selfishness of humans and their ineptitude in dealing with the invasion, with little evidence of exploring ways in which Wells achieves his effects. Some responses wrote at length about colonialism without addressing the question or providing supporting detail from the text.

Question 21

Stronger responses explored language, dialogue and narrative viewpoint to support ideas about Sharma's 'saintliness' for example, rather than just making points about Sharma's ill-treatment. These responses focused on the question and developed ideas of inequality between the white sahibs and the Indian workers which accounts for the cold, uncaring way he is treated. The most successful responses analysed closely the mounting tension and the extreme anxiety Sharma had to experience while waiting for his meeting with Mr Acton. In these answers, candidates contrasted Mr Acton's 'ambivalent smile' and appearance with the reality of his feelings for his workers, which did not bode well for Sharma; they considered Sharma's modest dreams of retirement and how these were to be shattered with such carelessness by Mr Acton. Less successful responses narrated the rest of the story or mentioned a few points about sympathy but did not develop or support them. Some candidates became distracted by a lengthy consideration of the evils of colonialism and the treatment of the Indian workers without relating their comments to specific details in the extract.

Question 22

Stronger responses argued that Annie was seemingly rejecting her family and home to help her face life alone on the journey and in a new country. These candidates observed that the relationship is nuanced: she wants her independence but will miss her parents. They understood that she has had a caring home with parents who have loved her, showed knowledge of the many examples of her parents' care for her as well as her apparent abhorrence of some of their habits, supporting these with detailed reference and direct quotation. They identified their emotional farewells, particularly with her mother, as she finally left, as evidence of their love for each other. Less successful responses focused only on the negative side of the relationship and lacked textual detail to support their generalised ideas and/or ignored the question's key word 'vivid'.

This set text comprises ten stories from *Stories of Ourselves: Volume 2*. Candidates need to have a detailed knowledge of the stories (including direct references to support their ideas) if they are to achieve the higher levels of the mark scheme.

LITERATURE IN ENGLISH

Paper 0992/22

Drama

Key messages

- Beginning a response with lengthy comments on the writer's life and times, giving plot summaries, or listing the writer's techniques to be addressed, are unproductive ways to start an essay. Conclusions need to be more than a reiteration of points.
- The most successful responses addressed the key terms of the question in the introductory paragraph. Attention was paid to the intensifier, to help them to select the most appropriate material to answer the question.
- Textual reference and quotations should support ideas, be relevant, concise, and analysed fully, demonstrating how the reference supports the point. Commenting on quotations chosen at random, without exploring the context and linking it to the question, is unlikely to achieve reward.
- Candidates should be aware that punctuation cannot be seen by an audience, consequently commenting on punctuation per se, is unlikely to achieve reward unless explored in context with the content and effect included.
- In passage-based questions, successful answers briefly contextualised the passage, selected the most relevant material from across the whole passage, including the ending, and analysed both content and the writer's methods effectively. Excessive reference to the whole text is not a requirement of the question.
- Successful discursive responses remained focused on the question and selected a range of precise textual references from across the whole text to support ideas.
- An awareness of the text as drama and a personal engagement with the impact of the play onstage are essential in successful responses.

General comments

Many candidates demonstrated knowledge, enjoyment and engagement with their set texts, demonstrating understanding of the characters, ideas and themes they contain. The most successful responses showed detailed appreciation of texts, were aware of the text as performance and commented on stagecraft, mood and tone, as well as the dramatic impact writers achieved. There were responses seen to all texts although the new set texts, Shakespeare's *Antony and Cleopatra* and Shelagh Delaney's, *A Taste of Honey*, were less popular. The most popular text, across all components, was *A Street Car Named Desire* followed by *A Midsummer Night's Dream*. There were fewer responses seen to *Death and the King's Horseman*; centres are reminded that this text will be replaced on the set syllabus texts in 2026, by Pearl Cleage's *Blues for an Alabama Sky*.

With 45 minutes per essay, candidates should begin to answer the question immediately. However, some candidates wrote lengthy introductions of extraneous information, plot summaries, and lists of themes and literary devices to be covered, before referring to the question. This often resulted in responses with tenuous links to the actual question so lacked the relevant textual detail to meet the criteria for the higher levels. There is no requirement for candidates to write a thesis statement or to retell the plot before answering the specific question.

In passage-based questions, a brief introduction, contextualising the passage is a helpful way to start an answer. It is also helpful for candidates to write a sentence or two, referencing the question, and giving a brief overview of the key points before going on to develop them in the main body of the essay. Too often, candidates took a linear approach, working through the passage, explaining what was happening, and often failing to reach the end where key points may have been missed. Textual references which were selected were often over-analysed, resulting in responses which were narrow in range with limited coverage of the passage or text. Listing literary features as a way in which a passage was, for example, 'dramatic' or 'shocking', is also an unproductive way to start a response. The selection of the most relevant material and

issues to be discussed is an important skill; simply working through a passage or the text, without focusing on the terms of the question, is unlikely to achieve high reward. Candidates are reminded not to refer to line numbers instead of quoting from the text, as this limits opportunities for analysis of the ways writers achieve effects.

An awareness that these texts are written to be performed onstage informed the most successful answers. The most successful candidates understood that characters were constructs, created by the writer, and not real people. They referred to the 'audience' rather than 'reader' and the 'play' rather than 'novel', 'text' or 'book'. They were able to explore stagecraft and the authors' methods to convey the main concerns of their chosen texts and to outline their own, or propose other audience members', responses. The best responses were aware that although stage directions inform an actor's performance, an audience is not a reader, so commenting on the punctuation in the stage directions, rather than the tone and mood created, is unproductive. Exclamation marks cannot be seen by an audience and not all exclamation marks mean that the character shouts that line. Punctuation is relevant in so far as it organises speech but any comment on the use of punctuation has to be analysed in context and the effect explored otherwise the comment is meaningless.

In discursive questions, the most successful answers covered a range of material from the whole text, supporting points with quotation or very specific textual reference. The ability to integrate brief, well-selected reference to the text is a key discriminator as indicated in the Level Descriptors. Candidates who memorise direct quotations are likely to be better prepared to analyse the ways in which writers achieve their effects (AO3). However, these should be fully explored rather than remain inert or used to support a narrative approach. Similarly, beginning a paragraph with a reference or quotation rather than supporting a point does little to develop an argument effectively.

The ability to analyse linguistic and dramatic effects is key to successful responses. Whilst some candidates understood and used literary terminology correctly, for example, foreshadowing and dramatic irony, there remains the tendency to point out terms that are not helpful in developing an argument constructively. Simply asserting the playwright uses a technique is unlikely to be rewarded; techniques identified should be relevant, supported, and the effects achieved analysed. These can be relevant but only if related to the ideas conveyed in the text. Candidates should avoid stating the obvious, for example, the writer uses 'diction', 'lexis' or 'vocabulary', and should focus on analysing specific language and the effects achieved. Whilst watching a live performance of their chosen texts is informative in conveying the dramatic impact of the written text, candidates are reminded that there is no requirement to write about different stage performances they have seen; responses should be firmly rooted in the text.

Most candidates were clear about the exam requirement and answered one passage-based question and one discursive. However, there was an increase in rubric infringements where candidates answered two passage-based questions or two answers on the same text. In this case, both essays were marked but only the higher mark awarded. Centres are reminded to refer to the Syllabus requirements at the start of the course. Candidates should remember to label their answers clearly, with the question number at the top of the response and be made aware that mislabelled questions will be amended by the Examiner and, where appropriate, the rubric penalty applied.

Handwriting was observed to have deteriorated and at times obscured meaning: candidates should endeavour to write legibly and to avoid numerous crossings out which often resulted in a loss of clarity in expression.

Comments on specific questions

SHELAGH DELANEY: *A Taste of Honey*

Question 1

(a) This was the least popular text but unsurprisingly as this is its first year of examination. Few answers gave context to this moment and why Helen was there with many focusing entirely on Peter, overlooking the other characters' lines. Most answers considered the arguing to be dramatic and explored the drama of Helen and Peter's relationship. Peter's drunken antics provide a good deal of drama in this scene that is not difficult to explain or illustrate, and most candidates focused mostly on him, often to good effect but also to the detriment of exploration of the other characters. His singing, swearing, clumsiness, and rudeness to all the others on stage, provide a wealth of

relevant material, and many candidates achieved highly by quoting and commenting on key instances.

The most successful answers focused on ‘dramatic’ both in the written text – the arguing, insults, swearing – and in the action on stage – Peter’s initial sudden and unexpected entrance and his drunken singing. His behaviour was considered humorous and disgusting in equal measure. Better answers explored Delaney’s black humour and the stage directions with the ‘loud crash’ offstage and his drunkenness, singing and falling over and derogatory comments to all. Most answers expressed outrage at Peter’s attitude to Helen, Jo and Geof, with his vulgar, abusive comments and could explore some of the language. His prejudices, homophobia and sexism and unkindness to Jo as an unmarried, expectant young girl, are openly displayed, and most candidates were alert to the writer’s intentions here.

The best responses explored closely his discriminatory language, for example his insulting and salacious comments to and about Helen, while less successful answers wrote more generally about what his remarks say about gender politics in the 1950s without precise focus on the language he uses. They noted Jo’s increased restraint suggesting her character development and the ironically dismissive treatment of Geof, given his importance to Jo and the calm he has brought to the flat. Some perceptive responses also commented on how Peter seems to be actively enjoying himself here, receiving sadistic pleasure from his performance, understanding the reference to the Oedipus story – how he too had married an older woman (Helen being old enough to be his mother) and understanding how unlike Oedipus he had ‘only scratched out one’ of (his eyes), a reference to him losing the sight of an eye.

Weaker answers focused on background information, the text as an example of a ‘Kitchen-sink drama’ with attempts to contextualise this moment in terms of the play’s themes; the status of women in society and how attitudes to homosexuality have changed since the play was written. These responses often become quite general, losing focus on the question and the passage, making assertions without providing close textual reference in support. Attempts to explore the text focused on Peter being drunk and rude, quoting ‘Jezebel’ and ‘bubble belly’ but without understanding how they were insulting or indicative of deeper attitudes.

(b) There were very few responses to this question. Some wrote a character study, all they knew about Geof: his homosexuality; his caring, maternal nature and the happiness he brings into Jo’s life but without addressing how this contributes to the dramatic impact. All candidates were aware that homosexuality was considered a crime in the 1950s and the most successful answers were sympathetic to the problems this created for him, exploring his desire for a happy family life with Jo, linking this to his dramatic impact. They were able to identify how they were both social misfits and how that affected their place in life and the limited opportunities they would be afforded because of their identity or circumstance. Better answers contrasted him with Helen and her treatment and abandonment of Jo and how he dramatically invites Helen back into Jo’s life, with the unforeseen consequences for himself. They explored what he brings into Jo’s life and how he benefits from their relationship with acceptance, partnership and family life.

Less successful answers found it difficult to recall sufficient textual detail other than Helen and Peter’s rudeness to Geof whilst some simply used the passage for 1(a) to list things Peter says to him without other detail. Some gave a lengthy outraged personal response to their attitudes towards Geof and homosexuality in general without addressing the question or supporting ideas. Others focused on how they felt sorry for Geof, retelling his relationship with Jo, and with stereotypical comments on how gay men were intrinsically more caring than others.

WOLE SOYINKA: *Death and the King’s Horseman*

Question 2

(a) There was good understanding of the text with insightful analysis of how Soyinka makes this pivotal scene so shocking. The most successful briefly contextualised the passage and how Amusa’s unsuccessful attempt to arrest Elesin had resulted in Pilkings being called from the ball to deal with the disturbance, at the same time as Olunde arrives to bury his father. They showed understanding of the tensions and cultural conflict at the heart of this scene, particularly the shock surrounding Elesin’s failure to fulfil his ritual duty, and the emotional aftermath between father and son. Many commented insightfully on Elesin’s shame and fall from honour, recognising the dramatic contrast between his earlier role and his current humiliation, exemplified by Olunde’s words: ‘I have no

father, eater of leftovers,’ but only the best answers demonstrated a clear understanding of his words.

The best answers noted the understatement of Pilkings’ reference to the ‘affair’ and ‘crisis’, his motivation in keeping ‘His Highness’ happy and the role reversal with the final shocking image of Elesin, sobbing in the dirt with the ‘light’ fading. They explored the dramatic effect of offstage voices, which inform both the audience, Olunde and Jane of what has happened. They recognised the dramatic contrast of the commotion and stage directions of Elesin’s, ‘bellowing’ and ‘powerful steps’ against Olunde’s frozen stance and silence – perhaps conveying Olunde’s realisation of what this means for his father and his people, and of course his own fate and what he now must do, emphasised by how ‘walks slowly’ and with intent along ‘the way’ his father had run.

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(b) There were fewer answers to this question with only the most successful answers addressing Jane Pilkings’ dramatic impact in the play. Most answers identified her as a contrast to Pilkings, a more culturally sensitive and humane version of colonialism. She was seen as a supportive and dutiful wife but able to confront her husband, for example in the 1(a) passage where she screams: ‘*Simon, tell them to leave him (Elesin) alone*’ and where she admonishes Simon for his views, ‘*devious bastards*’ on the locals. She was also seen as generally more sympathetic towards Amusa and Joseph in the Egungun costume scene. Though she does not understand Olunde’s story and view of death as one for the greater good of others, she at least attempts to understand the cultural importance of Yoruba tradition in contrast to Pilkings’ view of it as all ‘*mumbo jumbo*’. Better answers commented on her complex role as both observer and reluctant participant in the colonial disruption of Yoruba customs. They tracked her development from typical colonial wife to a more nuanced and emotionally involved figure by the end of the play with her growing empathy and insight, such as her attempt to shelter Olunde and recognise the enormity of his loss (‘*poor orphan*’). A few insightful answers drew comparisons between Jane and Iyaloja and their dramatic impact suggesting similar issues of women in both cultures being controlled by powerful and flawed men.

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TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Question 3

(a) There were many critical and insightful responses which engaged with the text and question. The most successful briefly contextualised the passage, the break-up with Mitch and Stella is in hospital and, being alone with Blanche, this was the ideal moment for Stanley to challenge her ‘*lies and conceit and tricks*,’ with all the evidence needed to exact his revenge. There is much which is disturbing to explore and most candidates commented on the disturbing mental breakdown Blanche experiences adding to the cruelty of Stanley’s verbal and physical attack.

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WILLIAM SHAKESPEARE: *A Midsummer's Night Dream*

Question 4

(a) In weaker responses showed some misconceptions about language and whether characters spoke in blank verse or prose. Understanding was insecure with many saying the courtiers spoke in blank verse and the mechanicals in prose, and some responses were built solely around this and how it portrayed their social status, rather than focusing on the actual performance and the courtiers' response to it. The most successful answers engaged with the passage with a clear awareness of its place in the play and its contribution to the resolution. They made relevant comments on the 'play within the play' although a few candidates wrote extensively about 'metatheatre' losing focus on the actual passage. There was effective comment on the chaotic and humorous performance of the mechanicals and the courtiers' interjections were generally understood to be rude and mocking but also encouraging in part.

There was a wide range of interpretations of Starveling's comment: '*All I have to say is to tell you*' with some saying he was standing up to the courtiers because of their interruptions whilst

others said that he was just trying to explain what he was doing and breaking both the fourth wall and his iambic meter. In terms of language, there was appropriate comment about Bottom's over-the-top performance with some candidates stating that he was a good actor. His monologue with its 'clunky rhymes', overuse of alliteration and oxymoron with his language more suited to the sun than the moon was often explored in detail. It was recognised that Pyramus is not interrupted, leading to Theseus and Hippolyta's more measured praise of his 'passion' that has held their attention.

The best answers explored the reversal of roles, where the courtiers are childish and unruly, versus the mechanicals' more formal, earnest manner and poetic form. They commented on the male courtiers' new unity and the silence of the female courtiers, Helena and Hermia, suggesting contentment or a restoration of 'order' and gender roles after their woodland release of emotion and voice. Some reflected on the submissive role of women at the time whilst recognising Hippolyta's higher status as the only female to join the male courtiers in commenting on the performance.

(b) The wording of the question, 'How far' Shakespeare's portrayal of the characters made the audience feel they deserved their happy ending gave candidates the opportunity to offer a balanced view, offering reasons they agreed or disagreed. The most successful answers took this approach and there were some effective comments on Demetrius and Lysander and the extent to which they deserved their happiness. They balanced the differences between the two men at the start of the play and their attitudes towards Hermia, with the chaos in the woods and resolution at the end where the two pairs of lovers are finally united. Lysander was generally seen as brave and loyal, fighting for his love. Even under the influence of the love potion, he was considered romantic. Demetrius was much criticised for his attitude towards Hermia at the start of the play as his 'right', his object. Some candidates were very critical of his treatment of Helena and the way he had changed from '*making love*' to her, to rejecting her. Many also felt that he had been very clear about his feelings to Helena and she was effectively 'stalking' him and felt some pity. The best answers were aware of the conventions of comedy and understood that the happy ending was inevitable, though some candidates argued that the ending was tempered by the fact that the juice sprinkled into the eyes of the characters by Puck had some bearing on the final outcome, and therefore there were some misgivings about whether not the characters' happiness was deserved.

Less successful answers treated them as almost the same character deserving of the same fate, or retold the plot with little reference to the question. Some omitted the events in the woods entirely and focused mainly on the beginning and the ending of the play. Characters were seen in simple terms, Lysander was loving so deserved his happiness but Demetrius being cruel to Helena did not. These answers lacked sufficient textual reference.

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

Question 5

(a) There were many insightful responses to both questions and it was clear that most candidates enjoyed writing about this play. Most were aware of the power struggles at play within the triumvirate, as well as the reconciliation with Pompey. Context was established with the celebration of the peace treaty between the triumvirs and Pompey and the jovial mood of celebration with the drunken behaviour, juxtaposed with the serious threat of murder and the triumvirs being oblivious of Menas's plot to kill them. The most successful answers referred accurately to significant moments and quotations, and were able to comment insightfully on character motivations, political power struggles, and thematic concerns such as loyalty, betrayal, and ambition. They engaged with the drama and considered Menas's repeated attempts to engage Pompey, including cryptic comments about him being '*lord of the whole world*' and how this raised curiosity in the audience. The number of asides and whispering was considered as dramatic as evidence of deception and secrets amongst these 'equals'.

Discussions around power were often strong, with many candidates noting Menas's belief that Pompey could become an '*earthly Jove*'. This was developed to demonstrate how Pompey, being slow to understand, '*what say'st thou?*', suggested he would not be an effective world leader or have the bravery to be a Jove. His 'twisted' sense of honour was also closely examined. These ideas were typically well integrated into arguments about the play's dramatic tension. Better responses explored the hypocrisy regarding Roman concepts of honour and where similar celebratory behaviour in Egypt was condemned. Antony's mind being still on Egypt was

recognised, together with Lepidus' drunken folly and Caesar's more controlled manner, signifying their flawed union and the instability of the triumvirate.

Many weaker responses ignored the opening 16 lines but focused on the interaction between Menas and Pompey. Those who did, struggled with the crocodile scene and there was a lot of confusion over how the triumvirs would be poisoned and that Antony is threatening Lepidus with 'quicksands'. There were some comments on the 'crocodile' and the alliteration without securing it to the demands of the question. Similarly, a discussion of the significance of serpents did not help to meet the requirements of the question. However, most recognised what Menas was offering Pompey and his reasons for declining, considering him honourable, but without considering his final lines. There was a range of interpretations of the crocodile exchange but few understood Antony's nonsensical humour and the deeper implications of what this revealed about Lepidus.

(b) Most answers had plenty to say about the many facets to Cleopatra's character. The more successful responses engaged with the wording of the question, particularly the word 'fascinating' and explored how fascination was created rather than just stating she was 'fascinating'. They considered Enobarbus's description of her allure and understood how her royal status is conveyed through the throne, purple, servants and authority, and how she is so attractive not only to people, but also to nature itself, the water and the wind. All candidates explored her relationship with Antony and how this conveyed her manipulative nature. The most successful answers selected their material well from across the text and selected the different sides to Cleopatra: her appearance and how her beauty eclipses the goddess Venus; the intensity of her love; how she manipulates Antony; how her ships flee battle at Actium and her regained nobility at her exotic death.

The best answers considered her swift mood swings and how she symbolises Egypt – the luxury, the exotic and leisure – in contrast to Rome's logic, discipline and restraint. Cleopatra's portrayal as a lover juxtaposing this with the Cleopatra, 'the leader of men' who had ultimate confidence in her actions away from her relationships with men.

Less successful answers focused more on Antony and considered his actions rather than Cleopatra's character. Most of the discussion centred around her control of Antony and what he gave up for her, demonstrating knowledge but without linking this to the question. Some made sweeping assertions without supporting textual reference, for example, she manipulates Antony, betrays Antony or 'she represents Egypt'.

LITERATURE IN ENGLISH

Paper 0992/32
Drama (Open Text)

Key messages

- Beginning a response with lengthy comments on the writer's life and times, giving plot summaries, or listing the writer's techniques to be addressed, are unproductive ways to start an essay. Conclusions need to be more than a reiteration of points.
- The most successful responses addressed the key terms of the question in the introductory paragraph. Attention was paid to the intensifier, to help them to select the most appropriate material to answer the question.
- Textual reference and quotations should support ideas, be relevant, concise, and analysed fully, demonstrating how the reference supports the point. Commenting on quotations chosen at random, without exploring the context and linking it to the question, is unlikely to achieve reward.
- Candidates should be aware that punctuation cannot be seen by an audience, consequently commenting on punctuation per se, is unlikely to achieve reward unless explored in context with the content and effect included.
- In passage-based questions, successful answers briefly contextualised the passage, selected the most relevant material from across the whole passage, including the ending, and analysed both content and the writer's methods effectively. Excessive reference to the whole text is not a requirement of the question.
- Successful discursive responses remained focused on the question and selected a range of precise textual references from across the whole text to support ideas.
- An awareness of the text as drama and a personal engagement with the impact of the play onstage are essential in successful responses.

General comments

Many candidates demonstrated knowledge, enjoyment and engagement with their set texts, demonstrating understanding of the characters, ideas and themes they contain. The most successful responses showed detailed appreciation of texts, were aware of the text as performance and commented on stagecraft, mood and tone, as well as the dramatic impact writers achieved. There were responses seen to all texts although the new set texts, Shakespeare's *Antony and Cleopatra* and Shelagh Delaney's, *A Taste of Honey*, were less popular. The most popular text, across all components, was *A Street Car Named Desire* followed by *A Midsummer Night's Dream*. There were fewer responses seen to *Death and the King's Horseman*; centres are reminded that this text will be replaced on the set syllabus texts in 2026, by Pearl Cleage's *Blues for an Alabama Sky*.

With 45 minutes per essay, candidates should begin to answer the question immediately. However, some candidates wrote lengthy introductions of extraneous information, plot summaries, and lists of themes and literary devices to be covered, before referring to the question. This often resulted in responses with tenuous links to the actual question so lacked the relevant textual detail to meet the criteria for the higher levels. There is no requirement for candidates to write a thesis statement or to retell the plot before answering the specific question.

In passage-based questions, a brief introduction, contextualising the passage is a helpful way to start an answer. It is also helpful for candidates to write a sentence or two, referencing the question, and giving a brief overview of the key points before going on to develop them in the main body of the essay. Too often, candidates took a linear approach, working through the passage, explaining what was happening, and often failing to reach the end where key points may have been missed. Textual references which were selected were often over-analysed, resulting in responses which were narrow in range with limited coverage of the passage or text. Listing literary features as a way in which a passage was, for example, 'dramatic' or 'shocking', is also an unproductive way to start a response. The selection of the most relevant material and

issues to be discussed is an important skill; simply working through a passage or the text, without focusing on the terms of the question, is unlikely to achieve high reward. Candidates are reminded not to refer to line numbers instead of quoting from the text, as this limits opportunities for analysis of the ways writers achieve effects.

An awareness that these texts are written to be performed onstage informed the most successful answers. The most successful candidates understood that characters were constructs, created by the writer, and not real people. They referred to the 'audience' rather than 'reader' and the 'play' rather than 'novel', 'text' or 'book'. They were able to explore stagecraft and the authors' methods to convey the main concerns of their chosen texts and to outline their own, or propose other audience members', responses. The best responses were aware that although stage directions inform an actor's performance, an audience is not a reader, so commenting on the punctuation in the stage directions, rather than the tone and mood created, is unproductive. Exclamation marks cannot be seen by an audience and not all exclamation marks mean that the character shouts that line. Punctuation is relevant in so far as it organises speech but any comment on the use of punctuation has to be analysed in context and the effect explored otherwise the comment is meaningless.

In discursive questions, the most successful answers covered a range of material from the whole text, supporting points with quotation or very specific textual reference. The ability to integrate brief, well-selected reference to the text is a key discriminator as indicated in the Level Descriptors. Candidates who memorise direct quotations are likely to be better prepared to analyse the ways in which writers achieve their effects (AO3). However, these should be fully explored rather than remain inert or used to support a narrative approach. Similarly, beginning a paragraph with a reference or quotation rather than supporting a point does little to develop an argument effectively.

The ability to analyse linguistic and dramatic effects is key to successful responses. Whilst some candidates understood and used literary terminology correctly, for example, foreshadowing and dramatic irony, there remains the tendency to point out terms that are not helpful in developing an argument constructively. Simply asserting the playwright uses a technique is unlikely to be rewarded; techniques identified should be relevant, supported, and the effects achieved analysed. These can be relevant but only if related to the ideas conveyed in the text. Candidates should avoid stating the obvious, for example, the writer uses 'diction', 'lexis' or 'vocabulary', and should focus on analysing specific language and the effects achieved. Whilst watching a live performance of their chosen texts is informative in conveying the dramatic impact of the written text, candidates are reminded that there is no requirement to write about different stage performances they have seen; responses should be firmly rooted in the text.

Handwriting was observed to have deteriorated and at times obscured meaning: candidates should endeavour to write legibly and to avoid numerous crossings out which often resulted in a loss of clarity in expression.

Comments on specific questions

SHELAGH DELANEY: *A Taste of Honey*

Question 1

(a) This was the least popular text but unsurprisingly as this is its first year of examination. Few answers gave context to this moment and why Helen was there with many focusing entirely on Peter, overlooking the other characters' lines. Most answers considered the arguing to be dramatic and explored the drama of Helen and Peter's relationship. Peter's drunken antics provide a good deal of drama in this scene that is not difficult to explain or illustrate, and most candidates focused mostly on him, often to good effect but also to the detriment of exploration of the other characters. His singing, swearing, clumsiness, and rudeness to all the others on stage, provide a wealth of relevant material, and many candidates achieved highly by quoting and commenting on key instances.

The most successful answers focused on 'dramatic' both in the written text – the arguing, insults, swearing – and in the action on stage – Peter's initial sudden and unexpected entrance and his drunken singing. His behaviour was considered humorous and disgusting in equal measure. Better answers explored Delaney's black humour and the stage directions with the 'loud crash' offstage and his drunkenness, singing and falling over and derogatory comments to all. Most answers expressed outrage at Peter's attitude to Helen, Jo and Geof, with his vulgar, abusive comments

and could explore some of the language. His prejudices, homophobia and sexism and unkindness to Jo as an unmarried, expectant young girl, are openly displayed, and most candidates were alert to the writer's intentions here.

The best responses explored closely his discriminatory language, for example his insulting and salacious comments to and about Helen, while less successful answers wrote more generally about what his remarks say about gender politics in the 1950s without precise focus on the language he uses. They noted Jo's increased restraint suggesting her character development and the ironically dismissive treatment of Geof, given his importance to Jo and the calm he has brought to the flat. Some perceptive responses also commented on how Peter seems to be actively enjoying himself here, receiving sadistic pleasure from his performance, understanding the reference to the Oedipus story – how he too had married an older woman (Helen being old enough to be his mother) and understanding how unlike Oedipus he had 'only scratched out one' of (his eyes), a reference to him losing the sight of an eye.

Weaker answers focused on background information, the text as an example of a 'Kitchen-sink drama' with attempts to contextualise this moment in terms of the play's themes; the status of women in society and how attitudes to homosexuality have changed since the play was written. These responses often become quite general, losing focus on the question and the passage, making assertions without providing close textual reference in support. Attempts to explore the text focused on Peter being drunk and rude, quoting 'Jezebel' and 'bubble belly' but without understanding how they were insulting or indicative of deeper attitudes.

(b) There were very few responses to this question. Some wrote a character study, all they knew about Geof: his homosexuality; his caring, maternal nature and the happiness he brings into Jo's life but without addressing how this contributes to the dramatic impact. All candidates were aware that homosexuality was considered a crime in the 1950s and the most successful answers were sympathetic to the problems this created for him, exploring his desire for a happy family life with Jo, linking this to his dramatic impact. They were able to identify how they were both social misfits and how that affected their place in life and the limited opportunities they would be afforded because of their identity or circumstance. Better answers contrasted him with Helen and her treatment and abandonment of Jo and how he dramatically invites Helen back into Jo's life, with the unforeseen consequences for himself. They explored what he brings into Jo's life and how he benefits from their relationship with acceptance, partnership and family life.

Less successful answers found it difficult to recall sufficient textual detail other than Helen and Peter's rudeness to Geof whilst some simply used the passage for 1(a) to list things Peter says to him without other detail. Some gave a lengthy outraged personal response to their attitudes towards Geof and homosexuality in general without addressing the question or supporting ideas. Others focused on how they felt sorry for Geof, retelling his relationship with Jo, and with stereotypical comments on how gay men were intrinsically more caring than others.

WOLE SOYINKA: *Death and the King's Horseman*

Question 2

(a) There was good understanding of the text with insightful analysis of how Soyinka makes this pivotal scene so shocking. The most successful briefly contextualised the passage and how Amusa's unsuccessful attempt to arrest Elesin had resulted in Pilkings being called from the ball to deal with the disturbance, at the same time as Olunde arrives to bury his father. They showed understanding of the tensions and cultural conflict at the heart of this scene, particularly the shock surrounding Elesin's failure to fulfil his ritual duty, and the emotional aftermath between father and son. Many commented insightfully on Elesin's shame and fall from honour, recognising the dramatic contrast between his earlier role and his current humiliation, exemplified by Olunde's words: '*I have no father, eater of leftovers,*' but only the best answers demonstrated a clear understanding of his words.

The best answers noted the understatement of Pilkings' reference to the 'affair' and 'crisis', his motivation in keeping 'His Highness' happy and the role reversal with the final shocking image of Elesin, sobbing in the dirt with the 'light' fading. They explored the dramatic effect of offstage voices, which inform both the audience, Olunde and Jane of what has happened. They recognised the dramatic contrast of the commotion and stage directions of Elesin's, 'bellowing' and 'powerful steps' against Olunde's frozen stance and silence – perhaps conveying Olunde's realisation of

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Question 4

(a) In weaker responses showed some misconceptions about language and whether characters spoke in blank verse or prose. Understanding was insecure with many saying the courtiers spoke in blank verse and the mechanicals in prose, and some responses were built solely around this and how it portrayed their social status, rather than focusing on the actual performance and the courtiers' response to it. The most successful answers engaged with the passage with a clear awareness of its place in the play and its contribution to the resolution. They made relevant comments on the 'play within the play' although a few candidates wrote extensively about 'metatheatre' losing focus on the actual passage. There was effective comment on the chaotic and humorous performance of the mechanicals and the courtiers' interjections were generally understood to be rude and mocking but also encouraging in part.

There was a wide range of interpretations of Starveling's comment: '*All I have to say is to tell you*' with some saying he was standing up to the courtiers because of their interruptions whilst others said that he was just trying to explain what he was doing and breaking both the fourth wall and his iambic meter. In terms of language, there was appropriate comment about Bottom's over-the-top performance with some candidates stating that he was a good actor. His monologue with its 'clunky rhymes', overuse of alliteration and oxymoron with his language more suited to the sun than the moon was often explored in detail. It was recognised that Pyramus is not interrupted, leading to Theseus and Hippolyta's more measured praise of his 'passion' that has held their attention.

The best answers explored the reversal of roles, where the courtiers are childish and unruly, versus the mechanicals' more formal, earnest manner and poetic form. They commented on the male courtiers' new unity and the silence of the female courtiers, Helena and Hermia, suggesting contentment or a restoration of 'order' and gender roles after their woodland release of emotion and voice. Some reflected on the submissive role of women at the time whilst recognising Hippolyta's higher status as the only female to join the male courtiers in commenting on the performance.

(b) The wording of the question, 'How far' Shakespeare's portrayal of the characters made the audience feel they deserved their happy ending gave candidates the opportunity to offer a balanced view, offering reasons they agreed or disagreed. The most successful answers took this approach and there were some effective comments on Demetrius and Lysander and the extent to which they deserved their happiness. They balanced the differences between the two men at the start of the play and their attitudes towards Hermia, with the chaos in the woods and resolution at the end where the two pairs of lovers are finally united. Lysander was generally seen as brave and loyal, fighting for his love. Even under the influence of the love potion, he was considered romantic. Demetrius was much criticised for his attitude towards Hermia at the start of the play as his '*right*', his object. Some candidates were very critical of his treatment of Helena and the way he had changed from '*making love*' to her, to rejecting her. Many also felt that he had been very clear about his feelings to Helena and she was effectively '*stalking*' him and felt some pity. The best answers were aware of the conventions of comedy and understood that the happy ending was inevitable, though some candidates argued that the ending was tempered by the fact that the juice sprinkled into the eyes of the characters by Puck had some bearing on the final outcome, and therefore there were some misgivings about whether not the characters' happiness was deserved.

Less successful answers treated them as almost the same character deserving of the same fate, or retold the plot with little reference to the question. Some omitted the events in the woods entirely and focused mainly on the beginning and the ending of the play. Characters were seen in simple terms, Lysander was loving so deserved his happiness but Demetrius being cruel to Helena did not. These answers lacked sufficient textual reference.

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

Question 5

(a) There were many insightful responses to both questions and it was clear that most candidates enjoyed writing about this play. Most were aware of the power struggles at play within the triumvirate, as well as the reconciliation with Pompey. Context was established with the celebration of the peace treaty between the triumvirs and Pompey and the jovial mood of celebration with the drunken behaviour, juxtaposed with the serious threat of murder and the triumvirs being oblivious of Menas's plot to kill them. The most successful answers referred accurately to significant moments and quotations, and were able to comment insightfully on character motivations, political power struggles, and thematic concerns such as loyalty, betrayal, and ambition. They engaged with the drama and considered Menas's repeated attempts to engage Pompey, including cryptic comments about him being '*lord of the whole world*' and how this raised curiosity in the audience. The number of asides and whispering was considered as dramatic as evidence of deception and secrets amongst these 'equals'.

Discussions around power were often strong, with many candidates noting Menas's belief that Pompey could become an '*earthly Jove*'. This was developed to demonstrate how Pompey, being slow to understand, '*what say'st thou?*', suggested he would not be an effective world leader or have the bravery to be a Jove. His 'twisted' sense of honour was also closely examined. These ideas were typically well integrated into arguments about the play's dramatic tension. Better responses explored the hypocrisy regarding Roman concepts of honour and where similar celebratory behaviour in Egypt was condemned. Antony's mind being still on Egypt was recognised, together with Lepidus' drunken folly and Caesar's more controlled manner, signifying their flawed union and the instability of the triumvirate.

Many weaker responses ignored the opening 16 lines but focused on the interaction between Menas and Pompey. Those who did, struggled with the crocodile scene and there was a lot of confusion over how the triumvirs would be poisoned and that Antony is threatening Lepidus with 'quicksands'. There were some comments on the 'crocodile' and the alliteration without securing it to the demands of the question. Similarly, a discussion of the significance of serpents did not help

to meet the requirements of the question. However, most recognised what Menas was offering Pompey and his reasons for declining, considering him honourable, but without considering his final lines. There was a range of interpretations of the crocodile exchange but few understood Antony's nonsensical humour and the deeper implications of what this revealed about Lepidus.

(b) Most answers had plenty to say about the many facets to Cleopatra's character. The more successful responses engaged with the wording of the question, particularly the word 'fascinating' and explored how fascination was created rather than just stating she was 'fascinating'. They considered Enobarbus's description of her allure and understood how her royal status is conveyed through the throne, purple, servants and authority, and how she is so attractive not only to people, but also to nature itself, the water and the wind. All candidates explored her relationship with Antony and how this conveyed her manipulative nature. The most successful answers selected their material well from across the text and selected the different sides to Cleopatra: her appearance and how her beauty eclipses the goddess Venus; the intensity of her love; how she manipulates Antony; how her ships flee battle at Actium and her regained nobility at her exotic death.

The best answers considered her swift mood swings and how she symbolises Egypt – the luxury, the exotic and leisure – in contrast to Rome's logic, discipline and restraint. Cleopatra's portrayal as a lover juxtaposing this with the Cleopatra, 'the leader of men' who had ultimate confidence in her actions away from her relationships with men.

Less successful answers focused more on Antony and considered his actions rather than Cleopatra's character. Most of the discussion centred around her control of Antony and what he gave up for her, demonstrating knowledge but without linking this to the question. Some made sweeping assertions without supporting textual reference, for example, she manipulates Antony, betrays Antony or 'she represents Egypt'.

LITERATURE IN ENGLISH (9–1)

Paper 0992/42

Unseen

Key messages

- The quality of introductions has much improved, but candidates need more practice in concluding their responses.
- Deep understanding requires more developed or sustained analysis of the effects of language choices and imagery.
- Literary devices are correctly identified, but more exploration of their purpose is needed for higher marks.
- Personal response should go beyond recognising a narrative: it requires interpreting how it achieves its effect on the reader.

General comments

This is a very well-established component of the course now, and it is clear that centres who choose this option prepare their candidates very well for it. Texts chosen by those setting the paper remain challenging and reflect the diversity of contemporary Literature in English, as well as the literary tradition. Past papers remain the best source for practice, especially as these reports provide a supporting commentary on what the strongest candidates achieve. All the Assessment Objectives are tested by this component so it remains a good synoptic test of all the skills candidates have learned on the course, including the ability to construct a thoughtful literary essay. Successful responses are therefore more likely to be planned, communicate an overview of the whole text before investigating details, and tackle each part of the text in similar depth. Strong answers also have effective evaluative conclusions, exploring why the text makes an impact, as well as how. It is better to write three or four well-planned sides of writing rather than attempt an exhaustive commentary on each detail. Clear expression is also a virtue, and although handwriting is not assessed, it helps to communicate ideas without ambiguity. Examiners reported a very large number of scripts which were untidy and difficult to read. Candidates who need to word-process their work can apply for access arrangements and growing numbers do so.

AO1 Knowledge supported by textual reference

Candidates are advised to spend 20 minutes reading the texts, making a choice of which question they attempt, annotating their texts and planning their response. It is a good idea to divide texts into three sections, identify key shifts in focus or turning points and prepare some comments on how texts end before beginning to write. The bullet points are intended as a guide to this process: they assist in organising essays and ensuring candidates give thought to the writer's methods and the reader's response to the way each text ends. However, what Examiners mark is a response to the stem question, which is an analytical 'how' question. Thus, although candidates are expected to show knowledge supported by textual quotation, they need to go well beyond this for higher marks, analysing how the writing works. The best introductory paragraphs have an overview of the purpose and structure of the extract, and do not repeat the bullet points or list literary devices used – that is simply to waste precious time in the examination.

AO2 Understanding at a deeper level

A deep level of understanding which sustains analysis and evaluation is the key to higher marks. The most successful responses do not just look at parts of the text in isolation, section by section, but consider their interrelation, linking their observations about how the text is constructed. Some candidates would benefit from more guidance in how to embed quotations and analysis within a clearly expressed argument about the meaning of a text. Stronger answers show critical awareness of genre, structural devices and the writer's style. All of these are crucial in establishing the tone of the writing and evaluating its effect on the reader. While most candidates can easily construct a surface narrative for the text, stronger responses need

awareness of the text as a construct with a critical approach to how the writer manipulates narrative viewpoint or the speaking voice of the poem. Poetic conventions allow candidates scope for exploring underlying meaning, and choices of figurative expression; candidates sometimes seem less aware of the conventions of prose writing and can retell what happens rather than thinking about the intended effect on the reader.

AO3 Language, structure and form

Candidates realise that effective analysis of language choices and structural features – indicated by the L annotation in marked scripts – are a key discriminator in this paper. Most candidates are keen to identify the literary techniques used by writers, sometimes using obscure Latin or Greek rhetorical terms in order to do so. This is not necessary, as the quality of commentary is much more important than its quantity. It is better to identify a small number of key images or structural devices and extend analysis to explore how they shape the deeper meaning and impact of the text, rather than to produce a long list of figurative language followed simply by their literal meaning. Some candidates still look at poetry line by line, or image by image, without reading the meaning of the whole sentence or stanza or exploring how images are related to each other. Similarly, some responses to prose only look at individual paragraphs and not how they relate to each other. Candidates who took such an exhaustive approach to the analysis of their texts often ran out of energy before the end. More successful responses have a more conceptual approach from their opening paragraph, illustrating their interpretative ideas through sustained analysis and showing a clear overview of the structural progression of the whole text, before drawing conclusions about its final effect on the reader.

AO4 Personal response

Candidates would benefit from practice in writing effective conclusions as well as effective introductions. Less successful responses waste time with conclusions that treat the text as a didactic lesson about social problems, or simply repeat points made earlier. Strong conclusions focus on evaluating the literary impact of the text on the reader, and how that has been achieved by the cumulative effect of the devices the writer has used. Good responses have insight into the writer's choices and show individuality and flair in assessing their impact on the mood recreated for the reader.

The most effective concluding paragraphs follow on from the impact of the final section of the writing and see how it relates to the opening and other earlier parts of the text, relating its impact to narrative style and voice. Appreciation of structural changes and developments helps a final assessment of the impact of the writing on the reader. Candidates are showing greater thought about the structure and form of texts, and how they shape their impact on the reader, but these need to be related to meaning and the emotional impression made by effective expression.

Examiners are skilled in engaging with the meaning of candidate's work even if their written English is not always clear: we assess the quality of the process of making meaning from literary texts and do so without a prescription for an 'ideal answer'. We are open to different readings and interpretations of texts, but they need to be securely grounded in an evidence base of quotation, analysis of literary effects and exploration of meaning and impact. Stronger responses are alert to ambiguity and suggestion in literary text, employing modal verbs to explore meaning tentatively instead of rushing to judgement.

Comments on specific questions

Question 1

The poem 'From Shore to Shore' by Helen Harvey proved overwhelmingly popular this year, and its themes of love, commitment and disenchantment clearly appealed to teenage readers. There was strong personal response to and engagement with each of these stages and developed analysis of the poem's sustained metaphors of shore, sea and sailing to describe a romance which ends in shipwreck. The best responses were alert to the way the tide turns in this first-person narrative addressed to the former lover, to its retrospective tone, to changes of tense to the present, and to the ambiguity of the poem's final line. While some were too keen to turn the poem's images into a brutally literal narrative, others explored its expression in a more nuanced way, without preconceptions, and were alert to its lyricism, musical use of rhyme and structure, and play of enjambment and caesura to mimic the advancing and retreating tide of love.

Many managed time well to cover the full scope of the poem, though earlier stanzas received more attention overall as some candidates clearly left themselves less time to deal with some of the complexities towards the poem's end. This was unfortunate as the more challenging formal aspects of the poem, and the richest

imagery came in the third and fourth stanzas. While the idea of love as an overwhelming current, pulling you into deep waters, was clearly understood by most, candidates were less certain about what the different shores in the title might represent, what it might mean to be ‘becalmed’ and why the speaker compares herself to ‘accommodating sand’ yet also ‘strange gold’ at the end of the text.

Most candidates were alert to the ‘soothing’ nature of the opening of the poem, quoting widely the words ‘gently’ and ‘lulling’ and frequently pointing to enjambment as mimicking the smooth flow of both water and relationship at this stage. There was disagreement regarding the ‘distant shore’ on line 3: many considered that the speaker was being carried far away, occasionally linking this to notions of change to show the impact of the relationship; some interpreted the distance as representing an ‘ideal’ of the relationship’s direction, rather than a reality, linking in with the image of the lovers whose strolling and laughing was only a possibility, indicated by the inclusion of ‘perhaps’. One candidate referred to this as creating a *‘layer of mist to their relationship’*, adding that the poem *‘never confirms a loving relationship’*. Understanding of the decline of the relationship later on in the poem was picked up by the majority of candidates, though not all noticed signs like this early on, indicated when the poem shifts into the present tense. ‘I do not remember any more’ also led to some varied responses. Some saw a positive tone in this, linking to ideas some shared of the sense of being so ‘engrossed’ in the first stages of love that other memories did not matter. Others took a more pessimistic approach, seeing the lack of further memories to indicate a ‘reckless’ journey of falling too quickly into the relationship, some linking this to ideas of ‘young love’ and a failure to think about consequences. A slightly more sinister approach drew on potentially darker interpretations of earlier verbs like ‘carried’ and ‘lulling’ (*‘into a false sense of security?’*) and suggested the submission of the speaker to the lover’s control, one candidate claiming that the situation *‘almost mirrors an abduction’*, suggesting that not remembering could be a response to the trauma and heartbreak outlined later in the poem.

Some candidates struggled to engage with much of stanza two, though the verbs ‘launched’ and ‘tumbling’ received a lot of attention, with many candidates helpfully contrasting these choices with the gentle language in the first stanza. Some candidates noted the change from second to first person pronouns here, the speaker now possibly taking responsibility for her actions, rather than merely being at the mercy of the lover. Comments on the metaphor ‘ocean of promises’ were also widespread, with lots noting how ‘vast’ these promises must have been and with some varying interpretations as to whether this creates a sense of deception, conveys the excitement of the budding relationship or a combination of both readings. The words ‘launched’ and ‘lifted’ were connected by some candidates, described by one as ‘propelled’, many showing understanding of the poet’s emphasis on powerful emotions and ‘lack of hesitation’. Some higher-level responses were able to link this to wider suggestions by the poem, relating to dangers of jumping into relationships too quickly, using the analogy of launching into waters which could turn rough. The ‘swell’ and ‘sigh’ of the tide received some attention, including from candidates who found beauty in the sibilance and even a suggestion of physical intimacy. The ‘sharp and fragile corals’ interested more candidates, with lots of focus on the hints of the relationship being ‘hurtful’, ‘brittle’ and ‘delicate’. Strongest answers tended to see the corals in its context of the preceding lines, clarifying the action of the speaker being lifted over them, but their presence lurking below. One candidate tackled this by suggesting that *‘Sharp could depict the pain that the poet would feel if their relationship were to end’*, adding that *‘Fragile reveals how their relationship is not particularly strong.’* The reference to ‘open water’ led to differing views again: some saw this as indicating freedom and adventure, while others saw the danger and risk involved with being so far from the shore, a small number referring back to the title in considering how far the relationship has progressed, perhaps beyond the point of comfort. Some explored the corals as an indication of how beauty and risk can coexist in a relationship. Lots of comments were offered on the use of ‘tumbling’, with some seeing the fun in this and others noting its suggestion of being out of control and potentially dangerous. Many linked this with the detail of being ‘drawn’ by a ‘current’ to discuss the poet’s further development of the speaker being controlled by the lover, unable to escape and potentially at risk. As one candidate put it: *‘smooth seas can quickly change into rapid currents and dangerous storms’*.

There were frequent observations on the repetition of the word ‘drawn’ connecting the second and third stanzas, and the best rightly saw this as a turning point, at which the risks inherent in the second stanza became evident. Candidates were unsure whether the punctuation was a hyphen, which connects, or a dash, which separates. A few commented on a single sentence taking up the entirety of stanzas one and two and the possible effects of this. There were some good responses to the extended noun phrase of the sea being ‘flat’ and ‘leaden’: many candidates contrasted the gentle movement of the waves earlier in the poem with a ‘flat’ and motionless sea, related to the experience of being ‘becalmed’; others contrasted the lightness of being ‘carried’ and ‘lifted’ with the weighted heaviness suggested in ‘leaden’, often referring to the verb ‘weighed’ which was heavy enough to prolong this description over the line break. A few candidates made a connection between tears (noting their salty composition) and the use of sea, with one seeing the tears as *‘insignificant in contrast to the vast sea around them’* to show understanding of the speaker’s sense of abandonment at this stage of the poem. The use of the verb ‘left’ was seen by some as representing the

action of abandonment (emphasised by the word finishing the line and returning to an emphasis on being at the mercy of the lover), whilst others saw it as descriptive of the consequence of heartbreak. The action of 'drifting' was compared well with earlier, more active verbs to highlight a lack of direction and control in the speaker's situation at this point of the poem – a '*drifting sense of love*'. Those who tackled the image of being 'parched silent by salt in the sun' frequently commented on the sibilance in the line, some linking this to a depiction of sizzling heat, others claiming a hissing sense of evil. Strong answers tended to focus in on the speaker's lack of voice here, with one connecting this to a removal of self and identity hinted at earlier in the poem as they are '*drawn*' to a place '*far beyond their earlier self*'. One candidate saw the parched image as indicating a '*loss of passion and hope*'. The desperation in the final line of stanza 3 was widely noted, with lots of detailed thinking regarding language choices here: one script is typical of this in seeing the verb 'clinging' as showing '*desperation, dependence and yearning*'; the metaphor of 'debris' led to lots of useful analysis, noting ideas of destruction and waste: '*implying some sort of explosion or catastrophic event rather than a slow corrosion of love*'. The disrupted structure in this stanza was picked up in a few cases and linked to the shift in tone here, mirroring the disruption of the relationship itself. One candidate approached this disruption in an individual response by listing together 'tumbling', 'drifting' and 'clung' as 'all having connotations of being lost at sea' to suggest they are '*helpless and lost in the development of the relationship*'. Far fewer noticed that the rhyme scheme remains the same, suggesting retrospective awareness that all this was fated to follow a pattern.

Some candidates referred to the change in tense in the final stanza, indicated by the opening 'Now'. Candidates with a stronger sense of past and present were able to make better sense of the poem as a whole. On the other hand, many did notice the shift towards more violent and dramatic language in the final stanza, picking up on verbs like 'crash' and 'smash', occasionally noting the onomatopoeia here as emphasising the strength of the waves and frequently commenting on the difference between the large waves in 'breakers' compared to the flat and gentle stages of the sea earlier on. One candidate paid particular attention to the sounds in these descriptions in 'breakers crash', observing the '*harsh clipping 'k's*' and '*'c's*' that draw opposites to the soft vowels of 'lulling'. The mention of the 'opposite shore' was taken by some candidates to refer to the position of the lover (i.e. some suggesting movement to a new partner) and seen by others to refer to the speaker's current position, a long way ('opposite') from her starting point. Stronger responses also referenced the movement implicit in the poem's title. The idea of this movement potentially changing the speaker was suggested in a few scripts, especially drawing on the 'accommodating sand' image in the following line. The violence and destruction in this image were well noted, as was the sense of the speaker being a victim here. Generally, the most engaged responses paid attention to the addition of 'accommodating', viewing this as a suggestion of loss of self/identity, changing to fit the partner's requirements; this was particularly impressive where these comments linked to similar hints elsewhere in the poem. The sand itself received a lot of focus, one seeing it as '*a symbol of the destructing power of the sea, once proud rocks turned into feeble, small and formless sand*'. Another candidate referred to the '*nullification of individuality*', whilst one took a different approach and thought of the image as more liberating, signalling the sand as representative of '*starting anew*'.

There were some very thoughtful ideas about the closing lines of the poem, with a number mentioning the inevitability of the tide 'ebbing' and some picking up on the addition of 'once more' to suggest that the partner left and returned repeatedly to hint at a turbulent relationship. There were also many perceptive points raised about the 'strange gold' metaphor. Some saw 'strange' as emphasising the speaker's changes, others saw it as referring to her confusion after becoming single or even more positively as showing uniqueness. 'Gold' led to more agreement amongst the bulk of candidates, with links made to connotations of treasure and value in particular. One candidate pulled the description together as '*meaning that she now knows how valuable they are but only worthy to those who know their value*' and another saw it as '*meaning she feels like a prize to be won but never loved, something you either hoard or trade for something better*'. The 'cautious' nature of the verb 'edging' was noted by some and the movement to 'foreign land' was seen as significant by many. Again, there was a variety of thoughts regarding the importance of 'foreign', some considering negatives like loneliness and loss of self, others finding the positives of adventure and a fresh start. The importance of a shift to land in the final word of the poem was noted only by an odd few, one claiming that the land '*represents how she is finally going to ground herself and discover herself*'. The additional shift to an ABAB rhyme scheme in the final stanza was also spotted by the few rather than many; those who did see this tended to comment well on the potential implication of finality in the relationship and as perhaps signalling a stronger, more secure sense of self in a future separate from the partner.

In exploring the overall message of the poem candidates ranged from seeing it as a warning about '*love bombing*' and toxic relationships, a cautionary tale about the risks of young love and, sometimes linked, a reminder about the power of love to change individuals. Some paralleled the cyclical structure of the poem with cycles of creation and destruction in nature to suggest that '*the relationship was cursed from the start*'. One candidate summarised their interpretation neatly: '*through the poet addressing someone they once*

loved, they intend to explore the universal human truth of a desire to be loved and cared for, and how people can be changed emotionally by relationships.'

Question 2

The prose extract was taken from the opening of the 2019 novel *Dolores* by Australian writer Lauren Aimee Curtis, set in a remote Andalusian convent. This proved less popular – fewer than 20 per cent of responses – and Examiners saw fewer strong, detailed and strongly conceptualised responses.

The first bullet point was generally tackled with an understanding of the girl's vulnerability, although surprisingly none realised that she was pregnant, highlighting the imposing nature of the convent compared to her weakened physical state. There were suggestions about the '*heavenly*' nature of the convent due to its position 'at the top of the hill' and being described as 'golden'. Some struggled to marry this with the ominous (and possibly Gothic) reference to the crows and the '*oppressive*' air, whilst one or two interpreted the convent as the girl's sanctuary to escape from a problematic outer environment. Some were able to refer to the relief of water in the next paragraph but more rarely linked this to the coolness of the dormitory later. A common interpretation of the convent's initial presentation was its resemblance to a prison (drawing on features like the small windows and black iron gates). Candidates were perhaps more successful in linking these observations to the sense later in the passage of the girl being – as some saw – trapped in the convent and new way of life. Other noteworthy observations from the opening of the passage include the initial portrayal of the nuns as nurturing (indicated by their action of gardening) and the '*resilience*' of the girl in her determination to reach the convent. In the most successful responses, candidates also looked at the narrative perspective and how, despite the use of the third person, the reader was watching the scene unfold through the eyes of the as yet unnamed girl in the first few sentences, before switching to an omniscient narrator before then seeing the girl as the nuns would have seen her. The last sentence of the first paragraph was not given much attention, although one or two mentioned religious imagery in the kneeling and falling prostrate and one wrote '*the prose seems to me to contain a subtle undertone of anti-religious mockery*'. Most agreed that the convent was an odd place for a teenager to seek help.

A number of learners noticed that after the first paragraph the rest of the passage was written in the present tense, and the more successful were able to discuss the implications of this, combined with the cumulative effect of the short and sometimes incomplete sentences throughout the text. They pointed out that it was unsettling, giving scattered impressions and providing a commentary on what was happening, but lacking emotional context, as if the girl was completely passive. Spanish speakers pointed out the significance of the name Dolores, indicating pain and sorrow, and a number of others commented on how many times it was repeated in the middle section of the text. There was speculation on why she was given a new name when they could have found her real name from her passport or actually asked her. The mention of a passport also gave some learners a reason for the lack of communication as there could have been a language barrier and added to the mystery of why she was travelling alone to a different country.

The second bullet point tended to prompt candidates to focus on the girl's mimicking of the nun's actions, some seeing her efforts to conform as stemming from gratitude, a desire to please or fear/intimidation. The fact that '*Dolores cannot help but respond*' was seen by some as pointing to a lack of choice and removal of identity, which some connected to the imposition of a new name, heightened by the fact that readers are not privy to her original name ('*reduced to a pronoun*', as one candidate noted). Other candidates interpreted Dolores' repetition of the nun's action as a sign of her meek character, her sincerity, her love for religion (alternately her lack of knowledge about religious practices) or her guile and cunning in fooling the nuns. There was general agreement over a sense of mystery and ambiguity in the depiction of the nun, with reference to seemingly contrasting descriptions like 'cold' and 'soft', 'child' and 'old woman's body'. There was some uncertainty as to whose 'face cracks into a large smile'. Some saw the nun leading Dolores 'arm in arm' and Dolores being 'told to sleep' as indicating compulsion, taking away the girl's free will, whereas others saw these actions as signalling kindness and care. This was certainly a moment of unspoken breakthrough or acceptance, leaving readers curious about the nature of their connection and Dolores' future in the convent.

Similarly, the dormitory led to differing impressions: some saw the orderly description as a positive sign of neatness and unity (those repeated 'twelves'); others felt it to be unnatural and eerie, implying loss of individual identity. This was also reflected in perceptions of the rock walls, which some linked to stability and a cool relief from the oppressive heat outside, whilst others felt the cave-like depiction to be sinister and cold. The closing of the blind was seen as symbolic by a couple of candidates, shutting out the world beyond and the girl's previous identity. Symbolism of the 'slither of light' also captured many candidates, one noting the link to the moon as '*mystical*' and full of '*spiritual implication*'. Others connected this to the idea of a snake and the notion of Dolores's captivity or gulling. Some realised that bells are associated with marriage, death

and observance. The clothes featured most prominently in many answers, with many seeing these as representing a new identity for Dolores and there were differing interpretations about the extent of her choice in accepting this. One candidate claimed that '*these clothes almost symbolise an initiation and by putting them on, it is almost like a contract binding you to a new life at the convent.*' Another noted the 'heavy' adjective as indicating that they might be a 'burden' on her. The smell of the bundle was widely commented on but not with a lot of confidence. One more able candidate commented on the contrast between the 'clean' soap and the 'pungent' onions but the comment on this was limited to saying how this makes the clothes 'foreign' to her without elaborating further. The missing passport was much understood as representative of identity and freedom to 'escape', as some termed it. Where some saw something sinister in Dolores closing her eyes, as though put under a spell or (from one candidate) drugged, most felt this to be a sign of acceptance, resignation or relief and peace. Some speculated about why Dolores was so relieved to abandon her past identity and saw her new identity as 'Dolores' as suggesting erasure or rebirth. A few commented on the contrast between the cool and comfort of the convent and the harsh heat of outside, but only one or two extended this to ideas of Dolores being protected and sheltered from the outside world.

Overall, the quality (or frequency) of observations around form and structure for the passage was limited, though one candidate suggested that the short and factual sentences about the dormitory were in contrast to the narrative style in the opening, emphasising the basic simplicity of the setting. Another comment picked up on a stream-of-consciousness style created through many short sentences throughout the passage, which the candidate claimed, '*separates the text into many small fragments of language and gives a fast and frantic rhythm*', linking to tension. The same candidate noted the absence of direct speech and claimed a level of mystery is created through this. The best responses were alert to the passage's purpose as the opening of a novel, designed to raise more questions than it answers and keeping the attentive reader puzzled and curious.

Overall, candidates were agreed that the text led to the reader asking questions, but fewer were able to then deal with this idea effectively. This was a shame as the text is rich in imagery. Those who focused on how details were intriguing and why were more successful than those who provided a running commentary on surface meaning. Responses which sought very dramatic interpretations of what was going on were less successful than those who explored the simple but effective significance of small descriptive details, and how the lack of dialogue (Dolores herself is voiceless), first person narrative or explicit context sustained tension and curiosity. Candidates might benefit from more practice in analysing texts open to different interpretations which remain partly unresolved.

LITERATURE IN ENGLISH

Paper 0992/05

Coursework

Key messages

Successful responses:

- show a detailed knowledge of texts
- focus explicitly on a task that enables candidates to reach the higher levels
- use relevant, concise references to support analysis
- analyse in detail ways in which writers achieve their effects.

Less successful responses:

- have only a basic knowledge of surface meanings
- lose focus on the task because candidates do not select material relevant to the task
- make unsupported assertions
- list techniques without analysing precise ways in which writers achieve their effects.

General comments

There was much evidence of coursework of a high standard this session, where candidates showed perceptive and convincing informed personal responses to texts; these responses sustained a clear critical understanding informed by an impressive command of textual detail. There was much evidence that candidates had enjoyed studying their coursework texts and had taken the opportunity to develop their skills of researching, drafting and presenting their assignments. Texts studied included *A Midsummer Night's Dream*, *Journey's End*, *Purple Hibiscus*, *Lord of the Flies* and poetry by Seamus Heaney, Wilfred Owen, Owen Sheers and Carol Ann Duffy.

The most successful assignments sustained a clear focus on a carefully worded task that enabled candidates to meet the requirements of the highest levels set out in the level descriptors. It is important that tasks direct candidates to analyse ways in which writers achieve their effects. Where tasks did not do this, candidates tended to treat characters as real-life people (rather than fictional or dramatic constructs); in such responses, there was little appreciation of the writer's craft. Where necessary, individual centres have been directed to guidance on effective task-setting in the 0475/0992 Coursework Training Handbook.

Although some less successful responses showed a detailed knowledge of the text, they lacked a clear focus on the task. Because of this, some assignments read like character sketches. In other responses, candidates were intent on listing themes they had studied, which resulted in an inconsistent focus on the task. The more successful candidates grasped the importance of selecting material in a way that directly addresses the task set, with every sentence contributing to the relevance of the unfolding argument. This skill will help candidates in their preparation for the examination papers where, in the 45 minutes allocated to set text questions, candidates must select rather than write exhaustively.

The most convincing and persuasive essays sustained a critical engagement with ways in which writers achieve their effects (Assessment Objective 3), relating their points to the task. As in previous sessions, some poetry assignments simply logged features such as alliteration, caesura, enjambment and ABAB rhyme schemes without exploring how the writer uses these devices to convey their ideas. This led to assignments that were overly reliant on description rather than close analysis.

Several centres submitted empathic responses, with the necessary information supplied: the name of the character and the precise moment in the text that the interior monologue takes place. Centres should encourage their candidates to select their own character and moment for empathic responses to encourage informed personal responses to texts.

Guidance for teachers

It is important that centres comply with the requirements of the Coursework folder, which are set out in the Syllabus. For example, assignments must:

- select from the whole prose or drama text (and not focus exclusively on individual chapters or scenes)
- be based on texts that have the same level of demand as IGCSE set texts.

Guidance on task-setting can be found in the Coursework Handbook, which stresses the importance of **(a)** wording tasks that direct candidates explicitly to explore ways in which writers achieve their effects and **(b)** avoiding the use of insufficiently challenging command words such as 'Describe' and 'Explain'. Teachers within a centre should together discuss the appropriateness of proposed tasks before they are given to candidates. This enables any problems with proposed tasks to be resolved early during the course.

There follows a reminder of what constitutes good practice in the presentation of coursework folders:

- Start each assignment with the full wording of the task. In the case of empathic responses, the chosen character and moment should be clearly stated. This is important since it allows the moderator to determine how successfully the candidate has captured an authentic voice for the character and moment.
- Use focused ticking in the body of the text to indicate valid points, together with concise marginal and summative comments which relate to the wording of the level descriptors. This provides information to the external moderator about how the final mark was arrived at. Avoid words such as 'superficial', 'thin', 'brilliant' and 'wow' which do not feature in the level descriptors.
- Provide a brief explanation on the assignment itself or on the cover sheet in cases where marks are changed during internal moderation. Such purposeful annotation aids transparency and contributes to the robustness of the assessment as it allows a centre to provide a rationale for the marks it awards.

The following examples of unhelpful annotation should be avoided: excessive ticking (for example, of every paragraph or every line); hyperbolic praise of work of indifferent quality; labelling by assessment objective. Simply putting the supposed relevant AO in the margin is of very little benefit to any subsequent reader, as it does not reveal the *extent* to which a particular assessment objective has been addressed; instead, more specific reference should be made to the wording of the level descriptors.

Most centres carried out administration efficiently, using the current version of the Individual Candidate Record Card, and securing it by treasury tag or staple to allow easy access to candidate work. In well-administered centres, care had been taken to:

- include all candidates on the Coursework Assessment Summary Form in candidate number order
- transcribe totals accurately across the various documents.

All centres are advised to include a final clerical checking stage in their moderation procedures before submitting their paperwork to Cambridge. This check should be carried out by a different person from the one who completed the Coursework Assessment Summary Forms and Mark Sheets originally. The official moderation checklist should be included with the sample folders.