

LITERATURE (ENGLISH)

<p>Paper 0992/12 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 (ENGLISH)

Paper 0992/22
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 (ENGLISH)

Paper 0992/32
Paper 32 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.

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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 32 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 (ENGLISH)

Paper 0992/42
Paper 42 Unseen

Key messages

- All Assessment Objectives are addressed in this paper: comment on language is equally weighted with understanding, personal response and supported textual knowledge.
- The best answers showed evidence of planning and provided a confident overview of the whole text.
- Candidates should practise writing good introductions before addressing each of the bullet points.
- Stronger responses paid as much attention to the ending of the text as to its opening.
- Confident interpretation of the text includes consideration of the writer's perspective and purpose as well as their methods.

General comments

Candidates produced some high quality work on the unseen paper, during this series. There was a variety in candidates' interpretations and approaches to the paper, but a commitment to close reading and personal response was consistent across most responses. The unseen paper assesses the development of candidates' reading skills – candidates cannot rely on memory – as they need to work out meaning for themselves. This summer saw a lot of strong work, with little in the lowest band and the majority of work at Band 5 or above. In order to access Band 5, candidates need to demonstrate knowledge, supported by frequent textual reference (AO1). It is the deeper understanding of implicit meaning which distinguishes stronger answers (AO2). These go beyond surface meaning and draw inferences from the details of the text, both in terms of characters and descriptions, as well as the reader's response to them. The quality of comment on language, structure and form (AO3) is often a discriminator. The final Assessment Objective (AO4) underpins the structure of a critical appreciation: it requires engagement and interpretation. Candidates need to demonstrate a balance of all of these skills for high reward: an overall interpretation needs to be based on solid knowledge of the detail of the text, supported by quotation, while sensitive analysis of language should be linked to a deeper understanding of the implications of tone, imagery and viewpoint, and how these contribute to the reader's response. To improve their approach to the paper, candidates need to ensure they give equal importance to understanding and commentary, and they need to ensure interpretations are well-supported.

The best way to ensure that all skills are demonstrated is to plan the answer, instead of allowing interpretation to emerge gradually through close reading. The time allowed for the paper is 75 minutes. It is recommended that candidates spend 20 minutes reading and planning before they start writing. There is no advantage in writing an over-long answer. Shorter answers are unlikely to produce a developed response while longer answers usually lack focused argument. Research by Cambridge Assessment has shown that writing more than 1300 words is unlikely to produce a higher mark at this level. A well-planned, focused argument with a clear overview of the text and its meaning from the beginning is more likely to fulfil the requirements of higher-band descriptors than a reading which only gradually works towards insight about the text. There is time to look quickly at both of the texts and questions before deciding which one to answer. Far fewer candidates chose to write about prose than verse, but the prose question is of comparable difficulty. Centres are strongly advised to ensure candidates are well-prepared for both forms by giving them opportunities to work with a range of prose and poetry texts. During the exam, candidates need to read the whole of their chosen text carefully twice, and ensure they understand the ending, as well as they understand the beginning. They should then identify key phrases and images to focus on. A well-balanced argument will draw on a range of examples from the beginning, middle and the end of the text. Many weaker answers lack balance and are weaker on the second half of a text and on its conclusion.

Candidates can prepare for the exam by practising writing good introductory paragraphs. Many openings simply repeat the terms of the question and the bullet points, or they provide a list of literary terms which have little relationship to the meaning of the text. The bullet points seek to provide a useful framework for an

essay, providing a way into the text: they suggest an important element of language or description; and they steer candidates towards a personal response to the last section of a text thus encouraging an interpretation of the whole. A good balance of attention to each bullet point is likely to produce a good answer; one which covers the whole text and addresses each of the Assessment Objectives. However, the bullets are not a substitute for an introduction expressing confident and individual response to the whole text, showing knowledge and understanding. Candidates might begin by asking themselves why the writer wrote the text, as well as what it means to the reader.

Most candidates demonstrated a sensitive and detailed response to language and imagery. Sometimes, however, close reading was not carefully linked to interpretation, or, literary techniques were identified without explanation of their effect on the reader. Sometimes explanations were contradictory – suggestive of a lack of planning and thought about meaning, before starting to write. Responses often included great detail about the earlier parts of the texts but insufficient detail on later developments. Planning and time management are crucial in supporting candidates in their ability to produce a concise and organised response, to provide a strong and succinct introductory section, to show awareness of the importance of how a text ends, and in allowing time for candidates to reconsider its overall mood and effect on the reader.

Texts have been chosen for a purpose: not only do they contain imagery and language which will sustain repeated analysis, but their writer has something to say to us. If a candidate is not sure what the overall meaning of a text is when they begin writing, or their understanding has deepened or developed through the course of reading, that is good. These ideas can be clearly expressed in a strong conclusion. In this series, most candidates crafted their responses effectively, and some conclusions were very strong, but quite a few simply repeated what had already been said, instead of synthesising observations into a cohesive overall interpretation. While an introduction shows knowledge and hints at deeper meanings, a good conclusion should be an informed personal response based on the text's language, tone and deeper implications.

Comments on specific questions

Question 1

Stronger responses to Brian Patten's *A Cottage in the Lane, Dittisham* showed critical understanding of the poem. They engaged with why the poet wrote the poem, and how he presented his own perspective on the house. The title of the poem is about the cottage, not the woman who lived there, and this was also the focus of the question. Responses which explored the story of the woman who lived there and the 'tragedies' that she may have witnessed, including a back story for her or investing 'an electric fire, a lamp' with all kinds of symbolic significance, were unlikely to get to the heart of the poem. 'No one knew or cared', which is sad but a statement of fact by the poet. The sadness of the woman's life remains a mystery, because the poet's perspective is that of a detached observer. Responses which addressed the question of what we might learn by witnessing such human sadness and indifference, as well as the process of evaporation and moving on not just for her but also for the animals 'who thought the place was theirs' reflected an ability to see the process of change which Patten describes. An appreciation and acknowledgement of the tone of Patten's attack on 'Rich, green-wellied weekenders' prowling through the undergrowth and employing pest-controllers provided evidence of a clear and insightful understanding of the poem. The harmony between man and nature which existed around the cottage, almost by accident, will inevitably be destroyed when the place is 'bought'.

The social context of the poem provided few difficulties for candidates who demonstrated an appreciation of its overall message. Some felt it was about 'the relentless and confident inevitability of time', some read it as an environmental message and a number argued that 'capitalism is being criticised'. All of these are valid responses if supported by textual detail. Careful reading is always important: some responses revealed a misunderstanding of the function of the colon at the end of the fourth line resulting in a misinterpretation of 'those who thought the place was theirs' as the feral creatures who live in the abandoned parts of the house. In such responses, narratives were often invented about the woman's relatives, beneficiaries and agents; some even suggesting the poet was one of them. Many responses, which demonstrated a more careful reading, explored the poetic effects of listing, anaphora, verbs of action, the reference to 'nesting' and the way the animals formed a harmonious chorus, each with their own lines and places to the tragedy of the woman's solitude. As noted in a number of responses, both are pretty much unaware of each other's existence, which should have directed candidates away from a sentimental or 'Disneyfied' view of how the woman lives alongside nature – although quite a few could not resist this.

Stronger responses rightly focused on the birdsong 'as pure as the rain-washed air', and some linked this to 'has finally evaporated into the air' and 'Change is in the air'. Some responses which simply described the

poem as ‘free verse’ stumbled at the presence of two rhyming couplets at the end of the poem. Those responses showing greater familiarity with the sounds, patterns and rhythms of modern verse acknowledged the patterns of sound, repetitions and effects which occurred throughout the poem. Reading across the line endings to make sense of the poem was essential, not just for meaning but also in order to appreciate patterns of enjambment and end-stopping which represented the free symbiosis of man, animals, habitat and elements, and the way they all come to an abrupt halt. While the animals did not care ‘how rich she was or how poor’, the cottage becomes a weekend status symbol, with no place for ‘a dynasty of toads’, although the description of how the owners prow through the undergrowth suggests that these different forms of feral existence have simply been replaced by another.

Some responses revealed a ‘gothic reading’ of the text, in which the house is seen as haunted by its ‘ghost-in-waiting’ and the arrival of the weekenders is seen as a kind of exorcism. More perceptive answers, attentive to the poet’s tone, and alert to the significance of the ‘flag of surrender’ realised that any spirit in the house was essentially benign, but likely to be eradicated by those determined to wipe those who ‘for all they knew’ thought the house their possession. One particularly effective answer considered the idea that each resident feels entitled to the house and is blind to the fact they will have to leave.

There was much interesting commentary on how language presents animals as humans, and humans as animals, but the best answers were those which considered why the poet does this, as well as how. Some commented on the damaged symbiosis of man and nature as a reflection of environmental issues today, while some even read the poem as a metaphor for colonialism, with pertinent comment on the flag of surrender and what it could represent. Some very moving personal responses were observed. Personal responses which show an engagement with making meaning out of encounters with literature and with literary techniques reflect an understanding of the need to balance textual knowledge, deeper understanding, and appreciation of language and interpretation – as well as an ability to apply this understanding.

Question 2

The extract from *Bel Canto* by Ann Patchett had a very different appeal to candidates. Responses which went beyond providing a simple supported paraphrase of the narrative and instead demonstrated a much deeper engagement with the language and its implications were particularly strong. This is a very rich piece of writing but in order to understand it fully it was necessary to go beyond mere analysis of surface description, although the descriptive and figurative language alone provided much to analyse and possessed many of the qualities of a good poem. Critical understanding of narrative always depends on some appreciation of perspective, and stronger responses showed a realisation that although the narrative is in the third person, it is an example of indirect free style: we have access to memories, thoughts and feelings that Katsumi Hosokawa has probably not confided to anyone else, least of all ‘his wife, his daughters and his work’. The claim the writer makes in the final paragraph is a large one: the opera is not just a memorable experience for him, or the start of a passion but what has given him ‘the ability to love’, and indeed has in some way made up for a life which does not have that quality but where ‘everything is business’ and ‘in a country whose values are structured on hard work’.

Those responses which demonstrated an appreciation of the significance of this memory and its lasting impact on the character’s emotional life and its contrast with his day-to-day existence as a successful businessman often noted the deliberate contrast of the early descriptions of the ‘cold autumn rain’ and ‘wet and discoloured tickets’, intended to make the luxury of the experience of the opera house all the more striking. Some responses stressed the significance of the post-war background, commenting that Katsumi’s father is clearly not wealthy or metropolitan, and that ‘operas were unimaginable things’ against such a backdrop. Those responses which mentioned that even the tickets appear to be alive ‘waiting inside’ the billfold perhaps revealed a greater sensitivity to the magic promised than those which drew attention to ‘a paper-thin layer of wet red leaves’ as a kind of red carpet. However, both responses showed an understanding of the precision of the memory and its lingering importance, many years later, for the grown man.

Stronger responses did not spend too long on the build-up, but rather, focused on what the experience of the opera meant to Katsumi. For the young boy, there were perhaps uncomfortable reminders of their low social status: the seats are not especially good, they are wet, uncomfortable and they have to beg to be excused by others as they make their way to their place, from where they look down into a ‘dizzying void’ and can see only tiny people ‘insects really’. The plot and production are probably ‘too complicated for a child’ and ‘he had no idea what they were saying’. These unpromising details highlight the wonder of the music itself, which is personified as a ‘breath’ which ‘stirred’ and of the voices which ‘gilded the walls with their yearning, their grief, their boundless, reckless love’. Those responses which noted how the music brings the scene to life were able to go further and explore what this experience did for Katsumi, although there was evidence in

many responses of a misreading of 'gilded' as 'glided' resulting in the idea of the voices adding a layer of gold to already luxurious surroundings being missed. Many responses, however, did not miss the significance of the love which the characters are singing about – although fewer also noticed that it will lead them (and implicitly perhaps Mr Hosokawa too) to ruin.

Strong answers gave as much attention to the second paragraph as to the first, as well as attending fully to the third bullet point. Most understood that the message which 'imprinted itself' on Katsumi's eyelids as a child will also be the stuff of Mr Hosokawa's dreams when he is an adult, too. Many showed an appreciation of the generosity of his hope that 'for everyone there was something'. Fewer noted the slight implication of criticism from the author that he has invested 'true life' in his recordings and in his rare opportunities to see a live performance, and 'somehow transferred what should have filled his daily life'. Just one or two commented that the emotions he invests in opera are somehow in conflict with his day-to-day existence. However, most responses did fully explore the unusual 'pull' the performance exerted on him, when he returns to his memory in the final part of this paragraph in the lively description of the duet in the second act, which led him to have to hold on to his father 's hand in order not to feel he was falling out of those 'high and distant seats'. Many responses alluded to the importance of the emotional bond with the father in a formal society where such emotional expression was rare, as something father and son share on his birthday. A few were able to link this to the power of a father-daughter duet, even though at the time the boy would not have known this. In some responses, this elevated the power the experience exerted on him – and how it taught him the nature of love in ways ordinary experience implicitly did not – to the supernatural or other-worldly.

Stronger responses recognised the range of ways Mr Hosokawa was affected by the opera as a child, including the impulse it created for him to connect with his father, and how it soothed the tensions in his life as an adult with obligations to fulfil. Interesting responses included ones which contrasted this experience of love with the 'hate' of war, or the dourness of the post-war setting. It is the boldness to go beyond analysis of the writing and its effects, and to advance an overall interpretation which is most striking in the strongest answers to these questions.

LITERATURE (ENGLISH)

Paper 0992/05
Coursework

Key messages

- Set tasks which direct candidates to explore the ways in which writers achieve their effects.
- Justify the marks awarded by careful use of ticking, marginal annotation and summative comments.
- Candidates should avoid including extraneous contextual information in assignments.

General comments

The observations in this general report should be read alongside the individual report to the centre.

There was much evidence of candidates' hard work and enjoyment in their coursework portfolios. A wide variety of texts was seen in the work submitted, with the following texts among the more popular ones: *Macbeth*, *Romeo and Juliet*, *A View from the Bridge*, *Of Mice and Men* and poems from one of the two Cambridge anthologies. It was clear that the experience of coursework had broadened candidates' experience of the subject.

The most successful assignments sustained wide-ranging arguments, carefully advanced and supported, with sustained exploration of the ways in which writers use structure and language to achieve their effects. The strongest essays often showed a clear appreciation of the writer's use of their chosen literary form. Less confident responses tended to rely on explanation and unsupported assertion, though occasionally excessively long quotations were included without critical comment. Stronger responses used literary terms adroitly as part of a sustained analysis, whereas less successful responses often simply logged features and explained them rather than analysing them closely for the specific effects the writer achieves. Pointing out that a poem has an ABAB rhyme scheme rarely led to close analysis; too often, it led to generic comments of the kind 'this makes the writing flow'.

Tasks set were generally very helpful in providing the necessary direction to candidates, and many tasks were modelled on the type of questions found in the Set Texts examination papers, questions which address all four assessment objectives. This session, there were fewer tasks asking questions about blame (e.g. *Who is to blame for Macbeth's downfall?*). Such tasks do not invite explicit consideration of the ways in which writers achieve their effects. Some poetry tasks asked for comparison (neither required by the syllabus nor rewarded in the assessment criteria), and this added an unnecessary hurdle for many candidates. There were also fewer instances of candidates focusing on context rather than the text itself and the qualities of the writing. Internal moderation within centres should ensure that tasks across all teaching groups are suitable before candidates embark on their study of the texts. Guidance on effective task-setting can be found in the *Coursework Handbook for Cambridge IGCSE Literature (English)*.

Internal moderation was carried out effectively in the overwhelming majority of centres. There was much evidence of excellent practice in the presentation of coursework folders:

- clear and full titles at the top of assignments
- focused ticking of valid points, marginal annotation and summative comments referring to the band descriptors
- checking of the authenticity of candidates' work
- clear indication of original and internally-moderated marks

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- securing the work of each candidate by means of staple or treasury tag (not paper clips or plastic folders)
- error-free administration.

In cases where there were deficiencies, they have been highlighted in the report to individual centres.

All centres are advised to include a clerical checking stage in their moderation procedures before submitting their paper work to Cambridge. This check should be carried out by a different person from the one who originally completed the Coursework Assessment Summary Forms and Mark Sheets.