

LITERATURE (ENGLISH) (US)

Paper 0427/01
Poetry and Prose

There were too few candidates for a meaningful report to be produced.

LITERATURE (ENGLISH) (US)

Paper 0427/02
Drama

There were too few candidates for a meaningful report to be produced.

LITERATURE (ENGLISH) (US)

Paper 0427/03
Coursework

Key messages

In successful responses, candidates:

- show a detailed knowledge of the deeper implications of texts
- tailor their answers to a carefully worded task
- integrate relevant, concise references to support ideas
- analyse in detail and sensitively the ways in which writers achieve their effects.

In less successful responses, candidates:

- have only a basic understanding of surface meaning
- write at excessive length, labouring and repeating points, and lose focus on the task
- make general assertions
- list techniques without close analysis
- offer pre-learned 'themes' rather than personal responses to the task.

General comments

There was much evidence of coursework of a high standard this session, where candidates showed a personal and evaluative engagement with texts. The strongest assignments showed that candidates had taken the opportunities offered by coursework: close study of their texts, purposeful drafting and editing of their critical analysis, and careful presentation of the final drafts of their assignments.

There were fewer instances of syllabus infringements, for example, where candidates entered assignments dealing with only one poem or short story or with a single discrete extract from a prose or drama text. The syllabus requires that assignments refer to the whole text or, in the case of poems and short stories, at least two poems or short stories.

The most successful assignments sustained a clear focus on a carefully worded task designed to enable candidates to meet the descriptors of the highest levels. Such tasks direct candidates to consider ways in which writers achieve their effects. Tasks which do not do this have the effect of constraining candidates' performance.

Some responses showed a detailed knowledge of the text, sometimes at exhaustive length, but lacked a clear focus on the task. As has been observed before, this is an unproductive approach common in many poetry assignments where candidates work through the poem offering a line-by-line commentary, without a close focus on the actual task. Centres should remind their candidates that an advantage of the Coursework component is that it encourages skills of editing and redrafting. Candidates should be taught the skill of selecting material carefully in a way that directly addresses the task; every sentence should contribute to the unfolding argument.

As in previous sessions, the most convincing and persuasive essays sustained a critical engagement with the ways in which writers achieve their effects (Assessment Objective 3), relating their points to the task. By contrast, less successful assignments often commented discretely on connotations of specific words without relating them to their use in the text. This may be a consequence of candidates following an overly rigid framework (such as PEE).

Several centres submitted empathic responses, with most providing the necessary information: the name of the character and the precise moment in the text that the interior monologue takes place. The most successful responses captured a convincingly authentic voice for the chosen character and moment.

Guidance for teachers

This guidance, which appeared in the June 2022 report, is still relevant for future coursework submissions.

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 the ways in which writers achieve their effects and **(b)** avoiding command words which are insufficient such as 'Describe' and 'Explain'. Teachers within the 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 before it is too late.

There follows a reminder of what constitutes both 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 as this allows the Moderator to determine how successfully the candidate has addressed the task.
- Use focused ticking in the body of the text to indicate valid and thoughtful points, together with concise marginal and summative comments which relate to the wording of the levels descriptors.
- Provide a brief explanation on the assignment or 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 enables a centre to justify its award of marks.

The following examples of unhelpful annotation should be avoided: excessive ticking (e.g. of every paragraph or every line); hyperbolic praise of work of indifferent quality; labelling by assessment objective. Simply putting the supposed relevant AOs 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 relevant levels descriptors.

Most centres carried out administration efficiently. The cover sheet (or individual record card) should be secured by treasury tag or staple which allows easy access to candidate work. Plastic folders are an unwelcome distraction. In well-administered centres care had been taken to:

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

All centres are advised to include a 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.