

WORLD LITERATURE

Paper 0408/01
Portfolio

Key messages

- Teachers should refer to the 0408 Syllabus and Coursework Training Handbook during the planning stages of the course.
- Tasks for all assignments must be worded to enable candidates to fulfil the requirements of the band descriptors.
- Written assignments should include marginal annotation by the teacher which comments on strengths and weaknesses of candidate performance and should be clearly linked to the marking criteria.
- Centres should carry out a clerical check of the transcription of marks to the Individual Record Card, the Coursework Assessment Summary Forms and Mark Sheets.

General comments

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

The Critical Response

For candidates to be able to meet the assessment criteria in their writing, effective tasks must be set. Examples of appropriately challenging tasks for both the critical and empathic tasks can be found in the 0408 *Coursework Handbook*.

Successful responses demonstrated clear critical engagement with the selected text in response to a well-structured task. These responses analysed the ways writers achieve effects and were supported by well-selected and concise textual references. There was some perceptive analysis of the ways writers created effects.

Weaker responses resulted from less structured tasks where candidates tended to narrate the text rather than to explore specific themes or characters. These responses frequently used lengthy quotations with no analysis of the text or made unsubstantiated assertions. Weaker responses were also self-penalising where only a passage-based task had been set which did not allow candidates to demonstrate knowledge of the whole text.

The Empathic Response

To be successful, empathic responses should focus on a specific character and moment in the text, offering an engagingly authentic 'voice' for the chosen character. Better responses were firmly rooted in the text whilst less successful responses did not focus on a precise moment and showed little understanding of the character or moment in question. The use of direct quotation in empathic writing is to be discouraged as this does not allow the candidate to capture a character's voice.

The Recorded Conversation

It is pleasing to see that prepared talks by candidates were not seen this session and the objective of a 'recorded conversation' adhered to.

The most successful oral responses focused on the ways the writer *presents* a character, idea or theme and engaged fully with their chosen character or theme. These responses were detailed with specific and much well-selected textual references to support their ideas. Well-thought out questions from the teacher help candidates to explore fully their chosen topic and there were some lively and insightful ideas discussed.

Weaker responses tend to become narrative, retelling the plot or part a character plays without exploring how the writer *presents* them: this approach does not allow candidates to meet the criteria for high reward in the band descriptors.

Teacher annotation

Teachers are reminded that all assignments should show evidence of having been marked to assist the moderation process. Focused ticking of salient points supported by brief reference to the band descriptors in marginal annotation and a detailed summative comment are a prerequisite for all written assignments. These annotations allow external Moderators to see the rationale for the final mark awarded. It is also important that any marks changed during the internal moderation process be justified with an additional comment, explaining the reason for the change.

Administration

Rigorous clerical checks should be carried out by the centre to ensure that no candidate is disadvantaged by any transcription errors made by the person entering marks on individual record cards, coursework assessment summary forms and mark sheets. To facilitate final checking by the Moderator, it is preferred that candidates are listed in the same order as the MS1s rather than in class groups. Care should be taken over the presentation of the portfolios. The Individual Record Card should be fastened securely (e.g. by a treasury tag or staple) to the written assignments (and not placed in plastic wallets or cardboard folders) to ensure ease of access. Assignments should be organised in the order presented on the Individual Record Card. It would be helpful for oral recordings to be sent by USB memory stick or, if CDs sent, they be suitably protected to avoid damage or breakage during postage.

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Paper 0408/21
Paper 2: Unseen

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

WORLD LITERATURE

Paper 0408/22
Paper 2: Unseen

Key messages

- Candidates, who can link address areas suggested in the bullet points to their exploration of the main focus of the question are likely to be more successful overall. Those who methodically work their way through the bullet points alone without reference to the stem question tend to offer a more general appreciation of the text, forgetting about the key focus word(s) in the question itself.
- Candidates who are able to integrate comments on form and structure into their discussion are generally more successful when they link their remarks to the way in which these elements add to points made in response to the question.
- There is no automatic reward for identifying specific features, such as, simile, metaphor, juxtaposition, etc. Comment on these features work best when they are used to explore the way in which the writer is using these techniques for a particular effect.
- Candidates who can integrate references from the text, embedded within a sentence, suggest a greater focus on the quotation as an illustration of effects created. Those who copy out lengthy quotations followed by 'This shows...' tend to lose sight of how, exactly the reference demonstrates their point. Particularly unsuccessful are quotations with the 'middle' missing, replaced by ellipsis; candidates should be willing to quote directly the words they are commenting on.

General comments

Of the candidates that took this paper, 73 per cent chose the prose option, and 27 per cent chose the poetry.

Candidates who wrote a lengthy introduction generally tended to then repeat all of the features they noted in the introduction, sometimes with little expansion. Those who made a simpler one or two sentence introduction and proceeded directly to their exploration of the passage tended to be more successful. It is often the case that as candidates continue to write their responses, they work their way further and further into the poem/passage, with more and more occurring to them in response to what they have read, and they develop their arguments further. If time is wasted on long introductions, this development is less likely.

Initially, it is useful for candidates to think simply in terms of the basics of what they have read. Being able to summarise the content of a poem or passage in itself demonstrates a level of competent understanding of the material upon which to build comment relating to the keyword in the question. Sometimes when candidates try to focus only on the techniques used, they can be liable to overlook or misread what is being communicated by the text.

Comments on specific questions

Question 1

'Hotel Room, 12th Floor'

Explore how the poet conveys striking impressions of the city.

To help you answer, you might consider:

- *the images the poet uses to describe the city*
- *the ways in which the poet captures the sounds of the city*
- *the impact of the final stanza.*

Candidates were able to engage with the imagery of the helicopter being described as a *'damaged insect'*, as a starting point for the first bullet point. It might have been useful to have gone a little further and commented on the use of *'skirting'* as a way of depicting the machine's manner of flight, or the way in which this imagery gives the picture of an insect having to waver around tall buildings, as if damaged, in order to find a landing place *'on the roof of the PanAm skyscraper'*. Most cited the image of the *'Empire State Building'* as a *'jumbo size dentist's drill'*, but might have gone further in imagining how odd it is to place the image of a dentist's drill, with all of its usual associations, into such a cityscape, and what it suggests that buildings are made to look like such menacing equipment, which adds to the poet's presentation of the cityscape as threatening. Most went on to remark that the scene at night with the *'million lit windows'* seems more alive than the daytime scene.

For the second bullet, candidates wrote about the *'tech noise of radio and TV'* that *'take over everything in a hotel room'*, and the police car and ambulance sirens being like *'warwhoops'* as if *'the city is a war-zone'*. The imagery of *'broken bones'*, *'harsh screaming'*, and *'blood glazed on sidewalks'* were also cited as giving the impression of conflict and *'undeclared war'*.

More insightful candidates were able to comment on the imagery of the final stanza, which depicts a frontier stockade that *'likens the modern city to an old fashioned outpost and people fighting to keep safe'*.

Shorter poems can sometimes present a challenge, either because the imagery used is more compressed, creating images by drawing upon associations which can be harder for younger people to unpack, especially under the pressure of an exam, or because the poet is aiming more for striking pictures which have a swift impact, but which are not as supported by words or poetic techniques which can help a student to place the scene into context. In cases like this it might be advisable to encourage candidates to take a few moments to make a plan which would draw them to pick out some of the most striking images and try to think further about the way in which they have been created for the most impact.

Question 2

'Jim left alone in Shanghai'

How does the writer vividly communicate Jim's experience of waiting?

To help you answer, you might consider:

- **the descriptions of Jim's attempts to keep busy**
- **how the writer describes the empty house as time passes**
- **the ways in which the writer conveys a sense of loneliness.**

All of the candidates who chose this option appeared to engage with it particularly well. It may have been helpful that the experience of waiting for parents in one situation or another is a relatively common one and this enabled them to put themselves into Jim's place with some ease.

The passage provided a large selection of activities by which Jim attempts to keep himself busy: climbing up to the roof to look over the neighbourhood; watching Japanese tanks moving into the city; trying to repair his blazer; plane-spotting; playing war games in the garden; spending time on the sofa in his mother's room; building a kite. Some candidates linked this picture of Jim's busyness with the third bullet, as his efforts themselves convey his aloneness and most candidates seemed easily able to relate to this sense of lostness and waiting for his parents to return home. Some observed that his activities are not only intended to pass time, but they work to *'hold at bay'* his sense of *'dislocation'* in the deserted house. This is a phrase the author uses in the second paragraph in relation to his mother's presence, hanging on the air like her scent, *'holding at bay the deformed figure in the fractured mirror'*. There are often key words and phrases in a passage which hold some sense of the whole, and here, *'deserted'* and *'holding at bay'* are helpful in conveying understanding of Jim's situation.

Most candidates picked out the way in which the garden begins to fall into disrepair as the days pass, with the grass growing and the hedges not being trimmed. The water level falling in the swimming pool and the food in the refrigerator beginning to smell were also indicators of time passing. The most fruitful comments, however, included the details from the sixth paragraph, when Jim has realised that his parents will not be coming home, and the house suddenly *'seemed sombre, as if it was withdrawing from him in a series of small and unfriendly acts'*. This allowed some candidates to remark that the house seems to be a character in its own right, which begins *'being on his side'*, *'familial'*, and which then gradually becomes *'antagonistic'*,

'a bit like in a horror movie'. Many remarked that the *'wall of dust'* and the sense that *'Time had stopped'* work to produce an atmosphere of waiting and *'foreboding'*.

Addressing the final bullet point, Jim's waiting and loneliness were most strongly linked. Many candidates wrote about the images of Jim's mother and the way in which he thinks about her and tries to remember what they did together, as conveying an acute sense of his loneliness. Many observed that the *'tango'* that Jim imagines perceiving in the footsteps made in talcum on the bedroom floor were more likely to suggest a struggle with a soldier who was removing her from the house, especially because the mirror has been broken and the *'dance-steps'* appear *'far more violent than any tango he had ever seen'*; some speculated that she had been raped by the soldier and Jim was too young to imagine this. The imagery of Jim sitting by himself in his usual place at the dining table to eat his meals was also cited as conveying loneliness.

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Paper 0408/23
Paper 2: Unseen

Key messages

- Candidates, who can link address areas suggested in the bullet points to their exploration of the main focus of the question are likely to be more successful overall. Those who methodically work their way through the bullet points alone without reference to the stem question tend to offer a more general appreciation of the text, forgetting about the key focus word(s) in the question itself.
- Candidates who are able to integrate comments on form and structure into their discussion are generally more successful when they link their remarks to the way in which these elements add to points made in response to the question.
- There is no automatic reward for identifying specific features, such as, simile, metaphor, juxtaposition, etc. Comment on these features work best when they are used to explore the way in which the writer is using these techniques for a particular effect.
- Candidates who can integrate references from the text, embedded within a sentence, suggest a greater focus on the quotation as an illustration of effects created. Those who copy out lengthy quotations followed by 'This shows...' tend to lose sight of how, exactly the reference demonstrates their point. Particularly unsuccessful are quotations with the 'middle' missing, replaced by ellipsis; candidates should be willing to quote directly the words they are commenting on.

General comments

Of the candidates who took this paper, 82 per cent chose the poetry option, and 18 per cent chose the prose passage.

Candidates who wrote a lengthy introduction generally tended to then repeat all of the features they noted in the introduction, sometimes with little expansion. Those who made a simpler one or two sentence introduction and proceeded directly to their exploration of the passage tended to be more successful. It is often the case that as candidates continue to write their responses, they work their way further and further into the poem/passage, with more and more occurring to them in response to what they have read, and they develop their arguments further. If time is wasted on long introductions, this development is less likely.

Initially, it is useful for candidates to think simply in terms of the basics of what they have read. Being able to summarise the content of a poem or passage in itself demonstrates a level of competent understanding of the material upon which to build comment relating to the keyword in the question. Sometimes when candidates try to focus only on the techniques used, they can be liable to overlook or misread what is being communicated by the text.

Comments on specific questions

Question 1

'On Aging'

Explore how the poet powerfully conveys attitudes to growing old.

To help you answer, you might consider:

- *the words and images used to describe old age*
- *how the poet creates a powerful voice for the speaker*
- *how the poet shows that old people are often misunderstood.*

As the statistics show, this was a very popular choice and all of the candidates engaged well with the poem and the topic of aging. The question provided the opportunity for candidates to explore their own attitudes to people growing older and how they perceive the aged, and some made personal comments in their concluding sentences to this effect. Many worked their way effectively through the poem line by line, beginning with the simile, *'Like a sack left on the shelf'*, interpreting the imagery in various inventive ways: as something that had been *'abandoned'*, *'neglected'*, and left as *'useless'*; as something *'passed its sell-by-date'*. Following the direction of the first bullet point, they went on to comment on the poet's description of an older person having *'bones stiff and aching'*, along with *'feet won't climb the stair'*, and *'walking, stumbling'*, as painting a common view of older people while the persona created by the poet is arguing that, although their bodies are less able, they object to being treated as though their minds were similarly affected. Many candidates picked up on the idea that older people might not be lonely and in need of help or company, even if this is a common assumption. Deeper explorations argued that the persona narrator is trying to educate the reader to regard them as the *'same person'* they were *'back then'*, in spite of them having *'less hair...less chin...less wind'*. Many expanded on the idea presented in, *'Don't think I need your chattering'*, that older people may feel insulted by the assumption that they must be lonely and want to be talked to all the time. In some of the personal comments, some candidates remarked that they had never considered this and that in the future they would be more mindful that it was better to ask an older person if they would like company.

Addressing the second bullet point, candidates picked out, *'Hold! Stop! Don't pity me!/Hold! Stop your sympathy!'*. Although it would generally be the case that comments on punctuation would not yield much in the way of reward, in this case it was entirely appropriate for candidates to argue that the poet has used exclamation marks to enhance the impression of the persona's *'frustration'*, *'annoyance'*, *'determination to be heard'*. Some were able to point out that these are *'exclamatory'* remarks which are *'imperatives'* that *'call imperiously'*, with the effect of someone shouting or *'commanding'* the reader/listener. Many also pointed out that the rhyme also makes these lines stand out, some referring to a *'sing-song'* style or *'chant'*, which is effective in arresting the reader. Some suggested that this kind of commanding tone *'is unusual for an older person'*, which gives it even greater impact. There were candidates who observed that the voice given to the older person is one that calls out with some humour, especially evident in the last line of the poem, which *'softens the harsh tone'* of the command and *'shows that older people can still have a sense of humour in spite of everything they go through'*.

For the third bullet point, many argued that the poem showed how older people are *'stereotyped'*. This word was used above all others as a way to discuss the poem's presentation of the aged. The imagery of *'Don't bring me no rocking chair'* was often picked out as an example of how people generally imagine that older people want to *'sit in a rocking chair and watch the world go by, as if that's all they can do'*, when for the older person the rocking chair represents something they *'dread'* as a *'sign they are being cast off as useless'* or *'incapable'*. These comments were expanded by looking at the persona's call to remember that *'tired don't mean lazy'*. Again, there were some personal comments that indicated this had made candidates consider that someone might appear to be idling when they really would prefer to be more active if their physical state allowed. Most candidates finished by looking closely at the implications of the last line and how, although the persona might have sounded annoyed and frustrated earlier in the poem, this final line saw them acknowledge that they preferred to be still *'alive and kicking'* even with *'a little less hair...chin...lungs'*. There were observations that the voice of the persona also seems to shift into a softer note here, with the assertion that they *'still have a lot of life left in them'*.

Question 2

'Woman visiting a government office'

How does the writer strikingly build tension in this passage?

To help you answer, you might consider:

- **the impression the writer creates of Vicki, the Processing Officer**
- **how the writer portrays the narrator's growing frustration**
- **the impact of the final paragraph (from 'I glanced at the advice pack...').**

Addressing the first bullet point, most candidates used the words, *'robot'*, or *'robotic'*, to describe Vicki. She is described as *'machinelike'* with her blank *'expressionless'* face that is *'impenetrable'*. Many struggled with the way in which the woman narrating the passage likens Vicki, as a *'Processing Officer'*, to *'meat'*, but the comparison with a machine or robot served well, as Vicki appears to be *'lacking empathy'*, to be *'heartless'*,

'cold', 'aggressive', or 'hostile'. The fact that she is '*protected by a sheet of toughened glass*' and there are several notices '*warning against hitting an officer*', was noted by some as evidence that officers like Vicki were evidently used to being abused and were therefore likely to be hardened by their job. These elements were certainly expressive of a tense situation and one candidate went further in remarking that this atmosphere of protection and warning, along with the security guards, so increases the tension in those seeking help, that, like the woman here, they are more likely to feel threatened and become aggressive. Most candidates wrote easily about the way in which the author builds tension throughout the exchange between the woman and Vicki, especially noting that the woman is there arguing on behalf of a friend and that Vicki has no sympathy with this and seems '*as immovable as the chairs fixed to the floor*'.

The second bullet was addressed by citing the way the writer enables us to experience the woman's growing helplessness in the face of Vicki's blankness; her effort to explain, and the feeling that this explanation becomes a plea for help, and then turns into the '*helpless rage*' that she is not being heard. She then falls into silence as she realises Vicki cannot be moved in any way by her story. Candidates remarked that the woman attempts to respond to suggestions that she should have checked the website, or phoned. Many wrote with feeling about the scene, evidently able to place themselves into the woman's position, feeling both helpless and annoyed to have '*wasted the entire day*' in trying to help a friend. One candidate picked up on the slightly more heated exchange, '*I understand perfectly...Obeying orders?*' The woman, countering Vicki's, '*I'm doing my job*' with '*Obeying orders?*' sounds cynical at this point and is '*challenging Vicki with the criticism levelled against people who do wrong in a robotic way, without thinking*'.

The final bullet point was treated more sparingly, sometimes by simply describing that the woman sees someone else being put out by the guards who had become as frustrated and had not been able to stop herself from getting too angry. Some added to this that it shows the woman what could happen to her if she lets her anger get the better of her, which will not help her friend. Comment might have been made on the advice pack and the phrase, '*it had no bearing on real life*', and the way in which the woman tells herself that '*We would have to start the whole process again, just as I had feared*' and the emotions this evokes. It might be useful to practise strategies for tackling those bullet point suggestions that ask candidates to consider the '*impact*' of a stanza or a paragraph, since this can often prove daunting. Generally, when '*impact*' is mentioned, one method might be to pick out one phrase which carries emotion, since it is usually emotion which holds the most impact. Here, following the woman's frustrating experience with Vicki, which has taken her exhaustingly through helplessness, annoyance, and rage, she witnesses someone else who has been through a similar experience being bundled out. This unknown woman's loss of control is what has an impact, and since the writer does not state directly what that impact is, it is left for the reader to imagine. The fact that the writer has not pointed directly to what '*impact*' the bullet asks for, candidates can feel at a loss, and lack the confidence to write anything in case they are wrong. It is worth pointing out that there is no right or wrong in that case, only what can be pointed to as potentially impacting upon the character. Some candidates respond personally on what impacts them and this can also be a fruitful exploration when linked to the text.

WORLD LITERATURE

Paper 0408/31
Paper 3: Set Text

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

WORLD LITERATURE

Paper 0408/32
Paper 3: Set Text

Key messages

Successful responses:

- show a detailed knowledge of texts
- 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
- narrate or describe aspects of texts
- make assertions which are not substantiated
- merely log or describe writers' techniques.

General comments

There was evidence that candidates had enjoyed the texts they had studied. There were only a few rubric infringements, and the majority of candidates divided their time well across their two answers for the paper. The two most common problems arose from a lack of focus on the question set and a lack of specific reference to support points in **Section B** essay questions.

The strongest answers showed a detailed knowledge of the text, with candidates using textual references to support their ideas. For the extract-based questions on prose and drama texts, the most successful responses explored the writing in the extracts in at least some detail; they also were able to comment on the significance of the extract within the wider text. Those who had learned relevant textual references were able to provide some support for their ideas and arguments in **Section B** general essays. Without such detail, some candidates found it difficult to communicate even a basic personal response to questions.

The most successful responses tailored their material to the key words in the question. Less successful responses sometimes made cursory reference to the key words before embarking on a character sketch or general commentary on themes without sustaining a clear focus on the question. There were also instances in responses to both *Nervous Conditions* and *A Doll's House* of candidates making contextual points that took them away from the main focus of the question.

An ability to explore the ways in which writers achieve their effects characterised the work of more successful responses, going beyond the more assertive and even narrative responses of less successful work.

Comments on specific questions

The paper had a small candidature this session. The comments below are on the questions which candidates answered.

Section A

Question 1

More successful responses reflected on the sense of unfairness Tambu felt at being denied the formal education enjoyed by her brother. They explored her feelings about the traditional mindset of both her father and mother and, in particular, the latter's comment on the 'poverty of blackness' and 'weight of womanhood'. These stronger responses selected judiciously from the extract and showed an understanding of the significance of this moment within the wider novel.

Question 2

The strongest answers explored the detail of the dialogue and the implications of the stage directions in this extract from the start of the play. Candidates mentioned the way the dialogue between wife and husband prepared us for the fault lines in the marriage and the importance of attitudes towards money in the play. Most candidates picked up on what they regarded as Torvald's cloyingly sweet endearments to his wife. Less successful responses adopted a narrative approach and/or introduced extraneous contextual material at the expense of analysing the detail of the drama.

Section B

Question 7

The few responses to this question tended to offer generalised comment about what the novel reveals of married life, making the observation that the examples in the novel are not very encouraging. For higher reward, there needed to be more specific supporting references to relevant detail in the novel and closer analysis of the ways in which Dangarembga achieves her effects.

Question 8

Popular choices of moments candidates found particularly disturbing were Nora's manic dance of the tarantella in Act 2, Torvald's denunciation of Nora after reading Krogstad's letter in Act 3, and the final exchange between wife and husband before Nora's departure. Most responses tended to narrate their chosen moment and describe what made it disturbing rather than explore the ways in which Ibsen the playwright made it a disturbing moment in the play.

WORLD LITERATURE

Paper 0408/33
Paper 3: Set Text

Key messages

Successful responses:

- show a detailed knowledge of texts
- 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
- narrate or describe aspects of texts
- make assertions which are not substantiated
- merely log writers' techniques or list terms.

General comments

There was evidence that candidates had enjoyed the texts they had studied. There were only a few rubric infringements, and the majority of candidates divided their time well across their two answers for the paper. The two most common problems arose from a lack of focus on the question set and a lack of specific reference to support points in **Section B** essay questions.

The strongest answers showed a detailed knowledge of the text, with candidates using textual references to support their ideas. For the extract-based questions on prose and drama texts, the most successful responses explored the writing in the extracts in at least some detail; they also were able to comment on the significance of the extract within the wider text. Those who had learned relevant textual references were able to provide some support for ideas and arguments in their **Section B** general essays. Without such detail, some candidates found it difficult to communicate even a basic personal response to questions.

The most successful responses tailored their material to the key words in the question. Less successful responses sometimes made cursory reference to the key words before embarking on a character sketch or general commentary on themes without sustaining a clear focus on the question. There were also instances in responses to both *Oedipus the King* and *A Doll's House* of candidates making contextual points that took them away from the main focus of the question.

An ability to explore the ways in which writers achieve their effects characterised the work of more successful responses, going beyond the more assertive and even narrative responses of less successful work.

Comments on specific questions

The paper had a small candidature this session. The comments below are on the questions which candidates answered.

Section A

Question 2

More successful responses explored Nora's response to Torvald acting as if nothing had happened 'when all danger was past'. They recognised the central importance to the play's ending of her realisation that for years she had lived as a 'stranger' and the central metaphor of the 'doll' being taken away. Many candidates remained unmoved by Torvald's increasingly desperate tones and the dramatic impact of his final words and actions as indicated in the stage directions. Less successful responses tended to narrate and describe the ending rather than explore its effectiveness from a dramatic perspective.

Question 4

Most candidates commented on the dramatic description of Jocasta's suicide off stage and the account of Oedipus smashing in the door and discovery of her hanging by the neck. The strongest answers explored the language and structure of the Messenger's speech, thereby considering closely the playwright at work. Less successful responses gave a narrative account of what happened with little examination of what made this such a dramatically powerful moment in the play. Some candidates charted moments of anagnorisis, pathos, hamartia and catharsis, though generally without linking their points to what makes the extract so powerful.

Section B

Question 8

A few more successful responses addressed the question directly and considered Dr Rank's dramatic impact in the play, referring in some detail to his unrequited love for Nora, the stockings scene, his position as foil to Torvald and his acceptance of fate. Less successful responses offered character sketches and assertions; these responses generally needed to deploy a wider range of specific textual detail to support their views.

Question 10

Not many responses were seen. Most of these responses commented on the Chorus as spectators and commentators, acting as a body rather than individuals, setting the scene at the start of the play. Few candidates supported their responses with judicious selection of specific evidence from the text, offering instead generalised comment.