

WORLD LITERATURE

Paper 0408/01
Portfolio

Key messages

- Teachers should refer to the 0408 Syllabus and Coursework 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 and be written clearly at the start of each assignment.
- Written assignments should include focused ticking and marginal annotation by the teacher which comment on strengths and weaknesses of candidate performance and should be clearly linked to the marking criteria.
- It is essential that all paperwork be checked thoroughly, not least for arithmetic and transcription errors.
- Candidate work should be securely fastened and presented without plastic folders.

General comments

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

The Critical Response

Successful responses demonstrated clear critical engagement with the selected text in response to a well-formulated task. These responses analysed the ways writers achieve effects and were supported by well-selected and concise textual references.

Weaker responses were narrative or explanatory in approach lacking textual detail to support ideas and a response to the ways the writer creates effects. Listing writers' techniques is unlikely to receive reward unless supported by textual references and the effects explored.

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

The Empathic Response

The most successful responses focused on a specific character and moment in the text, offering an engagingly authentic 'voice' for the chosen character. These responses were firmly rooted in the text. Less successful responses did not focus on a precise moment and relied on speculation rather than close detail to the text. Often these involved some retelling of the story rather than conveying the thoughts and feelings of the chosen character. It is not a requirement of the empathic assignment that candidates attempt to use archaisms and Shakespearean language: when used, this sometimes detracted from the clarity of the writing. Examples of good and unsuitable empathic tasks are given in the 0408 *Coursework Handbook*.

Teacher annotation

Teachers are reminded that all assignments should show evidence of having been marked to assist the moderation process. Focused ticking of key 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 understand how the final mark was awarded.

Administration

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.

WORLD LITERATURE

Paper 0408/21
Paper 2: Unseen

Key messages

- 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. Comments 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 ...' or 'This means...' tend to lose sight of exactly how the reference demonstrates their point. Particularly unsuccessful are quotations with the 'middle' missing, replaced by ellipsis; candidates should be willing to directly quote the words they are commenting on.

General comments

It is always worth stressing that time spent in a careful reading can pay dividends. It can be very useful to briefly summarise the content of a poem, before moving on to closer exploration of language. This in itself demonstrates a level of competent understanding of the material upon which to build comment relating to the focus of 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.

Care should be taken to decide what parts and features of the poem need to be addressed in each of the two questions, depending upon the focus of the questions, as this will help to ensure both questions are covered equally. Weaker candidates often gave a very brief response to **1(b)** because they had written about the entire poem in a lengthy response to **1(a)**. In these answers there was often a lot of overlap between responses, where a closer focus on the question would have been beneficial.

It is also a point to note that handwriting must be legible.

Comments on specific questions

'To be of use'

Question 1

(a) How does the poet use words and images to describe work?

Weaker candidates tended to focus on the comparison being made between those who work hard and the water buffalo. This simile was generally seen as providing an image of great strength, determination and patience to keep going with *what has to be done*. The animals *strain...to move things forward*, and they do what needs to be done *again and again*. There were a number of candidates who struggled with the metaphoric imagery of workers being like swimmers who can appear to be as native to their element as seals. There was some misunderstanding or misreading of *shallows* for 'shadows', which led some candidates to speculate about workers who take time out in a 'shadow-world', or who are trying to hide their lack of abilities or willingness to work. The imagery of the heads of seals *bouncing like half-submerged balls* also posed difficulties for some. Most candidates handled the third stanza with greater confidence, however, able to discuss the imagery of field hands harvesting crops, working in a row to *pass the bags along* and a number of

candidates suggested that the poet's use of *submerge*, in *people who submerge/in the task* is a powerful way of describing workers who are committed to doing a job well.

More developed responses were able to comment on the way the poet uses the imagery of the swimmers to demonstrate that some workers *jump into work* like a diver, eager to get on with their task, where those who would remain *dallying in the shallows* are either unwilling to put their all into their work, or lack competence, where the swimmers' *sure strokes* argue for their complete confidence that they know how to tackle anything that arises. Many candidates were able to suggest that the poet uses mud to make it clear that work is not only hard but can be very messy and the worker the poet likes best is the one, like the buffalo, who pays no mind to how dirty they have to get to do a thorough job. Many remarked the use of free verse and enjambment as techniques which enhance the sense of both swimmers and animals continuing on and on without pause to get the work done.

The strongest responses included comment on the comparison between those doing the hard work and the *parlor generals and field deserters* who either stand back giving orders or who give up, defeated or beaten by the task. It was noted that many of the tasks *when the food must come in or the fire be put out* are not so hard as they are tedious for being repetitive and the poet's use of monosyllabic words on this line emphasises this, along with the use of the words *a common rhythm*, which suggests the need for an acceptance of the repeated actions necessary for ordinary day-to-day living.

(b) How does the poet powerfully convey her admiration for people who work hard?

Generally, this question appeared to pose more problems for some candidates. This may have been an issue of time-constraint or difficulty in planning for enough time to respond equally to both questions.

Many weaker responses tended to focus on the fourth stanza. A number of candidates argued that the poet was expressing a sadness that vessels that had been made for common use were now only put on show in museums rather than being used for the purpose for which they were made, as the *pitcher cries for water to carry*. Many were able to discuss the use of *the thing worth doing well done* as building on a phrase often-used to advocate that everyone should work hard and well for the good of all.

More developed responses were able to remark that the poet's use of the comparison between *the work of the world* and *mud* gives powerful imagery of not just how someone works but how they might live their life believing that all things can be done 'whole or half-heartedly, and this affects the World'. Many discussed the way that the poet uses mud here as something which can either crumble *to dust*, or be shaped into something that is useful and lasting, and which *satisfies, clean and evident*. The idea of handiwork that was once simply useful being put into a museum showed that these objects and the people who made them were now revered and celebrated.

The strongest responses were able to suggest that all the way through the poem the poet uses repetition to tell us clearly what she 'loves' about the workers she admires, in *The people I love best...and I love people who*, added to *I want to be with people who...* which is further enhanced by the repetition in stanza three, of *who*, in *people who...who go...and who are not...* The fact that the poet speaks of who she loves *best* indicates that 'this is like a love-song' to those she admires.

WORLD LITERATURE

Paper 0408/22
Paper 2: Unseen

Key messages

- 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. Comments 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 ...' or 'This means...' tend to lose sight of exactly how the reference demonstrates their point. Particularly unsuccessful are quotations with the 'middle' missing, replaced by ellipsis; candidates should be willing to directly quote the words they are commenting on.

General comments

It is always worth stressing that time spent in a careful reading can pay dividends. It can be very useful to briefly summarise the content of a poem, before moving on to closer exploration of language. This in itself demonstrates a level of competent understanding of the material upon which to build comment relating to the focus of 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.

Care should be taken to decide what parts and features of the poem need to be addressed in each of the two questions, depending upon the focus of the questions, as this will help to ensure both questions are covered equally. Weaker candidates often gave a very brief response to **1(b)** because they had written about the entire poem in a lengthy response to **1(a)**. In these answers there was often a lot of overlap between responses, where a closer focus on the question would have been beneficial.

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Comments on specific questions

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The strongest responses included comment on the comparison between those doing the hard work and the *parlor generals and field deserters* who either stand back giving orders or who give up, defeated or beaten by the task. It was noted that many of the tasks *when the food must come in or the fire be put out* are not so hard as they are tedious for being repetitive and the poet's use of monosyllabic words on this line emphasises this, along with the use of the words *a common rhythm*, which suggests the need for an acceptance of the repeated actions necessary for ordinary day-to-day living.

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WORLD LITERATURE

Paper 0408/23
Paper 2: Unseen

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General comments

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Comments on specific questions

'An African Thunderstorm'

Question 1

(a) How does the poet strikingly describe the storm?

Weaker responses were able to identify that the storm is described in the first two stanzas with images that suggest its speed and power. Many candidates cited the simile, *Like a plague of locusts*, and were able to make a link between the destructive power of the storm and the complete devastation that could be created by so many insects eating an entire crop. Some were able to develop this with discussion of how likening a storm to a plague creates links in the reader's mind between different forces of Nature – weather and contagion, which seem to 'come out of nowhere and wreak havoc'. Many candidates remarked the simile *Like a madman chasing nothing*, as adding to the sense of the storm being chaotic and therefore more frightening, with *chasing nothing* suggesting purposelessness.

Some more developed responses were able to remark the effects of using the active verbs, *Turning*, *Whirling*, and the phrasing, *Here and there*, which help to convey to the reader the feeling of the wind blowing, and some suggested that *Tossing up things on its tail* brings with it the imagery of a wild beast terrorising the village. There were some comments on the way the poet uses single word lines and enjambment to further increase the pace and emphasise the chaotic feeling produced by the impending storm.

Weaker responses focused on *Like dark sinister wings* in the second stanza, which suggest some evil force like the Devil, and some linked this to the way the clouds are described as *Gathering to perch on hills*, which creates the sense of an evil presence watching the villagers. Some identified a semantic field of words with negative connotations, in *plague*, *madman*, *dark sinister*. Many suggested a personification in *Pregnant clouds* and in the wind being described as 'whistling'.

More developed responses explored the effects of the wind being capitalised here, as if the poet is giving us the sense that the wind is a character, which emphasises a sense of its presence, even perhaps as a consciousness, and increases the feeling of it having intent and malevolence. Many commented on the effects of the trees being described as bending *to let it pass*, and some suggested that this creates a sense of the trees 'kneeling as if in the presence of royalty, knowing they can't stand against its power'.

(b) How does the poet dramatically convey the effects the storm has on the people?

In general this question posed more difficulties for some candidates, where the 'effects' on the people are presented largely in flashes of the scene which give fragmentary images. Weaker candidates attempted to explore the meaning of the children's 'screams', and the imagery of the women having the *Babies clinging on their backs*, where the screams were widely interpreted as being frightened and questions being raised about why the women didn't take their children by the hand. There was often a misunderstanding of *toss and turn* as referring to the movement of the children rather than of the noise of their screams being tossed in the wind. Many were able to comment on the repetition of the lines describing the wind *whistles by/Whilst the trees bend to let it pass* and the use of some rhyme in *Dart about/In and out*, which shows how the villagers are running about *Madly* to get out of the way of the storm. Some were able to remark the way the poet demonstrates the force of the wind when it pulls at clothing like *tattered flags...To expose dangling breasts*. This was cited as showing the reader that the villagers might lose everything in a storm this powerful, even their clothing.

A number of candidates commented on the onomatopoeia in *Rumble*, *tremble*, and *crack* of the lightning as enhancing the fearful experience of the storm and the suggestion that the *fired smoke* could mean that the villagers' homes are burning down. Some more developed responses pointed to the poet's appeal to different senses, with the inclusion of the *din* of the wind and the screams and the *smell* of the smoke. Many candidates were able to identify that the children scream with excitement because they are unaware of the possible impact the storm might have and that the women are darting about madly because they are desperately trying to save what they can from destruction, and some were able to comment on the contrast created between the children's delight and the women's frantic fears. One candidate pointed out that the clouds that *Ride stately* on the *back* of the wind earlier in the poem parallel the babies clinging to their mothers' backs, though they are clinging on for life while the clouds are moving in with ease and are carefree.

Many saw the *tattered flags* as suggesting the flag of a defeated people tattered by battle, or a white flag of surrender, and a number used this as the beginning of some discussion as to whether the poet was using symbolism of developing countries having been subject to invasion and tyranny. Some candidates noted that only women and children are present and it must be supposed that the men of the village are away, perhaps hunting, and might be coming back to a scene of devastation. Many explored the use of the imagery in the last line, comparing the relentless progress of the storm to an army marching over the village, which is enhanced by the use of *pelting*, as suggestive of both torrential rain and the beating of marching feet: the storm is like an invading army that will leave only devastation in its wake.

WORLD LITERATURE

Paper 0408/31 Paper 3: Set Text
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Key messages

In successful responses, candidates:

- spend roughly equal time on both sections of the paper
- tailor their ideas to address the key words of the question
- use relevant textual references to support their arguments
- analyse in detail ways in which writers achieve their effects.

In less successful responses, candidates:

- manage time inefficiently across the two questions, sometimes writing an excessively long first answer
- work through 'themes' they have studied and disregard the focus of the question
- have only a basic grasp of surface meanings
- make general assertions.

General comments

There was evidence of outstanding work this session especially in relation to the **Section A, Question 5** on the *Songs of Ourselves* set text where some candidates sustained a personal and evaluative engagement with the poem and question. It is important that candidates manage time carefully across this 90-minute paper. Some candidates wrote excessively long answers to their first question, which led to unfinished or rushed answers for the second. There were instances of candidates who began their answers with general introductions that did not address the question and ended their answers by repeating points already made within the main body of the answer. This was an unproductive use of their time.

Textual knowledge

The most successful answers showed an impressively detailed knowledge of the text, with candidates integrating concise textual references to support their ideas. In responses to **Section A** extract questions, candidates took advantage of the opportunities offered them by having the extract printed in the question paper. They selected relevant detail from the extract to support their ideas, and they used words in their direct quotations to explore closely ways in which writers achieve their effects.

Less successful responses were often characterised by overly assertive comments that showed only a basic grasp of surface meaning. Some quotations were excessively long, with the link between quotation and comment unclear. Sometimes a vague phrase such as 'This shows...' followed a lengthy quotation.

Focus on the question

The most successful answers sustained a clear focus on the key words of the question. Less successful answers achieved only an intermittent focus on the question. Some candidates began (or rather prefaced) their answers by announcing a list of themes they had studied, whatever the focus of the question. Candidates should not regard questions as simple prompts for them to unload everything they know about a text; they must explicitly address the question.

Writers' effects

The most convincing responses sustained a critical analysis of the ways in which writers achieve their effects. These responses referred in detail to the extracts or poem in **Section A** questions. For **Section B** questions, many candidates had memorised an impressive range of direct quotation which enabled them to explore in detail ways in which writers achieve their effects. Less successful responses listed writers' techniques without exploring how they are used to achieve specific effects.

Personal response

The strongest responses sustained a personal and evaluative engagement with a wide range of relevant detail from the texts in answering the questions set. Less successful responses offered personal interpretations that were not adequately rooted in the detail of the text, lacking convincing support from the text.

Comments on specific questions

Section A

Question 1

Most candidates were able to comment on the immediate context: that the visit was a consequence of Chiyoko's guilt at spreading rumours. Most recognised Terukichi's arrogance and rudeness and contrasted this with the subservience of the women. The strongest responses explored Mishima's portrayal of the mistress of the lighthouse and the language used to describe Terukichi, with his 'perpetually inhospitable visage' and his 'seeming to spit out words'. Less successful responses simply explained what is happening in the extract.

Question 2

There were too few responses seen to make meaningful comment.

Question 3

There were too few responses seen to make meaningful comment.

Question 4

There were too few responses seen to make meaningful comment.

Question 5

Most responses commented on the effects of pollution described in the poem and the references to smothering and choking. Most were able to explore the images of the destruction of nature in at least some detail and recognised the apocalyptic vision presented in the poem with God's 'last cry'. Only the strongest responses were able to link their analysis to the question's key words 'powerfully convey a sense of despair'; these answers often focused on the direct address to Wordsworth, the personification of mute flowers and of Nature's mighty heart, and the references to Piety and Poetry. The least successful answers explained the poem's content.

Question 6

The few answers seen tended to focus on the content of the story, offering a character sketch rather than a close analysis of the ways in which Narayan strikingly portrays Muni. These answers commented on his relationship with his wife, the decline in his fortunes and his humiliation in the shop. There tended, however, to be insufficient attention paid to the key words 'strikingly portray'.

Section B

Question 7

Most answers compared Shinji's innocence and good nature with Yasuo's general unpleasantness. Stronger answers explored Shinji as a symbol of hard work, courage and 'get up and go' contrasted with Yasuo as the embodiment of laziness and entitlement. The strongest responses often included the ways in which Mishima depicts Shinji's bravery at sea compared with his portrayal of Yasuo in the moment when he lies in wait for Hatsue. Less effective responses relied on narration and explanation rather than close analysis.

Question 8

There were too few responses seen to make meaningful comment.

Question 9

There were too few responses seen to make meaningful comment.

Question 10

There were too few responses seen to make meaningful comment.

Question 11

Most candidates were able to comment on the speaker's loss of playmates, companions and the woman he once loved and on the speaker's regret at not valuing companionship. The most successful responses touched on the speaker's description of himself as an 'ingrate' in leaving a kind friend. The most successful answers explored the wistful tone, the impact of the refrain and the poem's elegiac mood.

Question 12

Most answers were able to offer basic responses to the arranged marriage, the first faltering steps of the relationship in the United States and the much later contented middle class life near Boston. Candidates generally adopted narrative and explanatory approaches in their answers; a more detailed grasp of details in the story would have enabled candidates to address with greater confidence the question's key words 'memorably portray'.

WORLD LITERATURE

Paper 0408/32 Paper 3: Set Text
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Key messages

In successful responses, candidates:

- spend roughly equal time on both sections of the paper
- tailor their ideas to address the key words of the question
- use relevant textual references to support their arguments
- analyse in detail ways in which writers achieve their effects.

In less successful responses, candidates:

- manage time inefficiently across the two questions, sometimes writing an excessively long first answer
- work through 'themes' they have studied and disregard the focus of the question
- have only a basic grasp of surface meanings
- make general assertions.

General comments

There was evidence of outstanding work this session especially in relation to the **Section A, Question 5** on the *Songs of Ourselves* set text where some candidates sustained a personal and evaluative engagement with the poem and question. It is important that candidates manage time carefully across this 90-minute paper. Some candidates wrote excessively long answers to their first question, which led to unfinished or rushed answers for the second. There were instances of candidates who began their answers with general introductions that did not address the question and ended their answers by repeating points already made within the main body of the answer. This was an unproductive use of their time.

Textual knowledge

The most successful answers showed an impressively detailed knowledge of the text, with candidates integrating concise textual references to support their ideas. In responses to **Section A** extract questions, candidates took advantage of the opportunities offered them by having the extract printed in the question paper. They selected relevant detail from the extract to support their ideas, and they used words in their direct quotations to explore closely ways in which writers achieve their effects.

Less successful responses were often characterised by overly assertive comments that showed only a basic grasp of surface meaning. Some quotations were excessively long, with the link between quotation and comment unclear. Sometimes a vague phrase such as 'This shows...' followed a lengthy quotation.

Focus on the question

The most successful answers sustained a clear focus on the key words of the question. Less successful answers achieved only an intermittent focus on the question. Some candidates began (or rather prefaced) their answers by announcing a list of themes they had studied, whatever the focus of the question. Candidates should not regard questions as simple prompts for them to unload everything they know about a text; they must explicitly address the question.

Writers' effects

The most convincing responses sustained a critical analysis of the ways in which writers achieve their effects. These responses referred in detail to the extracts or poem in **Section A** questions. For **Section B** questions, many candidates had memorised an impressive range of direct quotation which enabled them to explore in detail ways in which writers achieve their effects. Less successful responses listed writers' techniques without exploring how they are used to achieve specific effects.

Personal response

The strongest responses sustained a personal and evaluative engagement with a wide range of relevant detail from the texts in answering the questions set. Less successful responses offered personal interpretations that were not adequately rooted in the detail of the text, lacking convincing support from the text.

Comments on specific questions

Section A

Question 1

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WORLD LITERATURE

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- manage time inefficiently across the two questions, sometimes writing an excessively long first answer
- work through 'themes' they have studied and disregard the focus of the question
- have only a basic grasp of surface meanings
- make general assertions.

General comments

There was evidence of outstanding work this session especially in relation to the **Section A, Question 5** on the *Songs of Ourselves* set text where some candidates sustained a personal and evaluative engagement with the poem and question. It is important that candidates manage time carefully across this 90-minute paper. Some candidates wrote excessively long answers to their first question, which led to unfinished or rushed answers to their second. There were instances of candidates who began their answers with general introductions that did not address the question and ended their answers by repeating points already made within the main body of the answer. This was an unproductive use of their time.

Textual knowledge

The most successful answers showed an impressively detailed knowledge of the text, with candidates integrating concise textual references to support their ideas. In responses to **Section A** extract questions, candidates took advantage of the opportunities offered them by having the extract printed in the question paper. They selected relevant detail from the extract to support their ideas, and they used words in their direct quotations to explore closely ways in which writers achieve their effects.

Less successful responses were often characterised by overly assertive comments that showed only a basic grasp of surface meaning. Some quotations were excessively long, with the link between quotation and comment unclear. Sometimes a vague phrase such as 'This shows...' followed a lengthy quotation.

Focus on the question

The most successful answers sustained a clear focus on the key words of the question. Less successful answers achieved only an intermittent focus on the question. Some candidates began (or rather prefaced) their answers by announcing a list of themes they had studied, whatever the focus of the question. Candidates should not regard questions as simple prompts for them to unload everything they know about a text; they must explicitly address the question.

Writers' effects

The most convincing responses sustained a critical analysis of the ways in which writers achieve their effects. These responses referred in detail to the extracts or poem in **Section A** questions. For **Section B** questions, many candidates had memorised an impressive range of direct quotation which enabled them to explore in detail ways in which writers achieve their effects. Less successful responses listed writers' techniques without exploring how they are used to achieve specific effects.

Personal response

The strongest responses sustained a personal and evaluative engagement with a wide range of relevant detail from the texts in answering the questions set. Less successful responses offered personal interpretations that were not adequately rooted in the detail of the text, lacking convincing support from the text.

Comments on specific questions

Section A

Question 1

Most candidates were able to comment on the storm and its effects and on Shinji's impatience to leave the house for a rendezvous with Hatsue. Stronger responses focused on what Shinji's mother thinks of her son's unusual behaviour and on the reasons for his restlessness. The strongest responses explored the ways in which the storm symbolised the turmoil in Shinji's thoughts and feelings and of the revealing nature of the fragmented dialogue between mother and son. The least successful responses tended to describe what is happening in the extract and explaining the feelings of both Shinji and his mother.

Question 2

There were too few responses seen to make meaningful comment.

Question 3

There were too few responses seen to make meaningful comment.

Question 4

There were too few responses seen to make meaningful comment.

Question 5

Most responses commented on the children literally engaged in weaving at the loom and their absorption in the work. Stronger responses were able to explore the innocence of the children, the absence of their childhood ('hard at the work in the school of days') and their exploitation. The strongest responses explored the use of colours, the use of imagery in 'loom' and 'chime' and the striking impact of the final stanza. Less successful responses explained the poem's content rather than exploring ways in which Rumens uses words and images to vivid effect.

Question 6

There were too few responses seen to make meaningful comment.

Section B

Question 7

The most common choices of moments were the account of the diving competition, Shinji's mother's fruitless visit to Terukichi's house and the episode in which Hatsue is attacked by Yasuo. The most successful responses looked at ways in which Mishima presents women in traditional roles as home-keepers and mothers, sometimes challenging what they saw as the writer's stereotyping of women. Others considered what they termed the 'male gaze' in exploring the presentation of male attitudes towards women. Less

successful responses narrated what happens in the chosen moments and sometimes maintained only a glancing focus on the question.

Question 8

There were too few responses seen to make meaningful comment.

Question 9

There were too few responses seen to make meaningful comment.

Question 10

There were too few responses seen to make meaningful comment.

Question 11

Most candidates were able to comment on the central role of the storyteller and her impact on those who are stitching and darning. They discussed the storyteller's expertise and the listeners' rapt attention despite knowing the stories already. The most successful responses explored the 'spinning' and 'bat' metaphors, the effects of the varied line lengths, the description of the setting and work, and the impact of the final six lines of the poem. Less successful responses described what happens in the poem.

Question 12

There were too few responses seen to make meaningful comment.