



General Certificate of Education

English Literature 5741 *Specification A*

LTA3 Texts in Context

Report on the Examination *2008 examination - June series*

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This June's paper was the last full LTA3 examination. Most of next summer's AS candidates will sit the new variant of AQA Specification A and the last two LTA3 papers will be available only to a diminishing number of re-sit candidates. It is satisfying to be able to report that the paper's last full outing was a considerable success although, as has sometimes been the case during the last eight years, a small number of disgruntled centres complained about several of the questions. Examiners reported that "the paper seemed to strike the right balance of accessibility and challenge, producing responses across the spectrum of ability and engagement" and "the paper was enabling for candidates of all abilities". As in previous LTA3 papers, the examiners saw many impressive answers: candidates often responded to their set texts with enthusiasm and sensitivity, exploring the writers' intentions and techniques in an engaged, perceptive manner. They were impressed with much of the teaching, too: many of these candidates had been thoroughly prepared, both in terms of their textual knowledge and in their understanding of the most effective ways to meet the Assessment Objectives embedded in the questions. Unfortunately, a small minority of candidates had not benefited from such careful ministrations and, inevitably, some of this report will focus on their shortcomings in the hope that the situation can be remedied in future examinations. Centres should be aware that the advice offered here does not only apply to the final January and June 2009 LTA3 papers, but should inform their practice on the new specification too.

Many examiners expressed concern that some centres do not read this report. Were they to do so, their candidates could avoid the errors which prevent them from reaching the higher bands of the mark scheme. Unfortunately, some centres insist on going their own way, paying little heed to the Assessment Objectives or to the well-established ways in which they are tested by this paper. Although it has been plainly stated in all previous editions of this report, it is worth reiterating the basic principles yet again: for pre-1900 writers, contextual knowledge (AO5) is assessed *through* the candidate's knowledge of the text; for twentieth century texts, candidates are expected to construct a balanced debate in response to the given critical view (AO4). It is as simple as that, yet a few centres continue to restrict their candidates by mixing up these key Assessment Objectives. Candidates should not include lengthy accounts of historical context in their pre-1900 answers: they must focus primarily on the text itself and integrate relevant contextual information at appropriate points in their answers - because the mark scheme does not reward unassimilated contextual material. Similarly, there is no need to include biographical passages when writing about the modern authors: context is not being assessed in the questions on these texts and there are no marks for the inclusion of biographical material. Happily, this latter fault was less in evidence this year: one examiner reported that "even weaker candidates have now got the idea that some debate is required", although another noticed that "even when they understand the need for a balanced argument, some candidates still seem to think that they must include biographical information." Clearly, some centres still have work to do in this area.

There are other, perhaps more obvious, ways in which centres can help their candidates to achieve good grades in the LTA3 module. One of these is to ensure that candidates are familiar with all the poems in their set poetry text. Even if there is not sufficient time during Year 12 to teach every poem in lessons, candidates are expected to have read them all. Yet there are still centres whose candidates appear to learn only a small number of poems and then make futile attempts to make these fit the questions, no matter how inappropriate the poems might be or how irrelevant the answers they produce. Obviously, these candidates do not do well. Nor do those candidates who turn up to the examination without their set texts. This is an open book examination and the questions often refer to specific poems or scenes, so it is vital that candidates have their texts with them. This year examiners received a number of messages from candidates such as "Sorry this answer is so short. My teacher told me I couldn't bring my book into the exam" and "I forgot my book and they wouldn't give me a spare copy!" It

is not for examiners to make allowances in these situations: they are empowered only to mark what is in the script. Nevertheless, some centres may need to consider whether their examination room routines really enable their candidates to do the best they could.

Surprisingly, at this late stage in the life of the LTA3 examination, some centres infringed the rubric by teaching their candidates two modern texts. Centres are reminded that they must teach a combination of one twentieth century text and one pre-1900 text. Because of the way the AS specification has been constructed, candidates who have not studied this combination are in breach of the subject criteria and are subject to mark deductions.

The forthcoming new specification has been designed to give teachers more freedom and autonomy in the ways they can deliver the AS course. It is to be hoped that teachers will make the most of these exciting opportunities, but a note of caution was sounded by one of this year's examiners, who reported "As ever, the best pieces are as good as you could wish to see. Unfortunately, there is still too much 'defensive teaching', aimed at avoiding failure rather than the pursuit of excitement in tackling great works of literature." It is to be hoped that next year's candidates will be encouraged to pursue that excitement.

Finally, centres are reminded that their candidates should be able to communicate clearly, as required by Assessment Objective 1. While poor handwriting and weak spelling still make the examiner's task difficult, examiners expressed more concern about the buzzwords which some candidates spray about with abandon. This year's most irritating, and ultimately meaningless, labels were "pivotal" (Can an ending really be pivotal? Some candidates seemed to think so.), "stereotypical" (Certainly a useful word for those studying Trevor Griffiths and Carol Ann Duffy, but applied indiscriminately to most other writers on the paper.), "meaningful" (Isn't all this literature meaningful? Isn't that the point?) and "the well-made play" (A term which, ironically, was used as an insult by the cutting-edge dramatists of the late nineteenth and early twentieth centuries.). The loose use of such terminology should be avoided.

In conclusion, although the last five paragraphs have focused on the problems and difficulties experienced by some of this year's LTA3 candidates, the fact remains that this June's examination was a considerable success and many candidates produced excellent responses to the texts they had studied. Inevitably, some candidates will wish to improve their grade in this module: centres preparing any re-sit candidates for the final 2009 papers are advised to study this report in conjunction with the mark scheme for the paper, which will appear in due course on the AQA website.

To look at the achievement of candidates question by question:

'Tis Pity She's a Whore

'Tis Pity She's a Whore remains a popular LTA3 text: candidates continue to respond to its vivid drama with enthusiasm and engagement. However, the examiners' experiences of marking Ford answers this year were rather mixed: while one reported that "most candidates were well prepared and able to focus on the detail of the text", another was concerned about "how little of the text was on show compared with how much background or context filled the answers. Many were able to discourse on 17th century theatrical practice, but even quite bright candidates seemed limited in their ability to handle the text, except in general terms". Undoubtedly, these variations are due to the ways in which the play is taught: candidates invariably do well when they have been trained to focus on Ford's language and use of dramatic effects; those who treat the paper as a qualification in The History of Theatre do not. Centres should bear this in mind,

should they need to prepare any candidates for the two re-sit opportunities which will be available to candidates during 2009.

Question 1

This question worked well, effectively differentiating between the candidates who had only prepared their ideas about Bergetto's role in a general way and those whose secure knowledge enabled them to explore his part in the play as a whole. Most candidates were at least able to offer some thoughts on the ways in which Ford uses Bergetto as a means of creating comic relief: his double act with Poggio, his laughable boasting and his ill-advised chat-up lines all received considerable attention. Many candidates also considered the ways in which Ford presents Bergetto's death: even here, the comedy remains ("I am sure I cannot piss forward and backward" was a favourite line with many candidates) but this is the play's turning point (a *truly* pivotal moment!) – there is no more comedy after Bergetto's murder and other deaths soon follow in rapid succession. Bergetto's relationship with Philotis became a key discriminator in the assessment of the responses to this question: less successful candidates often overlooked it entirely, while the more perceptive noted that it seems to be the only example of true love in the play – an innocent romance in contrast to the violent and incestuous passions of the other characters.

Successful candidates:

- explored Ford's presentation of Bergetto with confidence
- selected relevant details to support their ideas, linking Bergetto to whole-text themes
- made sensible use of contextual information but kept the text at the forefront of their answers.

Less successful candidates:

- wrote simple character sketches
- ran out of things to say once they had sketched Bergetto's character
- failed to engage with Ford's language or dramatic techniques.

Question 2

This successful question enabled candidates to work out a range of connections between the given scene and the whole text. Sensible candidates methodically worked their way through the question's bullet points, usually producing structured and relevant answers. Although one examiner was concerned that "too many candidates had made a moral judgment of the characters before reading the scene and so pre-empting or obscuring what Ford might be up to here", other candidates did explore Act IV Scene iii in an engaged, open-minded manner. Much attention was given to what the audience sees in this scene (Annabella is "*dragged in*" and Putana is seized by the Banditti) and the scene's especially powerful language produced some impressive responses. Ford's high-intensity invective ("famous whore...notable harlot", "thy corrupted bastard-bearing womb", "you toad-bellied bitch"), complex disease imagery ("pleurisy of lust"), sordid double-entendres ("Took too much of the flesh, I believe.") and ominous foreshadowings ("I'll rip up thy heart") all received much relevant attention, as did Vasques' moment of realisation ("Her own brother! O horrible!"). As in previous LTA3 examinations, a feature of less successful responses was a tendency to furnish an accurate account of the given scene, without any attempt to link it to the rest of the play.

Successful candidates:

- had a secure understanding of the ways that this scene fits into the whole play
- explored Ford's language and dramatic techniques
- engaged with ideas about justice and revenge.

Less successful candidates:

- wrote simple accounts of the scene
- failed to engage with the dramatic effects Ford creates
- made little reference to the rest of the play.

The School for Scandal

The School for Scandal remains a popular LTA3 text with centres, although it seems that the candidates do not always enjoy it as much as they do *'Tis Pity She's a Whore*. Although one examiner reported that most Sheridan candidates in her allocation "realised the sense of fun in the play", other examiners were concerned by some candidates' inability to break out of rigidly taught ideas about genre ("Sentimental Comedy" may well be a useful label for some aspects of Sheridan's work, but it is not helpful if it hinders candidates' engagement with the text itself) and a regrettable tendency to fall back on dictated notes (which makes the examiner's task extremely difficult: a centre's candidates cannot be assessed as individuals when they all write essentially the same essay). As recommended elsewhere in this report, centres preparing candidates for this module's final re-sit papers should ensure that they focus their teaching on the text of the play, using contextual material in support. The responses were divided fairly evenly between the two questions.

Question 3

Most of the candidates who attempted this question had a secure knowledge of Charles Surface's role in the play and were able to engage with the idea that Sheridan uses the character for particular dramatic purposes. The character's name provided a useful way into the question for some candidates and enabled even less successful candidates to establish some rudimentary engagement with Sheridan's language: many noted the way in which the other characters refer to Charles by his first name but his brother by the surname Surface, emphasising that Joseph lacks the genuine, honest qualities of his extravagant brother. Well-informed candidates traced the ways in which Sheridan introduces Charles: he is first heard of as a subject of The Scandalous College's spiteful gossip (a sure way to get the audience on Charles' side, many suggested) and, when he first appears on stage, he is drunk but romantic ("Oh, damn the surname! 'Tis too formal to be registered in love's calendar."). Charles' inherent decency was also the cause of much comment: his refusal to sell his uncle's picture ("I'll not part with poor Noll. The old fellow has been very good to me") and the crucial role he plays in the unmasking of his brother ("Slife, let's unveil her!") featured frequently in these responses. Candidates who were familiar with the whole text also ensured that the ultimate union of Charles and Maria received due attention in their answers: a key indicator of Sheridan's purposes and intentions. Less successful candidates' answers sometimes included excessive biographical material, resulting in unbalanced answers which paid insufficient attention to the text itself.

Successful candidates:

- explored the presentation of Charles Surface with confidence
- analysed the effects created by Sheridan's dramatic techniques
- made sensible use of carefully integrated contextual material.

Less successful candidates:

- wrote simple descriptions of Charles
- were unable to appreciate Sheridan's humour or his use of dramatic effects
- allowed biographical material to take over their answers.

Question 4

This was an effective and popular question: most of those attempting it were at least able to engage with the various comic elements in Act III Scene iii and establish some connections to the rest of the play. Once again, character names provided a useful way into Sheridan's language for some candidates: the spendthrift Careless occasioned much relevant comment, but candidates were sometimes ill-at-ease with the stereotypical Jew, Moses (one felt compelled to excuse Sheridan this Shylockesque portrayal, on the grounds that "anti-semitism was not a problem then"; others linked its potential viciousness to Sheridan's own experiences with moneylenders). On the other hand, examiners were ill-at-ease with the inability of many candidates to distinguish between the words "lend" and "borrow": a regrettable weakness in the vocabulary of these A-Level candidates. Successful answers identified the importance of whole-text themes, such as sentiment and disguise, in this scene and went on to explore Sheridan's theatrical techniques – especially his use of dramatic irony and the hilarious effects created by the asides of "Mr Premium". Less successful candidates often wrote an accurate account of the scene, but failed to exploit the opportunities provided by the question's bullet points: "codes of behaviour" was the idea most often avoided.

Successful candidates:

- explored the given scene and made effective connections to the rest of the play
- analysed the language Sheridan uses in this scene
- understood the effects that the comedy would have on an audience.

Less successful candidates:

- wrote about Sheridan's problematic personal finances, rather than the scene
- struggled to link the scene to the rest of the play
- were unable to engage with Sheridan's dramatic techniques.

A Woman of No Importance

A Woman of No Importance is still the most popular of LTA3's pre-1900 drama texts. Many candidates respond to Wilde's drama with enthusiasm, but examiners expressed concerns about the ways in which some centres teach this play. One examiner regretted that "the teaching of contextual factors had over-riden engagement with the text - so much so that candidates frequently regurgitated verbatim the late 19th century social and political climate, even as far as quoting specific laws and dates. Most of these references were clearly derived from the Introductory Notes of the New Mermaids edition: chunks were frequently copied out or these notes were merely paraphrased. Marking was frustrating because there were indications of understanding in many candidates' offerings but, too often, amongst all the contextual material, these candidates failed to address the keywords in the questions." Obviously, centres should avoid this context-heavy approach to the text: the focus of the teaching must be on Wilde's drama if candidates are to meet the Assessment Objectives successfully. In the best answers, ideas about context are an integral part of textual exploration: when the contextual material crowds out the text, candidates cannot reach the higher bands of the mark scheme.

Question 5

Examiners were rather disappointed with the responses to this question. Too many candidates chose to write about the general idea expressed in the question's contextual opening sentence, rather than focusing on the relationship between Gerald and Hester – which was what the question required. It is not clear why so many candidates elected to take this approach:

presumably they saw the phrase “relationships between men and women” and decided that they need read no further. In extreme cases, candidates produced answers which referred to Sir John and Lady Caroline, Mr Kelvil and his wife at the seaside, the past of Mrs Arbuthnot and Lord Illingworth...but which made no reference whatsoever to the relationship between Gerald and Hester! Equally worrying were the candidates (and they were not few) who approached this question by producing two separate character sketches, one of Gerald and one of Hester, but paid no attention to Wilde’s presentation of their relationship. It is vital that centres train their candidates to read the question carefully (and, of course, do some thinking and planning) before beginning to write their answers: when candidates fail to follow these basic procedures (as so many did here), the results can be disastrous. Of course, the question was not a complete disaster: there were candidates who confidently explored Wilde’s purposes in his presentation of this trans-Atlantic relationship, carefully placing it in the context of the prevailing attitudes of the time and of the wider play’s depiction of male-female relationships. These candidates, however, kept Gerald and Hester’s relationship at the forefront of their responses, carefully integrating the contextual material at relevant points in their answers.

Successful candidates:

- engaged with the ways Wilde presents the relationship between Gerald and Hester
- considered Wilde’s purposes and intentions
- focused primarily on the relationship, integrating historical or whole-play context as part of a shaped, coherent response.

Less successful candidates:

- wrote simple character sketches of Gerald and Hester, but not their relationship
- wrote general accounts of male-female relationships in the play
- showed little awareness of Wilde’s dramatic techniques.

Question 6

This was the more popular Wilde question and most candidates completed their answers with some degree of success. The majority of responses at least provided an accurate account of the play’s conclusion but less successful candidates frequently paid little attention to the keyword “appropriate”. More successful candidates remembered that this wasn’t just a question about the last 167 lines of the play, but a question which required them to link the ending to the rest of the text. Many of the better answers commented effectively on the shifts in power between Lord Illingworth and Mrs Arbuthnot, developing detailed comparisons with the language of their exchanges at earlier points in the play. Many commented on the dramatic effects Wilde creates here: the role reversals, the echoing language and the tableau of Hester, Gerald and Mrs Arbuthnot “*with their arms round each other’s waists*”. Less successful candidates were often unable to engage with ideas of audience and theatrical effect, resorting instead to the convenient, but empty, assertion that “the last scene ties up all the loose ends”.

Successful candidates:

- explored the play’s conclusion with confidence
- had a secure grasp of the ways Wilde creates dramatic effects
- established relevant connections to the rest of the play and addressed the keyword “appropriate”.

Less successful candidates:

- produced simple accounts of the ending but made little reference to the rest of the play
- showed little awareness of Wilde as a dramatist
- unloaded swathes of background material about the 1882 Married Women’s Property Act.

All My Sons

A small number of centres voiced complaints regarding this year's *All My Sons* questions. A few objected to the use of Miller's original title on the grounds that it was misleading or irrelevant - although Miller, presumably, would not have agreed with this view. It is interesting to note that the similar question on Larkin's alternative title attracted no adverse comment whatsoever. Some centres asserted that the alternative question was too narrow because George Deever is merely "a minor character". While this may be true (although the matter could be usefully debated: after the Kellers and his sister, he is probably the most important character in the play), it needs to be borne in mind that this was not *just* a question about George: in order to answer the question of whether he "invites most sympathy", candidates needed to evaluate the audience's responses to other characters too. Despite the concerns of these few centres, examiners reported that they saw many high-quality responses to Miller: candidates invariably engage with this play in a thoughtful, enthusiastic manner.

Question 7

This was a successful question which produced a wide variety of interesting answers, effectively differentiating candidates according to their knowledge of the text. Most of those who attempted the question were at least aware of the way Miller introduces the idea of astrology in the play's opening conversations; many were also able to trace the ways in which the theme is presented in the play's subsequent acts. Those with a rudimentary knowledge of the zodiac realised that the title is not a reference to Larry's birthday (he "was born in August", so must have been a Leo or a Virgo) but to his ironically named "favourable day": Sagittarius is in the ascendant on November 25th. Many candidates explored Miller's use of stellar imagery throughout the play: Jim's claim that "every man does have a star. The star of one's honesty." received much relevant attention. Even those inventive candidates who tried to link the original title to the target-like roundels on the wings and fuselages of military aircraft were not too far off the mark: Larry's P-40 would not have carried these RAF markings, but it *would* have borne the star insignia of the USAF. Surprisingly, fate seemed to cause candidates more problems than astrology did: one examiner reported that it was "a very elastic term" and, for many candidates, it equated to little more than "stuff happens". Well-informed candidates had no difficulty in locating references to fate in the play's dialogue: "everything decides to happen at the same time" and "certain things have to be" were popular examples. Other candidates explored the dramatic effects created by Miller's foreshadowing technique or commented on the ways in which the writer's use of Greek Tragedy patterns makes fate an important structural element in the play.

Successful candidates:

- produced relevant evaluations of the importance of astrology and fate
- had a detailed knowledge of the play which enabled them to focus on the question's keywords
- explored the effects created by Miller's dramatic techniques.

Less successful candidates:

- wrote simple accounts of Act One's astrological references
- showed little awareness of the play as a piece of theatre
- simply agreed that these are important themes but made no attempt to debate or evaluate the idea.

Question 8

This was the more popular *All My Sons* question: it produced many thoughtful and sensitive responses. Candidates often explored Miller's presentation of George Deever with sympathy and understanding. Although George only appears in Act Two of the play, this gave candidates the opportunity to focus closely on Miller's dramatic technique; many also explored the ways in which the playwright makes the threat of George's visit increasingly ominous as Act One draws to its conclusion. Many candidates were able to debate the idea of George as the character who invites most sympathy from the audience and, although some agreed, plenty of alternatives were also suggested: Chris and Kate were the most popular choices; Jim also featured regularly and some perceptive candidates argued that Miller has constructed the play so that - for a long time - it is Keller with whom we most sympathise. Less successful candidates often took this question as an opportunity to write a simple character study of George: with supporting detail, this was usually enough to get them into Band Two of the mark scheme but no further. Candidates must answer the whole question if they are to reach the mark scheme's higher bands: in this instance, a discussion of the given view was essential.

Successful candidates:

- explored Miller's presentation of George with confidence
- engaged fully with the idea of the audience's sympathy
- produced balanced debates in which alternative characters were carefully considered.

Less successful candidates:

- wrote simple sketches of George
- simply agreed with the given view
- did not consider the ways the audience feels about any of the other characters.

Comedians

Although *Comedians* is not one of LTA3's biggest texts in terms of the number of candidates who study it, it is probably the most successful and effective in terms of the quality of response it produces. As one examiner reported this June: "The centres studying *Comedians* really stand out: their candidates always seem to be up for the challenges posed by the questions." The questions themselves were widely commended by centres this summer and the candidates often responded to them impressively. Interestingly, some examiners reported on candidates who made their own meaning by interpreting the text in a personally relevant, contemporary way that Griffiths probably did not intend. Since the 1970s, Irish and Asian stereotypes appear to have undergone something of a role reversal: while many young people now see the Irish as Magners-sipping citizens of the world, out to have a good time on March 17th, the Caretaker's cautious treatment of Mr Patel's parcel took on a new, far more sinister meaning for these 21st century candidates. It is worth reminding centres, as stated in the January LTA3 report, that although *Comedians* will not feature as a set examination text on the new AQA Specification A, it could be used for coursework: Gethin Price is a useful the embodiment of the struggle for identity in modern literature..."I don't want telling what to think. That's all. I don't want telling what to feel."

Question 9

Although very few candidates were aware of Griffiths' presentation of Danton (in *Hope in the Year Two*: the revolutionary's last line, interestingly, is "I refuse my consent.") and Paine (in the as-yet unfiled screenplay *These Are the Times*), most of those who attempted this question

were well informed about the play's political sub-text. Many responses focused primarily on Price's unsuccessful attempt to call the workers of 1975 Manchester to the barricades in Act Two ("National Unity? Up yours, sunshine!"), but candidates with an overview were also able to trace the revolutionary strand in Price's presentation through the whole play: his "*flat Lenin-like cloth hat*"; his proletarian rhetoric ("We're still caged, exploited...cut up, fed out. We still don't belong to ourselves.") and his poignant final statement of militancy ("I go back. I wait. I'm ready."). Many thoughtful candidates also included Waters in their evaluation of revolution's importance, arguing that, while not as overtly confrontational as Price, The Lancashire Lad's theories about comedy are certainly revolutionary and are presented by Griffiths in language which echoes Marxist dialectic ("it has to *liberate* the will...it has to *change the situation*"). A counter-argument was often provided by Challenor's unappealing determination to maintain the status quo: "people don't learn, they don't want to". Happily, the views of The Cockney Character do not seem to apply to most of the candidates who were fortunate enough to study this text.

Successful candidates:

- explored the ways that Griffiths presents ideas about revolution
- were able to support their views with appropriate textual detail
- produced a balanced response to the question of "To what extent do you feel...?"

Less successful candidates:

- struggled to engage with the view that revolution is an important idea in the play
- wrote simple character sketches of Gethin Price
- wrote assertive or one-sided responses to the question of "To what extent do you feel...?"

Question 10

This was the more popular *Comedians* question and it brought out the best from candidates who were willing to explore the dramatic functions of these minor characters. There was a freshness and spontaneity about many of these responses: candidates had not, perhaps, given much serious consideration to the importance of the three characters before, but they set about the task with enthusiasm. Ultimately, most agreed that these characters did provide comedy (the Caretaker's "*Dirty bastards, filthy fuckers*" was a much quoted example) and, indeed, some comic relief (Mr Patel's appearances tend to be at moments of high tension), but many candidates argued that the three characters have other functions too. Griffiths' use of the Caretaker as both working-class stereotype and structural device caused much discussion: does his final appearance, emphasising the play's cyclical nature, send out one last laugh or is it a pessimistic suggestion that nothing will change? Many candidates felt that Griffiths uses the Concert Secretary's last line, "Always look after...Number One.", to guide the audience's response to the actions of Samuels, Mc Brain and Phil: the idea is echoed in Waters' acknowledgement that "We make our own beds." and the concentration camp slogan: "To each his own." Mr Patel was felt to be the most important of these characters: his talking horse joke is a perfect illustration of Waters' comic philosophy, making Eddie laugh for the only time in the play; many candidates argued that, through their exit together, Griffiths sends an optimistic, multi-cultural message to his audience.

Successful candidates:

- explored Griffiths' presentation of these three characters with confidence
- evaluated the dramatic functions of the characters
- produced thoughtful, balanced debates.

Less successful candidates:

- wrote simple sketches of the three characters
- struggled to move beyond obvious ideas about comic relief
- were unable to engage with Griffiths' dramatic techniques.

Making History

As the LTA3 unit draws to its close, *Making History* remains some way behind the other drama texts in terms of popularity with centres. This is a shame: Friel's thought-provoking play continues to stimulate illuminating, high-quality responses from the candidates who are fortunate enough to study it. For examiners, an allocation without any Friel is a disappointment: they know it is a text which will bring the best out of candidates and which provokes fresh, original thinking each year. It is for these reasons that *Making History* has been made one of the coursework suggestions for the new Struggle for Identity in Modern Literature option at AS – centres would do well to consider it as it should produce some excellent coursework units.

Question 11

This was by far the more popular Friel question. One examiner reported that “this question gave candidates the chance to offer sustained answers because Harry's appearances run through the whole play and his contribution to events is significant. There was much effective exploration of Friel's presentation of Harry, with some subtle reading of his character and his contribution to the play. Most candidates were able to engage with the idea of 'the character the audience admires most' and many answers featured close reading of textual detail. In many cases, candidates took Friel's dramatic techniques into consideration as they evaluated the extent of their agreement with the given view.” Perhaps the most quoted line in these responses was the description of Harry as “a loyal and faithful man”: however, the fact that Lombard says this caused the more thoughtful candidates to treat the claim with understandable caution. Ultimately, most candidates agreed on the subject of Harry's loyalty and many felt that he is the most admired character. In balanced debates, O'Neill and Mabel were usually cited as alternatives to Harry as the character the audience admires most; a few reckless individuals preferred O'Donnell.

Successful candidates:

- analysed the ways that Friel presents Harry Hoveden
- evaluated the idea of “the character the audience admires most” in a relevant, engaged manner
- produced a coherent debate and considered alternative admirable characters.

Less successful candidates:

- could only address the question via a character sketch of Harry
- were unable to engage with Friel's dramatic techniques
- failed to debate or evaluate the given view.

Question 12

The quotation which provided the starting point for this question is from 'Four Bells' by W.B. Yeats and those few candidates who attempted the question were quick to seize on the poet's use of “tragic”. Some explored the effects created by the contrasting moods of triumph and recrimination at the end of Act 1 and the beginning of Act 2: from O'Donnell's “This is it! Yipeeeeeee!” to O'Neill's “There could have been 10 million Spanish soldiers and we still

wouldn't have won." Others suggested that Friel presents O'Neill as a tragic hero whose downfall and ultimate destruction begin with Kinsale, arguing that the battle's "deep, tragic note" rings throughout the rest of the play. Some perceptive candidates noted that Friel doesn't actually present the Battle of Kinsale at all – he focuses on the anticipation and the aftermath, but the audience doesn't see the play's most important event. Those with some conceptual grasp took this point further, linking Friel's decision not to show the battle to the alternative Kinsales presented by O'Neill ("We disgraced ourselves at Kinsale.") and Lombard ("the legendary battle of Kinsale...the most magnificent Gaelic army ever assembled.") in the play's final moments: an effective theatrical illustration of Lombard's theory that "People think they just want to know the 'facts'...but what they really want is a story."

Successful candidates:

- explored the ways in which Friel presents the Battle of Kinsale
- engaged with the keywords "deep, tragic notes"
- constructed illuminating and original debates.

Less successful candidates:

- wrote simple accounts of what happened in the battle
- mostly ignored the question's keywords
- made little reference to Friel's dramatic techniques.

The Miller's Prologue and Tale

As usual, Chaucer was by far the most popular pre-1900 poet on the LTA3 paper: this June's responses were divided fairly evenly between the two questions. On the whole, examiners were impressed by the quality of the responses to *The Miller's Prologue and Tale*: one reported that "most candidates were well prepared and made effective use of evidence from the text, while even the more basic responses showed some engagement with the keywords"; another felt that "most candidates were familiar with the Tale and its background information. However, a number of candidates appeared reluctant to use the text itself to support their claims - even when there was some substance to them." While the Middle English may be a challenge to some candidates, it remains vital that they attempt to engage with Chaucer's language: this will help to move their answers towards Band 3 of the mark scheme. Although this text does not fit into the three AS options offered by the forthcoming new specification, the many centres offering Chaucer will be reassured to know that this medieval poet still has a key role to play - once the new specification reaches the A2 stage.

Question 13

Most of the candidates who attempted this question were able to offer at least some basic connections between Chaucer's presentation of the Miller and the tale he tells. Many candidates used information from both *The Miller's Prologue* and the relevant description in *The General Prologue* to establish ideas about the character of the narrator - although occasionally this was the point at which they halted, unable to engage properly with the concept that the tale matches the teller. For those who could cope with this concept, there was a wealth of possible links from which to choose: the acrimony between the Miller and the Reeve obviously informs the presentation of John the carpenter; the tale's frequent blasphemies and graphic descriptions of bodily functions are a reflection of the "sinne and harlotries" which pour from the hellish "greet forneys" of the Miller's mouth; his dishonesty ("Wel koude he stelen cornand tollen thries") finds expression in the immorality of his characters. Many candidates related the tale's setting to the world in which the Miller lived; others felt that the events of the tale are also a reflection of the Miller's world (as one candidate rightly observed: "sticking your bum out of a

window is a very peasant thing to do”). Close readers noted the cameo role the Miller gives himself in his own tale (as John’s knave, Robin, whose speciality is heaving doors off their hinges) while those with a secure understanding of the tale’s narrative layers argued that the tale doesn’t always match the teller. These candidates explored the ways in which Chaucer himself shines through in the more poetic or erudite passages: there is heavy irony in a Miller mocking someone who “knew nat Catoun” and reciting a technical litany of astrological equipment – “His Almageste...His astrelabie...His augrim stones”.

Successful candidates:

- explored the ways that Chaucer presents the Miller
- linked details of the Miller’s presentation to the events, themes and language of *The Miller’s Tale*
- made effective use of their knowledge of the medieval context and the wider *Canterbury Tales*.

Less successful candidates:

- wrote simple sketches of the Miller
- struggled to relate their sketches to the Tale itself
- were unable to engage with Chaucer’s poetic techniques.

Question 14

This question effectively differentiated the candidates: successful answers included a detailed exploration of the persuasive techniques used by Nicholas in this section, carefully linked to his words and actions elsewhere in the tale; less successful answers were often little more than a basic account of the given 87 lines. Some candidates seemed to be put off by the fact that nothing much happens in this particular section; others appreciated that this is the point: part of its humour lies in Nicholas’ insistence on the urgency of the situation (“of an hastif thing / Men may nat preche or maken taryng.”) while preventing John from getting started by issuing increasingly complex (and absurd) instructions. Some candidates spotted the Miller’s influence in this question too (especially in the “large quart” “of mighty ale”); others explored the subtle insults contained in Nicholas’ apparent flattery of John (“Thanne shaltou swimme...As dooth the white doke after hire drake.”). Less successful candidates often confined their whole-text links to rather literal ideas that showed no awareness of the construct (“If Nicholas hadn’t done this, the tale would have turned out differently...”), but more perceptive individuals linked the persuasive language Nicholas uses here to his earlier attempts to woo John’s wife. The mystery play version of *The Flood* cited here (“The sorwe of Noe...Er that he mighte gete his wyf to shipe”) was often linked to Chaucer’s use of mystery play allusions elsewhere in the Tale, while many perceptive candidates connected Nicholas’ manipulation of John to his earlier boast that “A clerk hadde litherly biset his while, / But if he koude a carpenter bigile.” Inevitably, there was much comment on the preparations John must make for the coming flood and how these connect to the comedy of later events.

Successful candidates:

- made connections between this section and the rest of *The Miller’s Prologue and Tale*
- explored the effects created by Chaucer’s choices of language in this section
- read the text closely and, in their careful use of supporting details, showed a mastery of Middle English.

Less successful candidates:

- produced simple accounts of the given section of the tale
- made few attempts to establish links between this section and the rest of the text
- showed little awareness of Chaucer as a writer.

Selected Poems of The Brontës

Examiners were surprised to see fewer responses to *Selected Poems of The Brontës* than they did last summer: Norris' selection will feature as a set examination text for the Victorians option next year, so a wider uptake was expected. The best answers on the Brontës' poetry combine sensibly deployed biographical details with a secure grasp of the writers' techniques.

Unfortunately, not all candidates are capable of getting this combination right: more than any other text on the paper, this selection often produces excessively biographical responses which can only be placed in the lower bands of the mark scheme. Perhaps this is understandable, given the compelling details of the Brontës' lives and the explicitly autobiographical content of much of their poetry, but centres and candidates must bear the Assessment Objectives in mind: this examination tests the candidates' knowledge of biography *through* their understanding of literature. The responses to the Brontës were divided fairly evenly between the two questions.

Question 15

Many candidates were well informed about the love lives of the Brontës: there was much perceptive comment about the ways in which 'He saw my heart's woe' might reflect Charlotte's infatuation with Monsieur Heger - and how Branwell's equally disastrous flirtation with Mrs Robinson might have influenced his later poems. Other candidates explored the ways in which the Brontës voice their feelings about love through the characters who populate Gondal and Angria: the Byronic pronouncements of 'Augusta' and 'Song by Julius Brenzaida to G.S.' often featured in these responses, as did other similar poems set in these fantasy worlds. More pragmatic candidates sometimes approached this question by scanning the contents page for the keywords and using Emily's 'Love is like the wild rose briar' as their starting point: a sensible choice. Some candidates differentiated thoughtfully between love and romance, exploring the ways in which some of the poems (especially Charlotte's elegies for her sisters) present the love within the Brontë family in contrast to the simmering passions of F. De Samara, Augusta Almeda, Rosina Alcona and the rest.

Successful candidates:

- explored the poetry with confidence and insight
- made effective selections, using poems that were relevant to this question
- paid close attention to the Brontës' choices of language and form.

Less successful candidates:

- had difficulty in selecting appropriate poems to fit the question
- wrote simple, narrative accounts of their chosen poems
- produced largely biographical answers which made minimal reference to the Brontës' poetry.

Question 16

This was the less successful question on the Brontës: some candidates struggled to move beyond the suggested starting point and, even here, their readings were not always convincing. Once again, some candidates made a safe move towards other poems with the keywords in their titles – so Emily's 'Come hither, child' was a regular choice, although Branwell's equally relevant, hard-hitting 'Epistle From a Father to a Child in Her Grave' was often overlooked. Nevertheless, many candidates agreed that there is something slightly morbid about the Brontës' perspective on childhood: in their poetry, it appears inseparable from the theme of death. Charlotte's 'Retrospection' was often cited in support of this idea, as was Anne's 'Dreams' with its poignant fantasies of motherhood. Unfortunately, some less successful

candidates often moved away from the idea of childhood very quickly, twisting their responses into general accounts of the Brontës' poetry or unloading obtrusive biographical material.

Successful candidates:

- explored appropriate poems with understanding and sensitivity
- analysed the effects created by the poets' uses of language and form
- integrated biographical and contextual material in a relevant manner.

Less successful candidates:

- made inappropriate choices or wrote general contextual answers
- struggled to move beyond the suggested starting point
- paid no attention to the Brontës' poetic techniques.

Selected Poems of Thomas Hardy

Reporting on his experience of marking this June's Hardy answers, one examiner commented: "Considering the accessibility of these questions I was surprised by the candidates' lack of confident engagement with the poems." This was a common experience: as in the January LTA3 examination, the Hardy answers that examiners saw this summer were often something of a disappointment. It is worth repeating here some of the observations made in the January report - for the benefit of centres who may have missed them last time around. Despite the brevity of much of his work, Hardy is not as easy a poet as he seems at first glance. He is obviously a favourite with many English teachers, but this enthusiasm is not always shared by the candidates. Examiners see some excellent responses to Hardy's poetry, but too many answers often have a mechanical or perfunctory quality – at its worst when candidates attempt to make inappropriate poems fit the questions. It is understandable that some candidates struggle to grapple with the diversity of this selection, but learning a very narrow range of poems (one examiner reported on a centre where every answer only referred to poems from the first twenty pages of the book), and hoping that these might do for the questions, is not an appropriate way to prepare for this examination. This problem needs to be addressed urgently by a number of centres, particularly if they intend to carry Hardy through to the new specification – where this Everyman anthology features as one of the Victorian set poetry texts.

Question 17

This question produced a wide variety of responses. Successful candidates selected a range of poems and explored various aspects of Hardy's presentation of rustics, paying attention to the different styles and purposes of the poems. However, some candidates lacked a real focus on the 'people' aspect of the question, preferring to write about the countryside in general instead. Many examiners were puzzled by candidates' apparent reluctance to make use of 'Throwing A Tree', even though it was suggested as an appropriate starting point for answers to this question: presumably it was not a poem they had studied - or even read. 'Drummer Hodge' ("Fresh from his Wessex home") and 'The Man He Killed' (with its use of Wessex dialect) made frequent appearances here: these were apt choices and generally worked well. The dialect poem 'The Ruined Maid' was also used to good effect by well-informed candidates; 'In Time of 'The Breaking of Nations'', 'The Curate's Kindness' and 'A Sunday Morning Tragedy' also made frequent appearances in these answers.

Successful candidates:

- selected appropriate poems in which Hardy presents ordinary country people
- explored their chosen poems in a confident and perceptive manner
- integrated contextual information while keeping the text at the forefront of their answers.

Less successful candidates:

- made inappropriate selections or struggled to engage with the keywords
- showed little awareness of Hardy's poetic technique
- unsuccessfully attempted to argue that Emma Hardy was an ordinary country person because they had prepared an answer on *Poems of 1912-13* in advance.

Question 18

As with Question 8, the candidates who attempted this question sometimes employed very loose definitions of "fate" in their attempts to shape a relevant response. Indeed, examiners were concerned that some candidates appeared to have decided which poems they were going to write about, even before they read the paper. In consequence, too many of these answers were unconvincing and often assertive. As with Question 17, 'Drummer Hodge' and 'The Man He Killed' were frequent choices here, but most candidates struggled to find any persuasive evidence that Hardy is addressing the idea of fate or destiny in these poems - beyond some vague claims about his references to the stars. Here too, weaker candidates once again seemed oddly reluctant to make use of the suggested starting point for answers to this question: presumably they were unfamiliar with this poem. Better informed candidates often made good use of the suggested starting point, linking it to other relevant selections, such as 'The Convergence of the Twain', with its personification of destiny as "the Spinner of the Years" and "The Immanent Will", or the appropriately titled 'Hap'. Some candidates used 'I Look Into My Glass' very effectively, while closer readers found fate references in the Emma poems too (the idea of the "Unchangeable" in 'The Going', for instance). Ultimately, this was a very successful question: it clearly differentiated those candidates who knew the poetry and were willing to think for themselves from those with a limited knowledge of the text.

Successful candidates:

- chose relevant poems for this question
- explored the ways that Hardy uses language in his poetry
- had a secure understanding of the keywords "fate or destiny".

Less successful candidates:

- selected inappropriate poems for the question
- made assertive claims about fate or destiny
- paid little attention to Hardy's language and style.

High Windows

Larkin has been called many things by the candidates during the eight years that his poetry has featured on the LTA3 paper and most examiners felt that they had now heard them all. This year, however, a new and unexpected Larkin emerged: Larkin the surf dude. The fact that The Long Slide is a two-mile rip-tide off the coast of north west England was pointed out by several well-informed candidates, one of whom graciously conceded "although Larkin may not have been aware of this". Candidates adopting a more conventional approach to the *High Windows* questions displayed, as in previous years, real engagement and enjoyment: Larkin may be an increasingly remote figure but he still has much to say to thoughtful young readers. The *High Windows* responses were divided fairly evenly between the two questions.

Question 19

This was a popular and successful question which produced some very interesting and original responses. Many candidates welcomed the opportunity to explore the alternative title's ambiguity: is it an image of enjoyment, happiness and freedom or does it suggest moral decline, lingering old age and inevitable death? Most candidates were able to identify 'High Windows' as the source of the repeated phrase "the long slide" and many began their response with this poem. Even here, however, opinions were divided: is the poem's tone genuinely envious or bitterly ironic? Does the persona really believe that "this is paradise" or does the phrase "like free bloody birds" betray his sarcasm? Those who argued for the former often cited 'Annus Mirabilis' and 'Sad Steps' in support of their view; those taking the latter stance went on to consider some of the many poems in which the poet bemoans modern life. Some perceptive candidates linked "the long slide" to the effects created by other sheer images deployed by Larkin throughout the collection: "fraying cliffs of water", "a coastal shelf", "this clean-sliced cliff" and "extinction's alp", for instance; others felt that "the long slide" is a key feature of Larkin's technique - his persistent use of enjambement is a stylistic embodiment of the alternative title. Some candidates, taught to think of Larkin's work only in terms of its cyclical forms, were less successful as they struggled to reconcile this view with the linear nature of the alternative title.

Successful candidates:

- produced thoughtful, balanced answers which considered the relevance of the alternative title
- displayed an overview of the whole collection
- explored the effects created by Larkin's poetic techniques in a perceptive manner.

Less successful candidates:

- got no further than 'High Windows'
- wrote about the collection's published title, rather than the discarded alternative
- showed little awareness of the poetic effects Larkin creates.

Question 20

Many candidates successfully used this question as an opportunity to explore the links between 'The Explosion' and the rest of *High Windows*, while balancing their debate with an admission that this isn't a typical Larkin poem. Some well-informed candidates cited Larkin's own view of 'The Explosion': "a poem that isn't especially like me, or like what I fancy I'm supposed to be like." It's certainly difficult to find an equivalent to the poem's D.H. Lawrence pithead narrative anywhere else in the collection and Larkin's apparently Christian message ("*they / Are sitting in God's house in comfort*") came as a shock to some candidates after his earlier pronouncements ("*that'll be the life; / no God any more*" and "At death, you break up"). On the other hand, many close-reading candidates found subtle echoes of the collection's key motifs and themes here: the swearing is still present but no longer explicit ("coughing oath-edged talk"); the miners' world is a sunnier version of the "secret, bestial place" in 'The Card-Players'; the whole-text themes of nature and death make their final, inter-linked appearance. Examiners remarked on the consistently high quality of the responses to 'The Explosion': these were effective, and often moving, explorations. Unfortunately, some candidates struggled to engage with the idea of "an effective conclusion" and potential links sometimes went undeveloped, as candidates merely mentioned the titles of other poems without providing any supporting detail. As one examiner remarked, "the wording used here has been a regular feature of the paper from its inception, so it seems strange that some candidates have not yet acquired strategies for tackling this style of question." Centres would do well to bear this point in mind, as questions of this sort will feature in the poetry sections of all three options for the new AS specification from 2009.

Successful candidates:

- explored 'The Explosion' with confidence and insight
- made thoughtful connections between the final poem and the rest of the collection
- produced an engaged discussion in response to the idea that "this poem is an effective conclusion to the whole collection".

Less successful candidates:

- produced simple accounts of 'The Explosion'
- struggled to establish any valid links to the rest of the collection
- were unable to engage with the idea of "an effective conclusion".

Beowulf

Heaney's translation of *Beowulf* remains the minority choice among the modern poetry texts: indeed, it is probably the least popular of all the LTA3 texts in terms of the number of candidates studying it. Nevertheless, it is well liked by those who teach or study it, as well as those examiners fortunate enough to find any *Beowulf* scripts in their allocations. The text is invariably well taught: examiners were impressed by the quality of many *Beowulf* responses – the candidates were often well-informed and were also willing to think about the text for themselves in the ways required by the questions. It is to be hoped that, for at least some of these candidates, the experience of studying Heaney's *Beowulf* will inspire them to investigate Anglo-Saxon literature further if they go on to read English at university.

Question 21

This was the more popular *Beowulf* question and it produced some interesting responses. Although some candidates agreed with Heaney, others felt that the dragon was something of an afterthought or a stereotype (dragons...they're always up to that sort of thing, aren't they?), arguing that Grendel was a much more interesting monster – in terms of shock value, if nothing else. Grendel's mother also received consideration, although several of these responses were inevitably tainted by her bizarre high-heeled presentation in the recent film version of this epic poem. As with the similar questions on George Deever and Harry Hoveden, candidates appeared to welcome the opportunities this question offered them to test and evaluate their own responses to the characters in the text.

Successful candidates:

- explored Heaney's presentation of the dragon with confidence
- considered the ways in which the other monsters are presented
- constructed thoughtful, often original, evaluations.

Less successful candidates:

- engaged with the question's keywords in a rudimentary manner
- wrote simple sketches of the dragon
- showed little awareness of the text as poetry.

Question 22

Beowulf's "letting-go / of the life and lordship I have long maintained" produced some sensitive and thoughtful responses from the few candidates who attempted this question. Most had a secure understanding of the hero's dying speeches and were able to identify the ways in which Heaney uses them to summarise some important whole-text themes. Most were able to

consider other speeches which might qualify as “the most important...in the whole poem”: Beowulf’s first speech at Heorot (“now I mean to be a match for Grendel”) was a frequent suggestion, as was his lengthy put-down of Unferth when challenged about his swimming exploits with Breca (“Now I cannot recall / any fight you entered, Unferth, / that bears comparison”); some more thoughtful candidates opted for Hrothgar’s “discourse on the dangers of power” after the defeat of Grendel’s mother.

Successful candidates:

- showed their secure understanding of Beowulf’s dying speeches
- debated the given view in an engaged manner
- ranged across the whole poem in search of other important speeches.

Less successful candidates:

- wrote simple accounts of Beowulf’s dying speeches
- were unable to suggest alternatives
- struggled with Heaney’s use of language.

The World’s Wife

Assessment Objective 1, which is one of the four Assessment Objectives tested by the Carol Ann Duffy questions on this paper, requires that candidates “communicate clearly the knowledge...appropriate to literary study, using appropriate terminology”. Although the term “subversive” is unquestionably appropriate to the study of *The World’s Wife* (indeed, it is difficult to imagine how the text could be taught without using this term), a small number of centres complained that this question disadvantaged their candidates because they were unfamiliar with the term. In such instances, candidates should always be able to fall back on their set text’s alternative question: unfortunately, as several of these centres admitted, they had not taught ‘Eurydice’, placing their candidates in a very difficult situation. It is worth reiterating, even at this very late stage in the life of the LTA3 paper, that candidates are expected to be familiar with all the poems in the collection which they have studied. This is an open book examination and the questions can focus on any poem in the text – candidates should be prepared accordingly. Despite the handful of complaints, the responses to Duffy overall were divided fairly evenly between the two questions.

Question 23

It seems rather ironic that, in the last full year of this specification, a question on Duffy’s subversive qualities should cause so much controversy: these days, these qualities seem little in evidence beyond the text, with the poet almost part of the Establishment and a hot tip for the post of Poet Laureate. As a result of the complaints mentioned above, examiners were instructed not to be too pedantic in their response to the candidates’ definitions of the contentious term “subversive”. As it turned out, the instruction was largely unnecessary: one examiner reported that “most centres seemed to cope well with the idea of subversion”, another had “not seen any scripts that have been thrown by ‘subversive’”, while a third noted “some very different ideas of subversive, but the majority of candidates had a go. I was more concerned that too many candidates had a very shaky idea about the original myths, which inevitably impaired the quality of their responses.” Several examiners reported candidates who made valid references to the blurb on the back cover of their edition of *The World’s Wife*, where the term “subversive” appears in the context of a quotation from *The Sunday Telegraph*. Those who could not cope with the term were in a very small minority indeed. Most candidates were spoiled for choice when selecting subversive poems and a wide range of material featured in these answers. ‘Anne Hathaway’ was the poem most often used to provide a counter-argument

(although some shrewd candidates argued that this is actually a very subversive poem too); 'Demeter' and 'The Devil's Wife' also featured frequently as poems to balance the debate.

Successful candidates:

- explored the ways in which Duffy's poetry can be considered subversive
- analysed the effects created by Duffy's poetic techniques
- answered the question of "To what extent do you feel..?" by developing a balanced debate.

Less successful candidates:

- agreed with the view and wrote simple accounts of their chosen poems
- produced assertive biographical interpretations of the poems
- struggled to engage with Duffy's poetic techniques.

Question 24

This was an effective question which enabled many candidates to establish a range of interesting connections to the rest of the collection. 'Little Red-Cap' and 'Anne Hathaway' were the most popular choices among the poems linked to 'Eurydice' in these responses: the former because of its presentation of domineering male poets; the latter due to Duffy's use of language about language: the linguistic terms which are a key feature of her technique in some parts of *The World's Wife*. Duffy's tendency to recycle popular cultural references in these poems also drew the attention of some candidates: many thought they spotted Bob Dylan here ("knock-knock-knock at Death's door"); others discovered Monty Python's Parrot Sketch ("I was dead. Deceased. / I was resting in peace.") – most went on to explore the poet's use of similar references elsewhere in the collection. Some confident candidates explored the effects produced by Duffy's use of free verse in the focal poem, suggesting that it shows Eurydice's ability to think freely once she has got rid of Orpheus. Some less successful candidates spent too long explaining the original Greek myth; others failed to move beyond 'Eurydice' itself.

Successful candidates:

- had a secure understanding of 'Eurydice' and of Duffy's techniques
- were able to connect the poem to others in *The World's Wife*
- produced a balanced debate in response to the idea of "the key to the whole collection".

Less successful candidates:

- displayed only a sketchy knowledge of the focal poem
- showed little awareness of Duffy's poetic techniques
- struggled to link 'Eurydice' to the rest of the collection.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results statistics](#) page of the AQA Website.