

LITERATURE IN ENGLISH

<p>Paper 2010/12 Paper 12 Poetry and Prose</p>
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Key messages

Successful responses:

- show a detailed knowledge of texts studied
- focus explicitly on the key words of the question
- use relevant textual references to support the points made
- engage with the ways in which writers achieve their effects.

Less successful responses:

- show an insecure or limited knowledge of texts
- introduce irrelevant material (including extraneous background material)
- make assertions which are not substantiated
- merely log or describe writers' techniques
- offer pre-learned 'themes' rather than responses that address the question.

General comments

There was much evidence of outstanding work this session, where candidates showed both sensitive engagement with, and enjoyment of, the poetry and prose texts they had studied. There were very few rubric infringements, and the majority of candidates divided their time well across their two answers. There were, however, instances of some candidates relying solely on the extract printed on the question paper when answering general essay questions on the Prose texts; this approach is self-penalising as responses are subsequently drawn on the basis of insufficient material. Teachers should remind candidates to write the correct question numbers in the margin of the answer booklet.

Textual knowledge

The strongest answers showed an impressively detailed knowledge of the text, with candidates skilfully integrating both concise quotation and indirect textual references to support their ideas. Many candidates took advantage of the fact that the poems and extracts are printed on the question paper to carefully select and closely probe the effects created by the writer's use of language. The strongest responses to general essay questions also showed an extensive knowledge and included much direct quotation, testimony to the close study undertaken by students. The absence of pertinent textual support inevitably led to overly assertive and explanatory responses.

Focus on the question

The most successful answers sustained a clear focus on the key words of the question from start to finish. These responses addressed directly those words in IGCSE Literature questions which are designed to elicit personal responses to the writing; words such as 'moving', 'vivid', 'sad', 'memorably', 'strikingly'. There were, however, less successful responses that made only a cursory reference, and sometimes no reference, to such words. Instead a pre-learned list of points about characters or themes was given with little regard to the question. This was particularly evident in responses to both poetry and prose extract-based questions where a candidate worked through the poem or extract, often exhaustively.

There were fewer examples this session of candidates beginning their essays with extraneous background material relating to social or cultural contexts. There were, however, instances of lengthy conclusions that merely re-stated the main points of the essay.

Writers' effects

The most convincing and perceptive responses sustained a critical engagement with the effects achieved by writers' use of form, structure and language. Those with a detailed knowledge of their texts were better able to explore closely the effects of the writing. The strongest responses were able to link their comments on form, structure and language to the ideas and impressions conveyed by the writer. Less successful responses sometimes commented discretely on effects without relating them to content and meaning. In general, less confident responses were characterised by a tendency to explain rather than analyse. Nowhere was this more evident than in general comments made about semantic fields or identification of rhyme schemes (e.g. ABAB). Examiners noticed an increase in the number of general and unproductive assertions about the associations of particular colours: in responses to Browning's *Meeting at Night*, 'blue' was variously described as 'cold', 'warm', 'mournful' and 'romantic'.

Even in relatively more successful responses, there were occasions where candidates referred repeatedly to prose texts as 'the poem' or 'the play', thereby showing an insecure understanding of the importance of literary form.

Personal response

The strongest answers were characterised by informed and sensitive personal responses to texts. These focused directly on the key words of questions and explored the detail of texts in essays, with insight and individuality. Such answers are testimony to the hard work of students and teachers. There were fewer examples of answers that simply regurgitated ideas found in study guides. Less confident answers showed 'empathy' – describing a particular character and situation as relatable – but did not offer a probing critical analysis of details from the text.

Comments on specific questions

Section A

Question 1

Successful responses commented perceptively on Heidi's dyeing of her hair as her way of dealing with the devastating loss of her mother; the vibrant hair style being a symbol of, and distraction from, her grief. These responses explored the implications of the central word 'shimmered' in 'your mother's death... shimmered behind the arguments'. There was generally an understanding of the use of tone in phrases such as 'as the headmistress put it', and most candidates were able to engage with the key idea of suppression of individuality. Less successful responses tended to write at length about the theme of criticising authority, as exercised by the headmistress, but did not link their observations to the question's key words 'so moving'. Some candidates mistook the voice of the poem's speaker for that of Heidi's father.

Question 2

There were many engaging explorations of the detail of the vivid atmosphere of the poem. In stronger responses there was a recognition of the change of pace as the speaker moves ever closer to his destination and the air of mystery created by the dark landscape and moonlight. The 'grey' and 'black' were commonly described as relating to not only darkness and an air of secrecy but also to the emptiness of the speaker when away from their lover. Successful responses considered the perspective of the poem's speaker in communicating impressions of the journey across sea and land. Less successful responses asserted biographical readings rather than exploring the ways in which Browning achieves his effects. There were also many pre-learned responses which led to overly assertive interpretations, often in relation to 'pushing prow' and 'slushy sand'.

Question 3

Most responses were able to communicate the sense of awe felt by the speaker at the spectacle of the snow blanketing London so completely. Many explored the religious references and went beyond the physical effects of the snowfall, considering it an act of cleansing in a spiritual sense. The strongest answers explored with confidence and sensitivity the impact of the sensuous language and related their analysis to the main thrust of the question ('vividly convey the effects of the snowfall'). Most responses included comment on the effect of the snow on the schoolboys, but fewer commented convincingly on the ways in which the 'trains of sombre men' are affected. In some cases, this appeared to be the result of candidates having worked exhaustively through the poem, line by line, which meant insufficient time to explore the poem's ending.

Question 4

Responses to this question were wide ranging. The strongest responses wrote sensitively about this study of the sudden and arbitrary nature of death, exploring the ways in which the buck is brought to its knees. These answers examined carefully Millay's use of language, form and structure in making it such a sad poem. Many commented on the impact of the use of repetition, sound, the single-line second stanza and the implications of the buck's blood 'scalding the snow'. There was sometimes a misreading of 'Life' and 'a mile away now', with some interpreting this as the buck having died a mile away. In the weakest responses, confusion over the meaning of the words 'buck' and 'doe' was apparent.

Question 5

Most answers showed an understanding of the unfamiliar environment, the speaker's lack of connection with the child and the contrasting descriptions of the baby while asleep and awake. There was much engaging analysis of the speaker's description of the baby's 'hot midnight rage' and comment on the implications of the baby-sitter representing 'absolute/Abandonment'. Most candidates focused at great length on the first stanza, while seemingly only casting a perfunctory glance at references to the 'lover cold in lonely/Sheets' and 'the woman... in the terminal ward'. The most successful responses, however, did explore the impact of these references in relation to the main thrust: how Clarke 'memorably conveys strong emotions'.

Question 6

In the few responses seen to this question, there was a tendency to contrast the natural with the man-made and the beautiful with the ugly without directing such comments explicitly to the question. Sometimes the key words 'so dramatic' were included almost as an afterthought in a candidate's concluding paragraph. Only a few responses focused on how Clarke makes dramatic the near-collision with the bird and the description of the extreme weather and its effect on the town and poet.

Section B

Question 7

Most responses set out the clear contrasts between the characters of Tom and Edmund and were able to set the extract in its context, explaining, for example, the significance of comments about Maria. The strongest answers explored Austen's use of language and tone in conveying the conflict between the two brothers. These answers often confidently examined the use of dialogue and the different ways in which the two brothers speak: Edmund measured; Tom impetuous. There was often mention of the humorous way in which the narrator's description of Lady Bertram ('the picture of health, wealth, ease, and tranquillity') somewhat undermined Tom's protestations of his mother's 'anxiety'. Less confident answers worked through the extract, adopting an explanatory, and in some cases, narrative approach.

Question 8

Too few responses were seen to make meaningful comment.

Question 9

Successful responses explicitly addressed the two key words of the question: 'dramatic' and 'unsettling'. The strongest responses explored the dramatic nature of the setting and the sensations of a fall afternoon on the prairie. These responses showed an appreciation of the impact on the mood of phrases such as 'a lifting-up of day' and 'under that magnificence'. Many candidates were able to place the extract in its context, i.e. before the suicide of Mr Shimerda and therefore draw on the significance of his smile ('so full of sadness, of pity for things') and of the references to the gun. Less successful responses tended to work through the extract in an exhaustive way which did not directly address the question. It is important that candidates adopt a selective approach to extract-based questions, choosing the most relevant parts of the extract.

Question 10

There were far fewer responses to the general essay question than to the extract-based question on Cather's novel. Most answers expressed the view that Antonia's life is happy and satisfying in spite of the hardships. They commented on her willingness to work hard, her positive outlook on life, her relationship with her parents and siblings and her relationship with Jim. Set against these reasons for a happy and satisfying life were the limitations of her lack of a formal education, her life at the Cutters and her exploitation by some of the men she encounters. Less successful responses tended to lack the precise and pertinent textual reference needed to support the points made and, as a consequence, were often explanatory and on occasion narrative in their approach.

Question 11

Most responses were able to explore Deven's thoughts and feelings in the extract about his troubled marriage and his failed aspirations of becoming a poet. The strongest responses explored the ways in which the omniscient narrator sees life through Deven's eyes and the picture that emerges of a relationship based on mutual disappointment. These answers recognised the peevish nature of the observations of Sarla's physical appearance ('furrows...permanent as surgical scars' and her hair 'twin lines of disappointment') and considered the implications of their status as two 'victims'. Less confident responses tended to describe the state of their relationship with some acknowledgement of Deven's perspective that both had given up on expecting anything better from their life together.

Question 12

Too few responses were seen to make meaningful comment.

Question 13

Many candidates were able to explain how this moment is made moving through the depiction of Louisa's relationship with her mother and the sense that Mrs Gradgrind's realisation about her failures comes at a time when she cannot resolve them. The strongest responses showed a sensitive appreciation of the way in which Dickens presents the efforts of the dying mother to understand what had been missing in her household for the whole of her married life. Less successful responses lost focus on the key words 'how' and 'moving' and instead embarked on a general discussion of utilitarianism, with limited reference to specific textual detail. There were some mis-readings where candidates confused Sissy and Jane and where 'cried' was taken as 'wept' rather than 'shouted out'.

Question 14

Most responses showed an understanding of the differences between the characters of Bounderby and Louisa, the considerable and disturbing difference in age and how Louisa never shows any affection for Bounderby. Many referred to Louisa's physical reaction to Bounderby kissing her on the cheek. The strongest responses explored carefully the 'ways' Dickens makes the marriage so disturbing, probing closely his presentation of character. Less successful responses treated the characters as 'real-life' people rather than fictional creations, often producing separate character sketches for each of them. The most successful answers included an impressive range of textual reference to support their arguments; some referred convincingly to the dialogue between Louisa and her father as he realises what he has done to her.

Question 15

Most candidates were able to identify some of the ways in which Grenville conveys a pervading and ever-increasing sense of fear in the extract. The strongest responses commented closely on use of language for example, alluding to the phrase ‘catch the fear’ as if the fear were a contagious disease. Most responses explored at least some of the sensuous imagery and description of the unearthly sounds that contribute to the Thornhills’ fear. Many commented on the wider implications of increasing tension and the significance of the words ‘borrowed from Smasher’ who had previously warned Thornhill about the natives. In some responses, there was little evidence of an awareness of the wider novel as candidates worked through the extract, logging language features and simply stating that these showed the Thornhills’ fear. In these less successful responses comments on language were not linked meaningfully to content.

Question 16

Most responses acknowledged Sal’s desire to return to London and how this was at odds with her husband’s wishes. Most referred to the closeness of the couple up to this point and the sense that Will is now assuming a more dominant role. His promise to Sal that they will go back to England is increasingly seen to be one he will not fulfil in his desperation to keep Thornhill’s Point. The strongest responses confidently explored the ways in which Grenville presents their different aspirations and how they contribute to the conflict between the two characters. Less successful responses lacked the range of textual references needed both to support arguments made and to serve as a starting point for a close analysis of Grenville’s use of language. As a result, these answers relied heavily on descriptive or assertive approaches.

Question 17

Many candidates were able to place this moment of the ‘trial’ immediately prior to Finny’s fatal injury. They commented on Leper’s fragility, Gene’s profound unease and Finny’s telling silence. The most successful responses explored Knowles’s use of the first person narrative voice which enables the reader to witness the trepidation with which Gene listened to Leper’s testimony. These answers identified Leper’s dislike of Gene and used textual reference to support the idea that, though unhinged, Leper knew exactly what he was doing during Brinker’s interrogation. Less successful answers tended to explain what was happening in the extract and merely assert that particular elements of the trial were dramatic. Some weaker responses showed some uncertainty as to who was speaking: Leper’s words were sometimes erroneously attributed to Gene for example, and Gene’s interior monologue to Leper.

Question 18

There were far fewer responses to the general essay question than to the extract-based question on *A Separate Peace*. Most answers showed a sound understanding of Finny the athlete and Gene the academic, with an awareness of the admiration they have for each other in the earlier stages of the novel. There was a recognition that Finny seems to be in charge and the one who sets the pace, initially. Many answers explored the significance of the beach scene and Gene’s trying on of Finny’s shirt. The strongest responses sustained a clear focus on the question and the ways in which Knowles achieves his effects. There were some perceptive responses to the (un)reliability of the narrative voice. Less successful responses often produced character sketches or listed those moments when Gene is honest and when he is dishonest. These responses needed a wider range of precise and relevant textual reference to support the points made.

Question 19

Many responses pointed out the dramatic nature of the extract in which a wave of despair hits all three men at the same time when faced with the hopelessness of the situation. Most candidates grasped the wider symbolism of the breakdown of society where even the men of God seem to accept defeat. The strongest responses analysed how the hope present at the start of the extract, with the mention of Absalom as head-boy, is destroyed in the rest of the extract. Most picked up on the portrayal of Msimangu’s uncharacteristic bitterness by exploring the effects of the words he speaks. Some less successful answers contained evidence of confusion about who was actually speaking at various moments in the extract, with some candidates expressing shock at what they mistakenly interpreted as bitterness stemming from Kumalo rather than Msimangu.

Question 20

Too few responses were seen to make meaningful comment.

Question 21

Most responses demonstrated knowledge of the immediate context: the prisoner captured in the dead of night and brought into the lemon orchard, with the resulting air of menace. They commented on the brutality of the men, the dignity of the captive and the implications of what might happen to the man. The strongest answers explored with some sensitivity the presentation of violence, the use of derogatory language spoken by the captors, the sensuousness of the description and the narrative viewpoint. Many explored the powerful way in which the writer creates tension. Less confident answers tended to narrate the story and occasionally interject with an assertion about the powerful nature of a particular feature. Some responses relied heavily on extraneous historical and social context and were, as a result, insufficiently rooted in the detail of the text.

Question 22

There were far fewer responses to the general essay question on *Secrets* (by Bernard MacLaverty) than to the extract-based question on *The Lemon Orchard*. Candidates showed knowledge of the basic plot, the fact that Aunt May was unmarried, and her relationship with the priest in the distant past. They showed a general understanding of the reasons for the tensions between aunt and nephew. Only the strongest answers, however, were able to explore how MacLaverty 'powerfully conveys' these tensions. The strongest answers contained a wide range of textual reference, including much direct quotation, with which candidates could support their ideas and analyse qualities of the writing. Candidates do need to know the stories in the anthology in detail so that they have sufficient textual reference when answering questions.

LITERATURE IN ENGLISH

<p>Paper 2010/13 Paper 13 Poetry and Prose</p>
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Key messages

Successful responses:

- show a detailed knowledge of texts studied
- focus explicitly on the key words of the question
- use relevant textual references to support the points made
- engage with the ways in which writers achieve their effects.

Less successful responses:

- have an insecure or limited knowledge of texts
- introduce irrelevant material (including extraneous background material)
- make assertions which are not substantiated
- merely log or describe writers' techniques
- offer pre-learned 'themes' rather than responses to the specific question.

General comments

There was much evidence of outstanding work this session, where candidates showed both sensitive engagement with, and enjoyment of, the poetry and prose texts they had studied. There were very few rubric infringements, and the majority of candidates divided their time well across their two answers for the paper. There were, however, instances of some candidates using solely the extract when answering general essay questions in Section B; this approach was self-penalising as there was insufficient material to draw upon for their answers. Teachers should remind candidates to write the correct question numbers in the margin of the answer booklet.

Textual knowledge

The strongest answers showed a detailed knowledge of the text, with candidates skilfully integrating both concise quotation and indirect textual references to support their ideas. In response to passage-based questions, many candidates selected and then probed closely the effects created by a writer's use of language. The strongest responses to general essays also showed an extensive knowledge and included much direct quotation and/or textual reference, testimony to the close study undertaken by candidates. The absence of pertinent textual support inevitably led to overly assertive and explanatory responses.

Focus on the question

Successful answers sustained a clear focus on the key words of the question from start to finish. These responses addressed directly those words in IGCSE Literature questions which are designed to elicit personal responses to the writing, words such as 'moving', 'vivid', 'sad', 'memorably', 'strikingly'. There were, however, less successful responses that made only a cursory reference, and sometimes no reference, to such words. In these cases, candidates tended to note pre-learned lists of points about characters or themes with little regard to the question. This was particularly evident in responses to both poetry and prose passage-based questions where a candidate worked through the poem or extract in order, often exhaustively.

There were fewer examples this session of candidates beginning their essays with extraneous background material relating to social or cultural contexts. There were, however, instances of lengthy conclusions that merely re-stated the main points of the essay.

Writers' effects

The most convincing and perceptive responses sustained a critical engagement with the effects achieved by writers' use of form, structure and language. Those who had a detailed knowledge of their texts were better able to explore closely the effects of the writing. The strongest responses were able to link their comments on form, structure and language to the ideas and impressions conveyed by the writer. Less successful responses sometimes commented discretely on effects without relating them to the content and meaning. Less confident responses were characterised by a tendency to explain rather analyse. This was particularly evident in general comments made about semantic fields or identification of rhyme schemes (e.g. ABAB). Examiners noticed an increase in the number of general assertions made about the associations of particular colours: 'blue' was variously described as 'cold', 'warm', 'mournful', 'romantic'.

There were also occasions when candidates referred repeatedly to prose texts as 'the poem' or 'the play', thereby showing an insecure understanding of literary form.

Personal response

There was in the strongest answers much evidence of informed and sensitive personal responses to texts which focused directly on the key words of questions and explored the detail of texts, showing insight and individuality. There were few answers that simply regurgitated ideas found in study guides. Less confident answers sometimes showed 'empathy', writing that they found a particular character and situation relatable but without offering a probing critical analysis of details from the text.

Comments on specific questions

Section A

Question 1

This was a popular question. Successful answers really engaged with the imagery and effects. They often responded to the direct question of 'Do you remember', noted the significance of the italicised section and some considered the juxtapositions of 'jewelled fantasies' and 'splendid rags'. The strongest responses were also very aware of the poignant contrast between past and present.

Question 2

Most candidates were able to respond effectively to the question, grapple with the ideas and illustrate at least some understanding of the poem's central themes such as the transience of the present and that all that is left of the past is bittersweet memories. Stronger responses explored the contradictory imagery in depth and presented engaging personal responses.

Question 3

Many candidates responded to this poem as it being an interpretation of death rather than orientating their response around the idea of mystery requested in the question. It is important that candidates answer the question given rather than providing a pre-planned response. Others methodically plotted the events of the poem. Most were able to describe some of the effects and to consider to some degree how the atmosphere was created. Some considered the ambiguity of the title alongside the vagueness of 'you', 'nobody' and 'boys' who do not have names.

Question 4

The majority of responses were clear that the dolphins were not sighted and were generally able to give a personal response to how they felt about the people. Some saw it as a poem about environmental issues and regretted the loss of the dolphins. Others traced the excitement of the passengers, waiting, followed by their disappointment. Stronger responses considered the lovers as well as the religious imagery that emphasises or exaggerates the importance of the dolphins. The notion that the dolphins were a longed-for replacement for people's emptiness was also presented and often effectively argued.

Question 5

Most candidates understood the contrast between the past and the present here. What differentiated responses was the extent to which they explored the images within the poem and responded to the key words in the question: 'vivid impressions' and 'meaning'.

Question 6

Few responses were seen in response to this question. Those seen were generally well-focused on the question and engaged thoughtfully and imaginatively with the imagery. The most successful responses focused 'striking impressions'.

Section B

Question 7

There were few responses to this question generally. Most were able to present a reasonable understanding of Mary's character and presentation, although there was some misinterpreted of the more subtle elements of the passage. Stronger responses were able to view her in relation to Fanny and could explore the dynamics and context of the situation.

Question 8

Very few candidates attempted this question but those who did showed a good understanding of Sir Thomas's and the methods and effects of his portrayal. Successful responses were able to trace the development of his character throughout the novel, particularly in relation to his relationship with Fanny. Answers were generally well-supported from the whole text, with either direct quotation or textual reference being used to support points.

Question 9

Most candidates focused well on the question. They could understand that Jim is growing up, changing and wanting to assert his own independence. They noted his relationship with the girls and in particular Antonia. Many candidates were able to contextualise his relationship with Antonia from earlier in the novel.

Question 10

Too few responses were seen to make meaningful comment.

Question 11

Too few responses were seen to make meaningful comment.

Question 12

Too few responses were seen to make meaningful comment.

Question 13

This was a popular question and was generally well answered with strong support from the passage used to illustrate points. Most candidates were able to explore Dickens' writing to some degree, particularly looking at the diction and the use of repetition. Such explorations were most effective when they included the effects of these techniques. Some well supported ideas included how lonely Stephen was and how caring he was towards Rachel.

Question 14

Too few responses were seen to make meaningful comment.

Question 15

This was a popular question. Most responses were focused on the specific terms question and had at least a basic understanding of the reasons for the argument between Will and Sal. Most were able to identify that Will is a changed character here. Stronger responses were able to explore the imagery of the passage, the contrast between the peace of the environment and the violence of the argument, the angry dialogue, the images of the past and the comparisons with Smasher. Many were able to effectively contextualise the extract in terms of the whole novel, with some referencing the forthcoming massacre. In general, a strong knowledge and understanding of the text was shown.

Question 16

Comparatively few candidates attempted this question. Most considered domestic and family structures as well as the ability to forge a living. The most successful responses used direct quotation or more general textual reference to ground their ideas in the detail of the novel.

Question 17

Candidates generally appreciated the significance of this moment in the novel and the changing dynamics of the relationship between Finny and Gene. They also considered the changes in Finny's character such as his loss of calm and self-confidence. Candidates needed to consider closely the writer's techniques and their effects to achieve the highest bands.

Question 18

Too few responses were seen to make meaningful comment.

Question 19

Candidates were generally able to explore Kumalo's thoughts and feelings. Most successful were those responses that also considered Paton's techniques and the key word 'vivid' in the question. His actions with the young child, his attachment to Ndotsheni, his internal conflict and fears for his son were all considered with varying degrees of detail and textual reference. There was a tendency to narrate events rather than analyse the specific details in some less successful responses.

Question 20

Too few responses were seen to make meaningful comment.

Question 21

Candidates across the range made at least some attempt to explain how this opening works, with some strong responses that considered how it is 'fascinating'. The many conveniences of the automated house were generally identified, followed by the realisation that there were no humans present. Stronger responses explored the relationship between humans, technology and nature with detailed support from the passage.

Question 22

Most candidates were able to describe the unsatisfactory nature of the relationship between the father and son and contrast it with that of the uncle and son. More focus was placed on the father and he was generally seen in an unsympathetic light, especially in the context of his relationship with Miss McCabe. Some successful responses briefly considered the significance of the stoat and rabbit symbolism, although this was generally overlooked, misinterpreted or only briefly referenced elsewhere.

LITERATURE IN ENGLISH

Paper 2010/22
Paper 22 Drama

Key messages

The most successful responses addressed the key words in the question, remained focused and supported ideas with concise quotations, which were analysed fully.

Successful opening paragraphs were brief and referenced the question. These avoided lengthy socio-historical detail or a list of the writer's techniques. Strong conclusions were those that provided more than a reiteration of points discussed.

In passage-based questions, stronger-performing candidates briefly contextualised the passage, selected the most relevant material from across the whole of the passage including the ending, and analysed both content and the writer's methods effectively.

An awareness of the text as drama and an appreciation of the play on stage was evident in the most successful answers.

General comments

Many candidates demonstrated detailed knowledge of their set texts. They showed an engagement with the characters and themes, and an apparent enjoyment of the texts studied. The most popular texts were *A View from the Bridge* and *Macbeth*. Very few candidates answered on *The Winslow Boy*, and among those that did, knowledge and understanding of the text was often less secure. There were two new texts this session, *A Raisin in the Sun* and *Romeo and Juliet*. Few candidates studied the former but a number of candidates chose *Romeo and Juliet*.

The strongest responses deconstructed the question using the adverbs, for example, 'strikingly' or 'vividly' to inform a judicious selection of reference material. The ability to read closely and analyse linguistic and dramatic effects, without exclusively citing literary terminology, is key to a successful response. While most candidates understood and used terminology such as foreshadowing and dramatic irony correctly, some candidates discussed terms that did not relate to the question or help to develop their argument constructively, for example, peripeteia and anagnorisis. Weaker candidates would benefit from drafting a brief plan to help them to maintain focus and to be more selective in their choice of reference material thereby avoiding a quotation-driven response particularly with regard to the passage-based question.

Strong responses demonstrated an accurate understanding of the social, cultural and historical context of a text, such as the difference between American law and the Sicilian code of honour in the Red Hook community in *A View from a Bridge*, or the Jacobean concept of kingship to explore the heinous crime of regicide and its effects on the perpetrators in *Macbeth*. Less successful answers wrote about the treatment of women and their low status in Elizabethan England to comment on Lady Macbeth, or 1950s America, to show Beatrice breaking out of her role as 'housewife', frequently losing sight of the question. A number of candidates expressed a feeling of pity for both Lady Macbeth and Macbeth, citing mental health issues as justification for their behaviour neglecting to explore how their subsequent guilt and fear of discovery impacted on their 'thoughts and feelings' and ultimately their mental state.

When Beatrice challenges Eddie about his feeling for Catherine, Miller makes it clear in Eddie's reply that he hasn't had *'such a thought'* regarding Catherine. Candidates who asserted Eddie's culpability to such an extent that – in their view – he consciously groomed Catherine for a sexual relationship, were perhaps overstating the case. Likewise, the extract makes clear Catherine's innocence in her child-like behaviour with Eddie, so to state that she is deliberately encouraging Eddie's sexual overtures is also overstating her responsibility. Some candidates claimed Eddie was 'sick', 'toxic' with 'incestuous' desires with some commenting on the 'love triangle' implying that Catherine was in a romantic or even sexual relationship with Eddie. The key to successful answers and interpretations is in a candidate's ability to support ideas with apt textual reference and quotation, tightly linked to the terms of the question and rooted firmly in the text.

There were very few rubric infringements on Paper 22 this session where candidates answered two passage-based questions or two discursive questions. Candidates on both Papers endeavoured in all but a few instances to number their questions correctly. They used their time successfully and there were very few brief responses or instances of candidates who ran out of time reported. The increased evidence of brief, useful planning was a feature of well-structured and more effective responses.

Comments on specific questions

LORRAINE HANSBERRY: *A Raisin in the Sun*

Question 1

This proved to be challenging for candidates, many of whom struggled to show a secure knowledge of the text. To answer the question fully, a focus on how the writing makes 'you feel' as a member of the audience (AO4: a personal response) is essential. The most successful responses conveyed a personal judgement and expressed both sympathy and disapproval of Walter's actions and words. These responses showed empathy with Walter's hurt pride at George's cold disdain and indifference, relating the extract to the root of his frustrations and touching on issues of race and aspiration. There were some sensitive responses to the fact that he feels he has neither the support of his wife, nor of his mother in the pathos conveyed by his words, *'Not even my own mother!'* Strong responses also commented on the language, 'giant', 'ants' and 'volcano'. Less successful responses simply worked through the passage, paraphrasing or explaining Walter's behaviour, with little focus on the question or apparent understanding of his desire for a better life. There was some misinterpretation of Walter's attitude towards George and college education.

Question 2

Less successful responses tended to underplay the significance of the generation gap focusing instead on differences between characters. Weaker responses also displayed a tendency to lapse into character study, describing Mama's strength in the face of poverty, her strength in holding the family together, her strong views on liquor stores and her determination to buy a house. More successful responses contrasted Mama's and Ruth's attitudes to abortion, discussed Mama's strict religious views, and explored her striking of Beneatha and her later beating of Walter when the loss of the money is revealed.

ARTHUR MILLER: *A View from the Bridge*

Question 3

Many candidates successfully explored content and dramatic techniques. Stronger answers provided the relevant context: Catherine is upset as Eddie has accused Rodolpho of wanting to marry her to gain American citizenship; and Beatrice is angry that Eddie is *'going to start something'*. Successful responses also included comment on Beatrice's skilful and increasingly determined approach, her jealousy and desire to save her marriage, as well as her genuine concern for Catherine. A discussion of stage directions and was also a feature of strong responses, for example the significance of the pauses in the dialogue. Catherine's naiveté was usually understood but only the strongest responses demonstrated an understanding of her distress at the end as she realises what Beatrice is telling her. Some blamed Catherine for Eddie's feelings, judging her behaviour towards him to be deliberately provocative. A few mistakenly accused her of having a relationship with Eddie. Stronger-performing candidates wrote more perceptively recognising that Beatrice's *'imperious demand'* that Catherine leaves is because she knows she cannot change Eddie's behaviour.

Most candidates linked Eddie's patriarchal power and authority in the family to his protective care of Catherine, observing that this created a suffocating family dynamic that would become increasingly problematic as Catherine grew up. The most successful responses showed an understanding of how this scene represents a turning point in the play, with Beatrice trying to avert the tragedy but being unable to do so, as the audience had been forewarned by Alfieri. A few responses did not address the question directly, writing instead about Eddie's 'thoughts and feelings'. Weaker responses were also characterised by a simple listing of stage directions such as '*slowly turns her head*' or '*astonished*' without comment, and as such did not show an understanding of how these serve to reveal characters' 'thoughts and feelings'.

Question 4

Strong responses often explored the increasing pressure on Eddie to stop Rodolpho, leading to his central betrayal of Rodolpho and Marco, when he reports them to the Immigration Bureau. Candidates often pointed out how this was foreshadowed by the Vinny Bolzano story which emphasised the social codes defining the Red Hook community. The most successful answers considered the dramatic impact of the telephone booth on stage as a visible symbol of Eddie's act and of the intensity of Eddie's words to Catherine and Beatrice on Vinny's treatment by both his family and the community. Parallels were drawn between Vinny's and Eddie's treatment in the final scene. Many responses considered a range of betrayals in the text, including Eddie's betrayal of Beatrice and Catherine. Some considered Alfieri to have betrayed Eddie by facilitating Marco's release from jail, when he knew violence would ensue.

Some candidates tried to argue that Catherine betrays Eddie by wanting to leave him for Rodolpho, without any textual support. Other less successful responses were narrative in approach, identifying examples of betrayal, without addressing 'powerful'.

TERENCE RATTIGAN: *The Winslow Boy*

Question 5

Responses to the passage needed to focus on what made the scene 'dramatic' rather than just describing what happened in it. Successful responses demonstrated an awareness of the conversation between Catherine and John and of the fear of 'Father', the sudden unexpected appearance of Ronnie and his 'bedraggled' state, and the confusion and shock as Catherine read the letter in silence. The use of the letter as a dramatic device – particularly dramatic as the audience is unaware of its content – was often undeveloped. Some responses successfully alluded to the tonal shifts in conversation when Ronnie appears with his fragmented and repetitive speech and Catherine's concern for him.

Question 6

Responses to this question were generally weak with candidates adopting too narrative an approach or simply providing a character profile of Sir Robert. More successful responses demonstrated a clear grasp of Sir Robert's part in the play, his interrogation of Ronnie and his commitment to the Winslow Case and to the changes this meant for his relationship with Catherine.

WILLIAM SHAKESPEARE: *Macbeth*

Question 7

Most candidates were able to identify some of Macbeth's and Lady Macbeth's 'troubled thoughts and feelings'. Stronger responses gave the context: unknown to Lady Macbeth, Macbeth has already ordered the murder of Banquo and his son. The most successful responses considered Lady Macbeth's regret for Duncan's murder as expressed in her opening soliloquy, '*Naught's had, all's spent*', and also in her attempts to reassure her husband with '*What's done is done*', when she can't stop thinking of Duncan's murder herself. Most responses showed that candidates had understood that feelings of guilt and regret caused the nightmares experienced by the couple and their inability to sleep, leading to Macbeth's extraordinary claim that he envied Duncan's peace. Stronger answers focused more on the couple's fear of discovery and their sense of insecurity, as well as on the changing dynamics of their relationship, with Macbeth clearly more confident in how to secure the throne than Lady Macbeth who asks, '*What's to be done*'. There was some close analysis of imagery for example '*scotch'd the snake*' and Macbeth's feelings that he can only still the '*scorpions*' in his mind with a '*deed of dreadful note*'.

Less successful responses quoted from the text without exploring the effects created. Some candidates identified language and images which mirror those used earlier in the play, but these needed to directly address the question. Semantic fields of words showing 'evil', for example 'bat', 'beetle' and 'crow' also needed to be related to the question: this could have been achieved with consideration of what they reveal about Macbeth's thoughts. Several candidates expressed sympathy for Macbeth and Lady Macbeth due to their deteriorating mental state, overlooking the fact that they deliberately killed Duncan in cold blood, and that Macbeth had already hired murderers to kill Banquo and Fleance.

Question 8

The most successful responses showed an understanding that the key words, 'To what extent', encouraged both a personal and balanced view of Macbeth as to his fitting the description of 'butcher'. These also displayed an ability to differentiate between Macbeth's brutality on the battlefield and the cold-blooded murders he commits later in the play. Some saw a progression from killing for a 'good' reason, i.e. to be king, to killing anyone who posed a threat, i.e. Banquo, to then killing indiscriminately – even the innocent Lady Macduff and her son. It was at this point in killing the innocent that many candidates argued he had become a 'butcher'. Candidates with an understanding of this tragic hero, with a fatal flaw, considered his sense of conscience and initial reluctance to kill Duncan as evidence that he was not a 'butcher', arguing he was a man manipulated by both an ambitious and fiendish wife, and fate and the witches. Some argued that though he ordered the later murders of Banquo and Macduff's wife and family, he did not kill them himself and this, along with his troubled conscience reveals some humanity on his part. Though there was a wide range of relevant textual detail and quotation used to support ideas, the violence, horror of the bloodshed and evidence from the final scene was rarely explored.

Less successful responses took the term 'butcher' literally and draw comparisons between Macbeth's slaughter on the battlefield, his use of knives, and his being 'steeped in blood', with the work of a 'butcher', who is a merciless killer of animals. There was also some basic re-telling of the plot with little, if any, reference to the key words in the question.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Question 9

Many candidates found it difficult to comment on both 'dramatic' and 'entertaining', and to accurately place the scene in the play. Stronger responses showed an awareness that the Nurse had spoken to Romeo and an understanding of the dramatic irony as Juliet waits, patiently at first, before becoming increasingly agitated by the Nurse's digressions and moans about her aches and pains, whilst the audience already knows plans are afoot for the couple to marry. There was an awareness of the comic relief that this provides, but responses would have benefited from greater exploration of how the language made this scene entertaining. A few candidates commented on the Nurse's playfulness but many responses made generalised and repeated points on Juliet's anxiety and the Nurse's delay.

Question 10

Many candidates were seemingly unsure of the meaning of the word 'compelling'. Strong responses saw Mercutio's function: as the provider of 'comic relief' in a tragedy; as a reminder of the feud between the Capulets and Montagues; or as a point of contrast with Romeo. The most successful answers engaged with Mercutio's language and wit, as well as with the mockery of Petrarchan conventions. Relevant quotation supported these comments along with some insightful analysis. Many candidates had clearly seen Mercutio's death as a catalyst, shifting the play into tragedy with the deaths of Romeo and Juliet. Those who chose the Queen Mab speech tended to falter on their knowledge of the speech or found it difficult to link it to how it made him 'compelling'. Most candidates commented on his friendly character, his loyalty and bawdy jokes, and though he was only in the play for a short time, on how all the comedy disappeared from the play with his death. Less successful responses provided a character study with little or no reference to the question, lapsing into generalisation and narrative. There were some rather generalised responses about 'comic relief' and 'innuendo' for example, with insufficient explanation or textual support.

LITERATURE IN ENGLISH

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Drama

Key messages

Successful answers address all parts of the question using well-developed points which are clearly supported by apt and brief quotation from the text.

In the strongest answers to passage-based questions, candidates select the best material to address the question, rather than work through the passage.

Good responses to discursive questions develop three or four of the most appropriate points and support them with a range of apt examples from the text.

All answers to drama questions need to consider how the playwright uses features of the genre such as dialogue, interaction between characters, action on stage and likely audience reaction.

General comments

There were strong responses to all texts and questions, with candidates often showing evidence of detailed knowledge and understanding of their chosen texts. New to the paper this year were *Romeo and Juliet* and *A Raisin in the Sun*. Well-developed personal responses to the characters or the situations in the texts were prevalent. There were some credibly disparaging responses to Walter's predicament in *Raisin in the Sun*, with candidates pointing out that he had been warned about Willy many times by his wife, and by Mama, about not investing in a liquor store; and many candidates strongly condemned Macbeth's murder of the innocent Lady Macduff and her son as plumbing new depths of evil. Some responses expressed a somewhat forced sense of pity for characters; forced perhaps due to the unlikely and difficult nature of feeling pity which may have been borne out of an expectation that that is what is required of candidates. Tybalt in *Romeo and Juliet* was sometimes pitied as someone who had his desire to uphold family honour thwarted by an authoritative Lord Capulet; and some candidates felt sorry for Macbeth because they thought he was mad and so couldn't help himself, despite Macbeth deliberately committing murders for his own benefit. It is imperative that personal responses are rooted in the text and supported by textual reference.

Strong answers to passage-based questions selected the best material to address the question. Candidates who tried to work through the passage from the beginning often merely gave an account of the situation rather than addressing the question; often these answers did not get to the end of the passage and so missed important material. In the passage on *Raisin in the Sun*, for example, Mama's beating of Walter is shocking on stage, yet was sometimes missed out because it occurs towards the end of the passage. Other key elements sometimes omitted were: Catherine's entertaining interest in Rodolpho in *A View from the Bridge*, Desmond's moving declaration of his love in *The Winslow Boy*, the murders at the end of the passage from *Macbeth*, and Tybalt's ominous last words in *Romeo and Juliet*. The key to a good answer is: to place the passage in its context, briefly; to select the best material from the passage; and to use that material to evaluate the writer's methods, thus commenting on the effects of dialogue, staging, action and likely audience response.

Successful answers to discursive questions addressed the question directly and made an argument in three or four well-developed points. These focused on key words from the question, such as 'admire', 'striking', 'dramatic impact' and 'vividly'. Strong responses included a selection of the most relevant material from the text, making it clear how the text supported the point being made. Some answers spent too long on less relevant material, or included a summary of the plot or information on the playwright's background.

A common approach which weakened some answers to both passage-based and discursive questions was to focus on a theme of the candidate's choice, rather than to address the question asked. Answers to both questions on *A View from the Bridge* were sometimes limited by focusing mainly on Eddie's masculinity; answers to both questions on *Macbeth* were sometimes limited by a focus on Macbeth's perceived madness. Sometimes comment on a theme might enrich an answer if it is relevant and forms only one point of an answer, but it should not form the entire answer.

There were very few rubric infringements. These consisted of candidates on Component 23 answering two passage-based or two discursive questions. In these cases, the higher mark was credited.

Comments on specific questions

LORRAINE HANSBERRY: *A Raisin in the Sun*

Question 1

Strong answers explored dialogue to show how Hansberry conveys the characters' shock at the loss of the money. Bobo's speech, tears, and hesitant delivery, and Walter's speech and actions were all well analysed: his slowness to comprehend and believe the news emphasised by rhetorical questions; repetition of 'maybe'; pauses created with dashes; as well as how his desperation and despair are conveyed as he 'crumbles' onto the floor and pounds on it. Mama's shocking violence was often selected for comment too. Stronger answers considered that the audience is also shocked by the violence, the despair, and the revelations of the family's dreams destroyed. Perceptive answers explored language in more detail, such as the imagery of Walter's sobbed '*That money is made out of my father's flesh*', sometimes linking that to Mama's graphic description of Walter Senior's struggle to make the money. There were often strong personal responses to Walter's selfishness. Weaker responses would have benefited from an avoidance of narrating the action without providing analysis.

Question 2

Many candidates made convincing cases for finding Mama to be admirable, and were able to select a range of appropriate material to support their answers. Her strength of character, faith and optimism were often cited, as was her role as head of the family and her bravery in buying the house in Clybourne Park. More developed answers weighed these admirable qualities against the harsh discipline she metes out to Beneatha and Walter and her spoiling of Travis. Several candidates successfully explored Hansberry's use of imagery in Mama's plant, seeing it as symbolic of her resilience and nurturing. Weaker responses would have benefited from less explanation of some of Mama's actions in the play.

ARTHUR MILLER: *A View from the Bridge*

Question 3

Many candidates found 'entertaining' Rodolpho's engaging personality, his anecdote about the taxi, and Catherine's attraction to him; and considered 'serious' the economic situation in Italy suggested by Rodolpho and reinforced by Marco's descriptions of his family's poverty. Strong responses explored the writing in detail, to show how Miller reveals Rodolpho's skill in story-telling and the pathos of Marco's children in phrases such as '*They eat sunshine*'. Stage directions reveal the closeness of the brothers, their desperation for money and gratitude to Eddie for providing accommodation. Candidates are reminded that they need to ensure they address both parts of the question.

Some responses explored Eddie's masculinity to the exclusion of the question and much of the passage, citing in detail material from later in the play. Marco offering Eddie his hand in thanks was misinterpreted as foreshadowing his knifing of Eddie at the end. There are signs in the passage of Eddie preferring Marco as he comes '*more to address Marco only*', but some candidates overstated his reaction at this early stage - Eddie doesn't yet hate Rodolpho, nor is he jealous of him here.

Question 4

This was often well answered, with the strongest responses selecting the most appropriate material from various points of the play and carefully logging Eddie's growing antipathy towards Rodolpho. Eddie's early reaction to Rodolpho and Catherine dancing to '*Paper Doll*', his pretence of teaching Rodolpho to box and his drunken kissing of both Catherine and Rodolpho were all explored, with an awareness that Eddie's futile attempts to separate the lovers ultimately leads to his calling Immigration. Thoughtful answers considered Rodolpho's remarkably forgiving attitude to Eddie and his attempts to make peace at the end. An appreciation of 'striking' was sometimes implicit in candidates' analysis of the drama of key moments between the two characters. Stronger answers considered 'striking' more directly however, typically pointing out the striking contrast between the two unlikely rivals.

Some responses focused on the theme of 'masculinity' rather than on the relationship. These answers tended to give much evidence of Eddie's machismo in contrast to details of Rodolpho's perceived femininity, sometimes digressing to consider American attitudes to homosexuality in the mid-twentieth century. Some responses ignored Eddie's strong reasons for hating Rodolpho. These needed to use evidence from the text to challenge Eddie's views, such as his claim that Rodolpho is only after his passport, or his illogical insistence that Rodolpho is homosexual.

TERENCE RATTIGAN: *The Winslow Boy*

Question 5

Most answers gave the context of Catherine's split with John. Many candidates mentioned her family's treatment of Desmond's love for Catherine as a joke, but stronger responses successfully argued that Desmond's sincerity and honesty in the passage are moving. His emotion is genuine, shown in his hesitations and clumsy speech. His heartfelt reference to his past sporting prowess is poignant, while the image of his love not fading like his body is movingly romantic. Successful answers considered Catherine's response in detail. Her thoughts are '*far distant*', her '*matter-of-fact tone*' contrasts with Desmond's emotions, and she pities him his lost youth; but she is polite and considerate. Some responses expressed sympathy for Catherine, as her social and economic situation force her to consider accepting his proposal. Responses could have been strengthened by exploring the writing of the passage in more detail. Some revealed a limited understanding of the text, with rather superficial reactions conveyed. These typically viewed any proposal of marriage as being moving and saw Catherine as fortunate to receive such a proposal and madly in love with Desmond. Other responses simply provided a character study of Catherine using details from the rest of the play; these would have benefited from greater focus on the passage.

Question 6

Some candidates successfully considered the dramatic impact of Rattigan's emphasis on the financial implications of this relationship from the start, when John asks Arthur's permission to marry Catherine, and her disappointment at love not being mentioned. Their respective depth of emotion was explored in Catherine's declaration: '*I love John in every way that a woman can love a man and far, far more than he loves me.*' John's shallow commitment is made obvious in his response to his father's blackmailing letter and his fury when Catherine decides to continue the case. Stronger responses explored the dramatic impact of her decision to support the principle of human rights; she sacrifices her engagement, despite Arthur's disagreement. Grace's anger at John's jilting is dramatic, as is Catherine's sad discovery that John soon marries someone else. Weaker responses needed to be clearer on the reasons for the ending of the engagement. Others needed to consider the dramatic impact of the relationship on the play.

WILLIAM SHAKESPEARE: *Macbeth*

Question 7

Strong answers first gave the context: Macduff has refused to attend Macbeth's banquet and has fled to England to persuade Malcolm to invade Scotland; Macbeth has already sent murderers to Macduff's family. Lady Macduff rightly feels abandoned and unprotected. Strong answers explored the irony of Lady Macduff calling her husband a 'traitor' in jest, and the innocent and loving banter between her and her son in this domestic scene, while unaware of the danger they are in. The messenger emphasises Lady Macduff's honourable character, but she is helpless to prevent the murder of her son or herself. The best answers explored the writing of the passage in detail and understood the moving effect of the dramatic irony, the innocence of mother and son and the heinous murders committed by Macbeth. Some candidates had seemingly misplaced the extract suggesting that Macduff was dead; they often tried to argue that Lady Macduff was right in calling her husband a traitor, although he is the one who kills Macbeth. Some answers neglected to include the murder of Lady Macduff and her son. Conversely, some answers expounded on the evil madness of Macbeth in ordering these murders, but would have benefited from greater focus on the passage.

Question 8

Some excellent responses attributed the Macbeths' unhappiness to their guilt over killing Duncan, using carefully selected supporting material. These explored the writing to show how a guilty conscience provokes nightmares and sleeplessness in both characters. They discussed Macbeth's increasing paranoia about Banquo then Macduff, his hallucinations of Banquo's ghost, and how his realisation that the witches have tricked him leads him to despair and nihilism in his 'Tomorrow and tomorrow...' speech. Lady Macbeth's sleepwalking and hallucinations of blood on her hands were seen as manifestations of her guilty conscience, leading to her suicide. Some responses successfully explored the breakdown of the couple's relationship as Macbeth no longer confides in his wife. Other answers spent too long on events before Duncan's murder, or asserted that Macbeth's unhappiness after becoming king was caused by ambition and greed, ignoring his insecurity provoked by the witches' words on Banquo's sons and Macduff. Some answers were very brief. These would have benefited from greater development of an argument and use of relevant textual support. Some candidates who dismissed both Macbeths as insane found little more to add, as this simple judgement removed the need to explore the complexities of the characters' guilt and conscience.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

Question 9

The strongest answers explored in detail the dramatic contrast between Romeo's love and Tybalt's hate: Romeo's beautiful imagery and poetic speech, and the disjointed argument between Tybalt and Capulet, full of curtailed sentences, rhetorical questions and exclamations, rounded off with an ominous couplet. The best answers explored this language in detail. Despite Romeo's avowal of true love, some candidates condemned him for his fickle nature in forgetting Rosaline so quickly. Many responses successfully considered the foreshadowing implied in Tybalt's menacing words, and the irony of Lord Capulet's more favourable appraisal of Romeo which only makes Tybalt more intent on killing him. Weaker answers tended to paraphrase parts of the text rather than analysing use of language. Some responses would have been strengthened by including Romeo's speech as well as Tybalt's; these needed to demonstrate a better understanding of Lord Capulet's words and motives.

Question 10

Most answers noted the absence of any closeness between mother and daughter, citing how Juliet calls her mother 'Madam'. She supports Juliet's marriage to Paris; she tries to engage Juliet's interest in him by describing him as a book ('fair volume', 'precious book of love'). Some candidates considered that Lady Capulet's remoteness to Juliet pushes Juliet towards confiding in the Nurse and towards pursuing a secretive relationship with Romeo. Lady Capulet seems more prejudiced and vindictive than her husband after Tybalt is killed by Romeo, as she wishes him dead. She supports Capulet's orders for Juliet to marry Paris, although she tries to temper his anger a little, before cruelly washing her hands of her. She expresses extreme grief when Juliet appears to be dead. Some responses would have been more successful had they employed a wider range of supporting material drawn not exclusively from the first scene between mother and daughter.