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ISC 2016
ELECTIVE
ENGLISH

- **SOLUTION OF 2016**
- **COMMENTS OF COUNCIL EXAMINERS**
- **SUGGESTIONS FOR TEACHERS**

Dedicated to all my lovely students. May God help you always.

This small booklet contains solution of ISC 2016 Elective English.

The comments from the council examiners under solution of every question makes this a very handy guide for students to understand what the council expects as answer from the students.

I hope that the students will find this to be useful.

- *Md. Zeeshan Akhtar*

01st January, 2017.

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ELECTIVE ENGLISH

TO KILL A MOCKINGBIRD – *Harper Lee*

Question 1

State your opinion whether the novel ***To Kill a Mockingbird*** brings to light the themes of justice and injustice. Substantiate your opinion with close reference to the text. **[20]**

Comments of Examiners

Candidates gave detailed information on Harper Lee and Atticus and his place in Maycomb society, which was not required. Some candidates wrote a general essay on racial indiscrimination in American society. Some made racial prejudice synonymous with injustice.

Insufficient detail was given in some cases, on the trial to illustrate the opinion that Tom Robinson was the victim of injustice. In cases where the trial was given as an instance of injustice, specific references to what made it unjust were left out.

Boo Radley, Heck Tate and Judge Taylor in the context of justice / injustice were omitted by many. Mayella was mentioned but Bob Ewell was left out in several cases.

Atticus in the context of justice – his integrity and faith in the system despite everything was not addressed in most cases.

Some instances were by of injustice of Scout at school and Dill by his parents; however, in these cases, the main substantiation by way of other major characters was ignored.

In a question on justice, many failed to point out both how justice was miscarried and how it was eventually served. In fact, many answers rambled on about injustice and forgot that the question also asked about justice.

Suggestions for teachers

- Themes must be taught as a whole, as a concept. All incidents and characters that highlight themes must be taught well.
- The trial is the core of the novel and has a bearing on every aspect of it. A direct connection between event and theme cannot be ignored. The link (how the trial brings out justice or injustice) had to be shown.
- Close reference to the text implies examples or substantiation from the text, not only opinion of the candidate or detailed biography of writer.
- Main or key examples of theme must be pointed out to students to make the answer more relevant to question. Every aspect of the question must be addressed.
- Teachers should make students practice how to articulate well-substantiated opinion and make clear statements to show opinion and supporting information from text when asked.
- Racial prejudice is a separate important theme. Students must not speak of one theme as the other – prejudice and injustice are not synonymous although they may be instances of each other.

MARKING SCHEME

Question 1.

The themes of justice and injustice:

To Kill a Mockingbird is a coming-of-age novel that paints a picture of racial prejudice in Maycomb, Alabama. Its title comes from Atticus's caution, "Shoot all the blue jays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird." There are several 'mockingbirds' in Maycomb and the themes of justice and injustice emerge from the treatment meted out to them and the way certain characters in the novel conduct themselves.

The most obvious instance of the miscarriage of justice is the **Tom Robinson trial**. Tom Robinson is a decent man condemned on the obvious lie of the Ewells, "trash" in the eyes of Maycomb, yet saved by the fact that if the dirt and grime were removed from their skin, its colour would be white. At the trial, Atticus successfully proves that Tom Robinson could not have raped Mayella and beaten her, since her bruises indicated she was hit by a left-handed person and Tom Robinson's left hand was crippled. Despite every indication of the truth that Mayella attempted to seduce Tom and was caught and beaten by her father, and that out of fear she had accused Tom, the jury pronounces the verdict as guilty. Atticus had sown the seed of "reasonable doubt", and he appeals to the jury to consider the facts and that the founding fathers had intended that everyone should be equal in the eye of the law. He pleads with the jury, "In the name of God, do your duty." Unfortunately, racial prejudice reigns and Tom Robinson is convicted. The injustice is compounded when he is shot seventeen times trying to escape. Atticus is succinct:

We had such a good chance. I told him what I thought, but I couldn't in truth say that we had more than a good chance. I guess Tom was tired of white men's chances and preferred to take his own.

Boo Radley is another victim of injustice. Harshly punished by a "foot-washing Baptist" of a father for a childhood misdemeanour, Boo is unfairly made a pariah. He spends his life locked up in the house, coming out only at night. With no friends, he is condemned to a life of loneliness and being misunderstood. The gossip in Maycomb is severe: he was a "malevolent phantom" and any small crimes committed in Maycomb were his work. No Negro would dare pass the Radley Place at night. Boo was thought to be a dark, hideous, looming figure. Only Atticus and Miss Maudie are his champions and remind the children that Boo was a polite child and deserved courtesy. His friendly overtures to the children through the gifts in the knot-hole are blocked by a dour Nathan Radley who blocks the hole with cement. At the end Scout realises how badly he has been treated

Neighbours bring food with death and flowers with sickness and little things in between. Boo was our neighbour. He gave us two soap dolls, a broken watch and chain, a pair of good-luck pennies, and our lives. But neighbours give in return. We never put back into the tree what we took out of it: we had given him nothing, and it made me sad.

Throughout the novel, **Atticus Finch** stands for justice. He passes on to his children strong values and a resilient moral fibre. He believes:

You never really understand a person until you consider things from his point of view - until you climb into his skin and walk around in it.

He believes in justice and entreats the jury to respect the courts as "great levellers" at the trial, hoping against hope that the chance he has earned Tom translates into a favourable verdict. The fate of Tom Robinson elicits an observation on Maycomb that comes the closest Atticus has ever come to bitterness, "This is their home, sister. We've made it this way for them, they might as well learn to cope with it." Despite the injustice, Atticus does not lose his faith in the system of justice. He explains to Jem that the law can be changed but one should not be "hard on" the system. Justice on its own is not to be treated lightly; it suffers only when otherwise reasonable men allow racist prejudice to come between them and it. His integrity is so strong that when he thinks his son is responsible for Bob Ewell's death, he wants justice to take its course even though his son is involved. His self-respect and stature as a father comes from being fair, which is the one thing that will permit him to hold the gaze of his children.

The Ewells are largely instrumental in the central injustice of the novel. The accusation levelled against Tom was unfair, and for all the sympathy Mayella deserved for her poor lot in life, including an abusive drunken father, her action leading to the death of a man remains unpardonable. Scout perceptively notes

Atticus had used every tool available to free men to save Tom Robinson, but in the secret of men's hearts Atticus had no case. Tom was a dead man the minute Mayella Ewell opened her mouth and screamed.

Bob Ewell is equally culpable. That he was humiliated and shown for a liar in court made him resentful enough not only to spit on Atticus but also to attempt to kill Jem and Scout. **Justice is eventually served by Boo Radley who saves the children and kills Bob Ewell** with a kitchen knife.

Judge Taylor and Heck Tate are representatives of the judicial and law and order system in Maycomb. Judge Taylor, according to Maudie Atkinson, deliberately chose Atticus to defend Tom because even though Atticus had a slim chance of victory, he was the only one who could keep a jury out so long on a case like this. He did his best to give Tom a fighting chance. Heck Tate firmly stood his ground when Atticus wanted the law to take its course in the killing of Bob Ewell. He insisted that Bob Ewell died by falling on his own knife, that the past should bury the past and that Boo Radley deserved to be left alone after having suffered for so many years.

Credit was given for addressing the question and bringing out both justice and injustice in the novel, using textual reference to substantiate analysis, such as Mayella as victim or perpetrator, and accurate, relevant quotes.

Question 2

In what way does Atticus's parenting of Scout make her an independent individual with strong moral values? Which other characters play a role in this regard? **[20]**

Comments of Examiners

One section of candidates scored full marks on the other influences on Scout, but poorly on Atticus's parenting, leaving out courage, recognition of both good and evil, empathy, truth and allowing her to be a tomboy. In many cases, the answer turned out to be one on Calpurnia and Miss Maudie. In other cases, Atticus was discussed as a parent but other influences were forgotten. In most cases, the question in totality was not answered.

Examples to show the influence on Scout, particularly the many qualities Atticus ingrained in her, were inadequate. In some cases, the answer was a character sketch of Atticus without clearly bringing out what he passed on to Scout.

Jem and Dill were given more importance as influences than Boo and Miss Maudie who were left out completely in some cases.

Suggestions for teachers

- Students should understand the weightage indicated in question. Here, the main focus was Atticus's parenting and the other characters formed a tail question. The answer has to be balanced accordingly.
- In such a question, requiring discussion of more than one character, the answer should be balanced among major characters rather than omission of some and detailed analysis of others.
- Where the answer could cover major and minor roles, students should be taught to discern and not focus on the minor at the cost of the major. If possible, all may be mentioned but at least the significant ones should not be left out.
- When teaching, interpersonal relationships and influences must be highlighted.

MARKING SCHEME

Question 2.

Atticus's parenting of Scout:

Scout is a very unusual little girl, both in her own qualities and in her social position. She is unusually intelligent (she learns to read before beginning school), unusually confident (she fights boys without fear), unusually thoughtful (she worries about the essential goodness and evil of mankind), and unusually good (she always acts with the best intentions). In terms of her social identity, she is unusual for being a tomboy in the prim and proper Southern world of Maycomb.

Scout is who she is because of the way Atticus has raised her. He has nurtured her mind, conscience and individuality without bogging her down in fussy social hypocrisies and notions of propriety. While most girls in Scout's position would be wearing dresses and learning manners, Scout, thanks to Atticus's parenting style, wears overalls and learns to climb trees with Jem and Dill. She does not always grasp social niceties (she tells her teacher that one of her fellow students is too poor to pay her

back for lunch), and human behaviour often baffles her (as when one of her teachers criticizes Hitler's prejudice against Jews while indulging in her own prejudice against blacks), but Atticus's protection of Scout from hypocrisy and social pressure has rendered her open, forthright and well meaning.

At the beginning of the novel, Scout is an innocent, good-hearted almost six-year-old child who has no experience with the evils of the world. As the novel progresses, Scout has her first contact with evil in the form of racial prejudice, and the basic development of her character is governed by the question of whether she will emerge from that contact with her conscience and optimism intact or whether she will be bruised, hurt or destroyed like Boo Radley and Tom Robinson. Thanks to Atticus's wisdom, Scout learns that though humanity has a great capacity for evil, it also has a great capacity for good, and that the evil can often be mitigated if one approaches others with an outlook of sympathy and understanding. Scout's development into a person capable of assuming that encounters, she will retain her conscience without becoming cynical or jaded. Though, she is still a child at the end of the book, Scout's perspective on life develops from that of an innocent child into that of a near grown-up.

Scout's mature sense of right and wrong is seen at the end of the novel when she walks Boo home. She lists the things Boo gave them, including their lives. She realises:

We never put back into the tree what we took out of it: We had given him nothing, and it made me sad.

She has truly learned the lesson Atticus taught.

…. You never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.

Characters other than Atticus influence Scout's development as a character. **Walter Cunningham** helps the reader and Scout see why the people in the town are so hateful, small-minded and racist. His grinding poverty, pride and anger could well turn him into a bigoted, murderous adult.

Miss Maudie Atkinson offers Scout a maternal source of knowledge and guidance throughout the novel. Unlike many of the gossipy women of Maycomb who spout racism and second-hand information, Maudie (like Atticus) answers Scout's questions truthfully and without ulterior motives. Scout considers her "our friend" a neighbour who does not pry into their lives or play "cat-and-mouse with us." When Scout asks about Boo, Maudie gives her none of the speculative tall tales heard by Miss Stephanie; instead, she tells Scout that Boo is alive and "always spoke nicely to me." Maudie is a true friend of the Finch family, and she always supports Atticus, Scout recognises her loyalty, especially when Maudie speaks harshly to Mrs. Merriweather after her veiled comments about Atticus. Like Atticus, Maudie leads by example, and Scout is impressed with her composure and lady-like ways at the missionary tea after learning of Tom's death. Scout wonders how Maudie can be so unconcerned about her burning house, and she marvels at the positive outlook she has afterward. Scout seeks out Maudie's approval of her Halloween costume, and wonders why Maudie is not eligible to serve a jury. She probably wishes that Maudie would accept her Uncle Jack's joking proposals of marriage, because then she could be called Aunt Maudie—a character worthy of inheriting the Finch name.

Calpurnia plays as great a role as Atticus, in becoming "almost" one of the family. The irony is that where Atticus makes his humanitarianism known through defending Tom Robinson and other glorious

actions (like his stand-up in the jail), Calpurnia makes hers known in smaller ways: tender care for Atticus's character, a seat for the two at church and in courtroom, on her tiny comments about equality peppering the next. Further, Calpurnia simply exists as a truly good, caring, ethical, just, tender-hearted member of a race other than Scout's own who makes a huge impression on her.

Boo Radley is instrumental in Scout's realisation of innocence being presented and what it means ***To Kill a Mockingbird***.

Credit was given for analysis of Atticus as a parent with specific discussion on what he taught Scout; brief outline of what other influences, including Mrs. Dubose (courage) and Aunt Alexandra in place of any of those in marking scheme, and quotes.

Question 3

Narrate Scout's experience at school on her first day, using the narration to comment on education as a theme of the novel ***To Kill a Mockingbird***. **[20]**

Comments of Examiners

This was a narration-based direct question where marks were lost or gained on points of sequence of what happened during the day. Many candidates missed out the sequence or elaborated too much on some at the cost of others. Key elements such as the name of the system and that Atticus wanted Scout to return to school were missed out.

Education as a theme was to be drawn from the narration; candidates did not make that connection and wrote general essays on education.

The day ended at home with Atticus's valuable message to Scout, which contributed the contrast between true (values-based) education and formal, institutionalised education. In several cases, the sequence or chronology was confused and names were misspelt. The theme was not clearly stated and much was left to the examiner to infer.

Suggestions for teachers

- Sequence in episodes in novel is very important. Balanced narration must be practised in class. Start and end of incident / event must be told to students.
- Link between narration / incident and what it conveys by way of theme must be part of narration-based answers.
- Narrating actions and incidents in novel is an important skill that involves chronology, characters present and important words exchanged. Analysis of theme from these is important and must be dealt with in detail if question specifically demands it. However, in a directly narration-based question, the key word to take cue from is "narrate"
- Clear statement of sequence and analysis asked for is a required skill.

MARKING SCHEME

Question 3.

Scout's experience at school:

Shortly after the novel begins, Scout starts her first year at school. Harper Lee uses her experience to comment that the educational system in Maycomb leaves much to be desired, and the "new way of teaching" was irrelevant to the needs. Scout is ahead of her classmates because Atticus has taught her to read and write and Calpurnia has even taught her script. However, once her teacher discovers this, she punishes Scout and tells her not to learn anything else at home, as her father does not know how to teach her properly. This is the first clear conflict between institutionalized education and education at home.

Atticus clearly takes great pride in instilling a powerful sense of morality in his children. He truthfully answers whatever questions they ask, and encourages their inquisitive minds by treating them as adults and encouraging them to grow intellectually and morally as much as possible. On the other hand, Scout's teacher has a very specific understanding of what children should learn when, even if this schedule requires holding a child back. For example, when she asks Scout to write during class and Scout writes in script, she chides her and tells her that she should not be doing that for many years, because it isn't taught in school until much later.

Scout comes to Atticus with concerns about her education and he helps her understand that she must get an education, even though she might find the process frustrating and that he will continue to read with her and teach her at home. Clearly, Atticus understands the faults of the education system, but also knows it is necessary for his children to pass through this system to be a part of the society.

At the end of the novel, she notes that she has learned probably all there is to learn, except may be algebra. Scout understands that life experiences are the true teachers. Clearly, Lee is expressing a lack of belief in the institutionalized educational system and in fact suggests it might do more harm than good.

This comment emerges mainly from what happens at school.

Jem condescended to take Scout to school the first day. Miss Caroline introduced herself and began the day by reading a story about cats, that conversed, wore, cunning little clothes and lived in a warm house. Miss Caroline was unaware that her class of ragged children used to tough lives was 'immune to imaginative literature".

When Miss Caroline discovered Scout could read, she looked at her "with more than faint distaste." She would not behave how Scout had learned to read, and pronounced her father did not know how to teach.

At recess, Jem confronted Scout and told her Miss Caroline was trying a "new way". Back class, Scout could not understand Miss Caroline's waving cards under The Dewey Decimal System.

Bored, Scout started writing a letter to Dill.

Miss Caroline later checked everyone's lunch containers and picked on Walter Cunningham as he had none. When Scout tried to explain to her that he would not accept her 'quarter' to buy lunch, she received 'half a dozen quick little pats' on her hand with a ruler and was made to stand in the corner. Miss Caroline scolded Scout for starting "off on the wrong foot in every way".

The class broke into a storm of laughter at this whipping.

Walter Cunningham had lunch at the Finches. Scout was horrified when he poured syrup over all his food. Calpurnia had to reprimand her for being rude to a guest.

Back in school, Miss Caroline was appalled at discovering a cootie from Burris Ewell's head. Little Chuck Little displayed his patience telling D.C. to shut the door and attempted to calm Miss Caroline. When Burris was excused for the rest of the afternoon to go home and wash his hair with lye and treat his scalp with kerosene he revealed he would not be returning. Miss Caroline threatened to report this insolence to the principal. Burris swore while leaving. All students then clustered around to console her. She then mystified the first grade with a long narrative about a toad-frog that lived in a hall.

When Scout told Atticus of her "day's misfortunes", he gave her very sound advice and perhaps better education than the one at school: he taught her to "climb into (a person's) skin and walk around in it" to understand the person better.

Credit given for a clear line of sequential narration of events on the day starting from Jem taking Scout to school and ending with the pact between Atticus and Scout at the end of the day, where he teaches her valuable lessons. Accurate quotes were expected in the analysis of the theme.

THE HUNGRY TIDE – *Amitav Ghosh*

Question 4

Explore the relationship between Nilima and Nirmal Bose, giving suitable textual reference. **[20]**

Comments of Examiners

"Explore" implies both narration of events that mark the relationship and analysis of relationship.

Textual reference was insufficient in several cases. Necessary points that were omitted were the conflict in the marriage, Nilima's involvement with the trust, Nirmal's idealism, the Morichjjapi incident as cause of friction. Very few candidates touched upon Nilima's understanding of her husband and her decision to honour his last wish, their being childless. Some candidates did not mention the role of Kusum.

Where references were given, the early relationship was discussed but the change and the references from the latter half of the novel were ignored.

Suggestions for teachers

- Students must be taught not to write general answers, but make note of textual detail. They must be encouraged to write points or underline points in texts and then compile them. Guide books must be discouraged.
- Relationships between characters form an important aspect of the novel and these must be traced. Changes must be noted. Teachers should help students make a chronology – the novel does not follow a chronological sequence and the skill to trace despite this needs to be taught.
- Students must be taught to understand requirements of the questions through their phrasing

MARKING SCHEME

Question 4.

Relationship between Nilima and Nirmal Bose:

Nirmal taught English Literature in Calcutta. Nilima was a student in one of his classes. Though her family was well to do, she chose Nirmal as her husband and married him in 1949. They came to Lusibari. They decided to spend a couple of years on that island. There Nirmal joined a school and Nilima founded a union which was later named as Badabon Development Trust. Both Nirmal and Nilima accepted and assimilated the culture and manner of living of that island and turned gradually into insiders. They were a childless couple. Theirs was a love marriage which disintegrated somewhere along the way as Nilima got too involved with the work of her Trust and Nirmal desperately searched for idealism as he approached retirement. Towards the end of the novel, Nirmal's journal entry clearly states their break-down in relations and their lack of communication.

The answer must trace the relationship to bring out:

- Their acquaintanceship turning to courtship – Ashutosh College – her infatuation. It was as if the light of idealism in his eye was a flame and she a moth – family opposition – resolve
- Leaving Calcutta – police – unsettling effect on Nirmal – Hamilton estate – Nilima's pleading to overcome Nirmal's horror of capitalist estate.
- Setting up a new life at Lusibari – unfamiliar, shocking – Nirmal overwhelmed – sought solace in Lenin's pamphlet – Nilima practical – Nilima's awareness of the inevitability of widowhood – "epiphany" – founding and success of union.
- Estrangement – Nilima unaware that Nirmal had written a diary in 1979 Morichjhapi – Nirmal's involvement in "resettlement" – Nirmal's disapproval, anxiety – her practical motives versus Nirmal's idealism.

He became a stranger to me that year. He wouldn't talk to me. He would hide things. It was as if I had become his enemy.

- Nilima's understanding of her husband – what revolution meant to him – and of why he turned away from her –

We were like two ghosts living in the same house. At the end he seemed to want only to hurt me.

Nirmal showing "malice and cruelty" to wife – saddens her – "happy pairing" an "illusion"

- Yet Nilima did not want Nirmal's last wishes to be dishonoured.
- The role of Kusum – nothing spelled out, but Nirmal's attraction clear – he explained his fiery zeal to her – he would teach them "to dream".

Credit was given for tracing sequence and changes, providing some analysis and quoting accurately and appropriately.

Question 5

Piyali Roy is a young marine biologist in search of a rare, endangered river dolphin, Orcaella Brevirostris. Narrate what course her life takes in the immense labyrinth of tiny islands known as the Sunderbans. **[20]**

Comments of Examiners

This question was not attempted by many candidates. However, many of those who attempted this question did justice to the textual details asked for.

In some cases, important details were left out – Piya's need for Kanai's translation, her visits to Fokir's home. Most candidates got carried away with the attraction between the two and the "romantic setting". Answers stopped at Fokir's death although the question was on Piyali's life so the answer had to go on to what she did after he died. The storm was described in detail by some candidates which was not required.

Suggestions for teachers

- Students should be taught to read the question carefully and provide complete detail.
- Students should be given practice in writing out answers so that they can judge what the question demands and do not give irrelevant details.

MARKING SCHEME

Question 5.

Piyali Roy – course of life:

Piya is a young Bengali cetologist brought up in the U.S. She **arrives in the Sundarbans**, the archipelago of islands where the Ganges merges into the Bay of Bengal **to conduct an ecological survey on dolphins** and discovers some strange behavioural quirks amongst the Irawaddy Dolphins in a tide pool while visiting the islands on a grant. Having been schooled in the US, Piya – like so many Asian- Americans of her generation – is **fully westernised and does not know any Bengali**. Efficient, focused and experienced, she confidently sets about her task.

A drowning accident and being duped by government – appointed guides lead her to become **reliant on a boatman as guide and protector** in the violent Sundarbans. She also **meets Kanai**, a young Bengali professional man visiting the area on a family matter. Between them, the three weave an intriguing tale of history, folklore ecology, migration, love and grief. The terrain's utter hostility to their presence, its cunning and resourcefulness, its determination to destroy or expel them forms the basis of the relationship between Piya and Fokir. Every year dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles.

The Bay of Bengal is one of the only habitats where Bengal Tigers continue to live in the wild. They are zealously protected by various international environmental groups. Piya, through her conscientious drive to unravel the hidden wonders of nature, in **instantly attracted to Fokir's animal instinct and raw charm. Kanai, on the other hand, leaves her cold**. Piya is not impressed with Kania's superciliousness, and between the two men, finds herself constantly leaning towards the natural, unalloyed world that Fokir represents.

Piya, who feels closest to the animals she studies, **needs Kanai's translation skills and Fokir's local knowledge** of the river and wildlife for her to do her research. After her traumatic experience, she **thinks of Kanai's invitation and is rowed by Fokir to Lusibari**. Here she decides to carry on with

her study of the dolphins and after **visiting Fokir and Moyna's home**, it is decided that Fokir will accompany her, along with Kanai as translator and Horen with his motor boat. **Moyna is suspicious of Piya's fondness for Fokir, but the expedition is undertaken**.

At Garjantola, Piya and Fokir get separated from the rest while tracking the oddly behaving dolphins. They **spend the night tied to the branch of a tree to escape the fury of the storm. Fokir gets killed** by an uprooted stump. **Piya sets up a trust** to help the people of the tide country. She **will buy Fokir's family a house and provide for Tutul's college education**, with the funds that have been raised by Piya.

The *answer had to be supported by relevant quotes.*

Credit was given for tracing Piyali's life as asked for in the question along with accurate quotes.

Question 6

Write short notes on: **[20]**

(a) The story of Dukhey's Redemption in Kanai's letter.

(b) The story narrated by Kanai about the Malta river and storm-struck Canning.

Comments of Examiners

Not many candidates attempted this question but of those who did, very few knew all the detail of the stories, particularly the second one. Key points were found to be missing in many answers. Spelling errors were also observed.

Suggestions for teachers

- Teachers should make students underline points or note them down, showing how the points are to be treated in long answers and how they are to be concentrated in short notes.
- Superficial overviews and guide books for study should be discouraged.
- Spelling, especially of words from the text, must be correct.

MARKING SCHEME

Question 6.

(a)	The Story of Dukhey's Redemption in Kanai's letter. This story was part of Kanai's letter to Piya. **It was taken from an epic of the tide country, Bon Bibir Karamoti orthat Bon Bibi Johuranama (The Miracles of Bon Bibi or the Narrative of Her Glory)**. In the story, Dhona and his followers went to Kedokhali. **He dreamt of Dokkhin Rai** who told him to take his name to make the bees leave but to ensure no man of his touched the hives in the jungle, and that the **bargain on Dukhey** had to be honoured. He was to be left behind when the rest boarded their sampan.

When the boats were loaded to capacity, the demon deva told them to throw the honey overboard and take on a rich load of wax instead to bring better fortune. **Where Dhona poured the honey, the creek came to be known as Madhu Khali**, and the brackish tides turned sweet and mellow. Once again the demon deva reminded them not to deceive him in the matter of Dukhey. The poor boy was in tears. He spoke a name and **Bon Bibi heard him and crossed the divide from Bhurukundo**. Dukkhey told her that he could not cook since the kindling was all wet. She raised her hands and the pots filled instantly with rice and saalan. Dukhey then importuned her, saying that he would be left ashore the next day, and she reassured him that the demon would not survive a blow of her brother's metal.

Dhona and his men could hardly believe that food so fine, so ambrosial, could be cooked by a boy and attributed it to Bon Bibi's grace. Dukhey could not sleep that night, afraid as he was of being left behind. The next day Dhona asked for the boats to loosen the moorings. All but one did so. **The men asked for some wood, but when asked to carry out the chore, Dukhey was reluctant to leave. He told Dhona that he was aware of the "pact" with the demon** who would devour him in the guise of a tiger, and accused his "Chachji" of dishonouring the promise made to his mother.

Finally Dukhey went in the direction of the forest. As the boats were pulling out, Dhona in his heart asked to be forgiven for the wrongs of the past and left it all to Don Bibi. The **demon took on the tiger disguise**, which Dukhey saw this and prayed to Don Bibi. He lost consciousness, but Don Bibi had heard his cry of distress, and called upon Shah Jongoli to accompany her. She took the child's body on to her lap. **The "world's mother" tried to rouse him while Shah Jongoli breathed life into him**. He then ran ahead and **struck the tiger, making the demon reel and flee** in panic.

(b) The story narrated by Kanai about the Malta river and storm-struck Canning:

Canning **was named by an Englishman - the "laat"- the Viceroy Lord Canning**. It was done when the British got it in their heads that **they needed a new port** and capital of Bengal since the Hooghly was silting up and its docks would soon be choked with mud. The **fishing village on the banks of the Matla** caught the fancy of the teams that set out in search of this new port. They neither knew nor cared that the **word "matla" meant "mad" in Bengali** and that the river had not been named in vain. They were more taken by the "wonderful location": the wide, mighty river, the flat pain and the channel that led straight to the sea. **Plans for it were grand**.

Contracts were given out and work began with thousands of workmen moving to the shores of the river and digging. "Nothing could stop them, not even the uprising of 1857." The **feverish pace** remained oblivious to Mangal Pandey, massacres and rebels. An embankment rose, foundations were laid and a railway line built. Ominously, "all this while the Matla lay still and waited."

	A lowly shipping inspector, **Henry Piddington**, who was as passionate as a "devotee" about storms since his days in the Caribbean, came up with the name "cyclone". He was drawn to the Bay of Bengal for the violence of its storms. He drafted numerous letters from Kolkata to **warn planners and surveyors about the dangers, and cautioned them against playing with the mangroves**, the defence against the Bay. Exposing the port could be disastrous with the conjunction of wave, winds and tides. He predicted the port **would not last for more than fifteen years**. **No one paid any attention**. Mr. Piddington was too low in the ranks and spoken of as "mental" to be heard. The port was built and there was a **grand opening** to which he was not invited. The river did not wait for even fifteen years – **after five years, in 1867, it rose and "hurled itself upon Canning".** In hours there was nothing left of the town but the "bleached skeleton". It was caused by a minor storm and a wave. In 1871, four years after Matla's uprising, the **port was formally abandoned** and became the Matla's "vassal". *Since this was a short notes question, quotes were not expected but taken as a point if given. The answer had to give the main point without analysis, like a precis.*

A DOLL'S HOUSE– *Henrik Ibsen*

Question 7

Discuss the character and role of Dr. Rank in the play ***A Doll's House***. **[20]**

Comments of Examiners

A number of candidates could not make the distinction between 'character' and 'role', necessary for study of any literary text.

Most answers covered his friendship, illness and symbolism for corruption. The significance of his name, his love, Nora's treatment of him and his letter were not adequately covered by most candidates. Many assessed him only for his positive qualities, omitting an all-round picture of him: his impropriety of flirting with a married woman and wife of a friend, and his insignificance to the plot and in the eyes of others were left out in many cases.

Suggestions for teachers

- Students must be made to practise character-based questions. They need to do deep study of actual actions and inferred motivation. 'Character' means traits and supporting examples. 'Role' is how the character takes the play forward, contributing or not to plot, theme and revelation of others' character.
- Students must be told that concepts such as plot, theme, character and role are not interchangeable.

MARKING SCHEME

Question 7.

The character and role of Dr. Rank in the play, ***A Doll's House***.

The Name: **Rank**

Vile definitions for the adjective "rank" It is a word that means, "highly offensive; disgusting; vulgar; or indecent." Perhaps, Ibsen has chosen this name to be ironic; none of the characters place him highly in their thoughts.

On different occasions throughout Henrik Ibsen's play, Rank **visits Torvald Helmer in his office.**

He **flirts** with a married woman.

(One could view this as an honourable love-from-afar or be critical of it. He does not mean to be vulgar, but instead confesses his feelings for Nora mainly because he only has a few days left to live.) **Nora recoils from him**. The fact that she would consider suicide before accepting Dr. Rank's endearments speaks volumes about the way the poor doctor is perceived by others.

He is **slowly dying of an unnamed illness**.

Even Dr. Rank believes himself to be easily replaceable:

(what he thinks of himself)

Dr. Rank: The thought of having to leave it all…. without being able to leave behind even the slightest token of gratitude, hardly a fleeting regret even…. Nothing but an empty place to be fulfilled by the first person that comes along.

More than any other character in the play, **Dr. Rank reflects the dawning of "Modern Drama".**

Dr. Rank, like characters found in the works of Chekhov, Brecht, and other modern dramatists, **ponders aloud about his inner misgivings**.

Dr. Rank as a symbol of moral corruption within society. However, because of the many sincere aspects of his character, that view is debatable.

Basically, Dr. Rank adds to the sombre mood of the play, yet he is not essential to the conflict, climax, or resolution.

He chats with the other characters, admiring them, all the while knowing he will never be important to any of them.

Dr. Rank's friendship with Torvald and Nora:

(What others think of him)

When the Helmers find Dr. Rank's letter that indicates he has gone home to await death, Torvald says, "His suffering and his loneliness seemed almost to provide a background of dark cloud to the sunshine of our lives. Well, perhaps it's all for the best. For him at any rate. And may be for us as well, Nora. Now there's just the two of us."

It doesn't sound like they will miss him too much.

In *A Doll's House*, the drama surrounds Nora and her "secret". Dr. Rank seems somewhat unimportant to the progress or development of the plot and, sadly, he is unable to form real relationships with any of the characters although, Nora considers him their "best friend" who "never lets a day pass without looking in." He seems to realise that he is "in the way here too" when Torvald and Nora are busy but still persists. He is frowned upon because he flirts with Nora but as she has never even realised it, he seems harmless and is pitied more than judged by any audience.

Dr. Rank does not know Krogstad but is quick to form an opinion of him as "a moral incurable." Rank is unwell and Nora is concerned for him but rather dismissive of his illness, refusing to accept that he may die soon. At one point, Nora is about to involve him in her problem when he declares his feelings for her and she is somewhat irritated with him that now she cannot share her problem – her secret – with him as it would not be proper, knowing how he feels about her. Nora is very fond of him, such as she loved her "papa".

Nora enjoys his company because he is her friend and it is probably the only adult conversations she can have as Torvald know he is close to death by sending them a letter but in all the confusion they only see it too late. "He and his sufferings and his loneliness formed a sort of cloudy background to the sunshine of our happiness" is Nora's comment when she learns the news. She will realise too late that her own "cloudy background" will destroy what relationship she has with Torvald and her own family as she feels compelled to leave after her secret is revealed.

Credit was given for candidates' clarity in bringing about above content between character and role. Character: connotation of name, friend, moral corruption yet sincerity in aspects, not likely to be missed (replaceable), feelings for Nora and her reaction, illness.

Role: Mrs. Linde's conjecture, insignificance to plot, no real relationships, Nora's concern yet dismissiveness (her character), letter, possibly misled by Nora's behaviour, blames father (thematic), comparison to other male figures (Nora's father and Torvald).

Accurate, supporting quotes were given credit.

Question 8

Discuss the role of women characters in the play ***A Doll's House*** which makes it a feminist play. **[20]**

Comments of Examiners

Very few candidates wrote a balanced answer covering all the women characters, tilting answers in favour of either Nora or Mrs. Linde. The nurse was left out in many answers. Most candidates addressed the 'character' rather than the 'role'. Some included detail about Helmer, which was not required, at the cost of relevant detail about the women characters. In several cases, Helmer's dominating Nora was given from Helmer's point of view rather than Nora's.

In discussion of Nora's role, understanding of her as a strong character in her own way was ignored – her attempt to pay off the debt, Krogstad and her and the contrast between Mrs. Linde and her were not dealt with.

Candidates did not realise that "discuss" implies analysis but not at the cost of clarifying the actions and motivations of the characters concerned.

Suggestions for teachers

- Students must be taught all characters, major and minor.
- Distinction between 'character' and 'role' must be emphasised.
- Other characters, if referred to, must be in connection with those asked about in the question.
- In discussion of character or role, a rounded view must be presented with both negative and positive aspects of character or his / her impact.
- General essays on theme and context will fetch only limited marks. Substance from text and its analysis relevant to the question are necessary.

MARKING SCHEME

Question 8.

Feminist:

A Doll's House, hints at the role of society and how the female gender was treated at the time. From this play one can observe what Ibsen believed in the equality between males and females, and the idea of feminism. This play **focuses on the ways that women are perceived in their various roles, especially in marriage and motherhood**. Torvald, in particular, has a very clear but narrow definition of women's roles. He believes that it is the sacred duty of a woman to be a good wife and mother.

Nora Helmer, the main character, **strives to achieve the perfect ideal that is set before her by the contexts of her society and her husband**, Torvald. She is a direct contrast to the other female characters. **Nora herself is trapped within the "dollhouse"** that is her physical home. Torvald, her husband, has built a wonderful little life for his doll wife and their wonderful doll children. She tries hard in this situation to save her husband, **live with the secret and repay what she took**. **Nora's eventful transformation** comes later as she discovers her role in the dollhouse society forced upon her and the **desperate need to get out, at any cost**. While Nora is the protagonist, there are other female characters in the play.

Anne Marie, the Helmers' nurse, embodies everything that Nora is not. She is a direct contrast to Nora Helmer. Anne Marie was Nora's childhood nurse and eventually became Emmy, Ivdar, and Bob's nurse later in Nora's life. In order to survive in the society in which she lives, **Anne Marie very**

willingly gives up her only daughter for adoption simply saying "I was obliged to, if I wanted to be little Nora's nurse". Anne Marie's "tragedy" as Nora calls it, is simply life as usual to the old nurse. **She accepts the role society has placed upon her and is content with two letters** from her daughter in her life time. This event is where one might say that Nora and Anne Marie are similar, as well as contrasting. While Anne Marie accepts her position, so does Nora to an extent. When Torvald explains to dear Nora that having a deceitful mother poisons the children, she accepts this as truth, eventually deciding to leave her precious dollies. Just as Anne Marie complacently accepts her position in society, Nora allows Torvald to unknowingly choose her place in life, thus showing a side of Nora that the reader may not have seen earlier. However, Nora's decision to leave Torvald and the children is not a blind acceptance of what society attempts to force upon her. Nora Helmer makes a real transformation.

Mrs. Linde enters the plot very early. She is essentially a **childhood friend** of Nora's who has come into town to look for work. Mrs. Linde's husband passed away leaving her a widow and eventually she is jobless. **Mrs. Christine Linde is a character that Ibsen uses to show that women can do things without a man**. After Mrs. Linde was widowed, **she took care of her dying mother and young brothers**. It was because of her that her mother's last years were quite easy and her brothers would have a bright future. Mrs. Linde became somewhat a "female helpmate" since she **eventually helps Nora to recover the secret money she owes Krogstad**. In the early conservations between Mrs. Linde and Nora, Mrs. Linde alludes to the dollhouse theme by demeaning Nora's simple way of life. Mrs. Linde explains "How kind you are Nora… for you know so little of the burdens and troubles of life….My dear! Small household cares and that sort of thing!—You are a child Nora".

When Nora hears this she is no less than outraged. She cannot believe that her dear old friend, Christine, is just like everyone else; no one takes Nora seriously, and no one sees her as the individual she claims to be. **Mrs. Linde helps Nora in numerous ways**. Nora confides in her about the secret loan from Krogstad and later about his plans to ruin her life by exposing her lies to Torvald. Eventually, Mrs. Linde tells Krogstad to let things be and let Nora and Trovald settle things on their own thus removing her title of "helpmate". It can be argued though that this decision by Mrs. Linde helps Nora most of all, because, it is after this that Nora comes to the realisation that she lives in a dollhouse created by Torvald, and Papa in the past. **She has been suppressed her entire life and has allowed every man to define who she is**. **This realization and desire to leave the situation is what makes this a feminist play**. Ibsen, knowingly or unknowingly, gave women, fictional and true, a voice. Emmy is the only daughter of Nora and Torvald Helmer. While she, and the other children are not prominent characters in the play itself, they are seen as symbols for what Nora's life is and what she is defined by. In the beginning, she plays with the children, buys them gifts and showers them with affection, thus symbolising that in this stage of Nora's life, she is defined by her children. Nora, as well as the majority of the women in her time period were who their family was. Their lives were defined by the home they kept which was actually most often kept up by housemaids and servants.

The answer had to be supported by a selection of relevant quotes.

Credit was given for a balanced answer bringing out the role of Nora, Mrs. Linde and the nurse, supported by accurate, relevant quotes.

Question 9

Narrate the opening act of the play ***A Doll's House*** until the entry of Krogstad. **[20]**

Comments of Examiners

In a narration-based answer relying directly on familiarity with text, some candidates were able to provide all or most key points of sequence although many omitted significant ones like Nora being called a "spendthrift" and the reference to her father. Too many details were given about her secret at the cost of other details important to the sequence such as the macaroon. Some candidates gave a summary of the scene, condensing detail and incorporating detail not asked for, including what happened after the entry of Krogstad. Some candidates even gave a summary of the entire play for this question.

In several cases, the sequence was mixed up. In this question, chronology of what happened was important.

In many cases, detailed analysis of the events was given but many important developments in the sequence got left out.

Suggestions for teachers

- Students must be made thorough with the text and not summaries. Teachers must insist on recollection of entire sequence of events. Precis for a narration-based question should not be encouraged. The order of events or sequence is important for such questions.
- Narration should include key points from the parts asked for. Question needs to be read carefully. Analysis for such a direct question may form a minor or concluding part of the answer but cannot take the place of narration.

MARKING SCHEME

Question 9.

Opening act until the entry of Krogstad:
The play opens in a tastefully but not extravagantly furnished room. A door leads to Torvald's study. It is winter.
A bell rings and a cheerful Nora enters with parcels, followed by a porter carrying a Christmas tree. Nora asks the maid to hide the Christmas tree from the children and generously gives the porter a shilling when he asks for a sixpence.
Torvald calls out from his study to his "lark" and "squirrel", who puts a bag of macaroons in her pocket and wipes her mouth. When Torvald emerges from his study, he notes his "spendthrift" has been spending.
Nora replies this is the first Christmas they have not needed to economise. While Nora is excited about his salary, Torvald is cautious about spending "recklessly". When Nora says they can borrow, Torvald calls her his "featherhead" and asks what would happen if they did borrow and a slate fell on his head a few months later. Nora is dismissive of the lenders but Torvald firmly tells her, "No debt, no borrowing."
Torvald gives her some money and she excitedly shows him the presents she has bought for everyone, keeping only his a secret. Nora admits she has bought nothing for herself and does not need anything. She later asks for some money that she can wrap and hang on the tree. While Nora insists she does try and save, Torvald amusedly tells her she finds that difficult to do. Then he goes on to talk about her father, whose extravagance she seems to have inherited. He notices she is

looking “uneasy” and wagging a finger at her asks if she has been to the confectioner’s, which she denies. She says, “I should not think of going against your wishes.”
The couple reminisces about a Christmas in the past when Nora spent painstaking hours making ornaments for the tree only to have the cat destroy them. They are interrupted by the bell. The maid announces two visitors: an unknown lady and Doctor Rank. Nora places the stranger as Kristine Linde, an old schoolmate with whom she has not been in touch. Left to themselves, the two ladies talk, Nora chattering until she remembers her friend has been widowed. Mrs. Linde tells her she is all alone in the world. Nora reverts to talking about her life, informing her friend of the “great piece of good luck” – her husband being made the manager of the bank. When Kristine reminds her that even in school, Nora was a spendthrift, Nora tells her of the difficult days she has seen and how she has had to do little tasks. Through their conversation it emerges that the Helmers spent a year in Italy because of Torvald’s illness. At first it seems the money came from Nora’s father, who died just about then. Kristine thinks Torvald is still ill since a doctor is in the house, but Nora tells her Doctor Rank is a good friend. She tells Nora of her marriage to a wealthy man to support her mother and younger brothers, but now with her life “unspeakably empty”, she is looking for some “regular work”. Nora thoughtlessly tells her to go to a “watering place”, when Kristine points out she does not have a father to give her the money. She admits Nora’s good fortune made her happy for a selfish reason because now Torvald can help get her employment.
Nora gets exasperated that Kristine, like everyone else, thinks she is “incapable” of doing anything and confesses that she too has “something to be proud and glad of.” Swearing her to secrecy, she tells Kristine how desperate for Torvald’s health, she had borrowed two hundred and fifty pounds on the quiet, without her husband’s permission, which was not legally permissible. Kristine thinks it was “imprudent” but Nora passionately declares she had no other option since all her other ploys to get Torvald to Italy did not work. Since her father died then, her husband never got to know that the money had not come from him. Kristine is aghast that Nora has still kept the secret from her husband. Nora explains how “humiliating” it would be for Torvald to be beholden to his wife for anything. She goes on to describe how she is paying the instalments and interest with great difficulty, scrimping from the household money without making her home and children seem shabby. She has worked on the quiet on some copying too and Torvald has not noticed anything amiss. She keeps imagining some rich old man will leave his wealth for her, but is now relieved at the financial ease that she can look forward to. The conversation is broken up by another bell and the arrival of Krogstad.

Credit was given for knowledge of sequence of events in the proper order and for quotes that formed part of this sequence.

DEATH OF A SALESMAN – *Arthur Miller*

Question 10

Analyse the role that women characters play in ***Death of a Salesman.*** **[20]**

Comments of Examiners

A number of candidates did not incorporate all women characters, making their answer incomplete. The two women at Frank's Chop House – their role in revealing Happy's character - and Jenny were not mentioned by most of the candidates.

The impact of The Woman at Boston on Biff was not given, a significant point in terms of the role she plays. Also, some candidates neglected to point out her contribution to the guilt Willy carries.

Analysis of Linda's role was not fully developed – revelation of Willy's positive side, her more realistic and less fragile aspect, she as the voice of reason were ignored by many candidates.

Some candidates spent time and effort on Willy, which was irrelevant to the question.

In most answers, textual references were incomplete or missing. For instance, the boys' crude references to the young women at the restaurant were given but no mention was made how they revealed their attitude towards women, which was the role of these two women in the play.

Suggestions for teachers

- Teachers must teach major and minor characters.
- Key events and their impact must be dealt with thoroughly. The incident at Boston is vital.
- Linda's personality may be dominated by her love for Willy but there is more to her than that. No character, least of all a significant one, can be given a uni or a limited dimensional treatment.
- Examples from the text to support analysis of role are important.
- Characters should be taught for all their qualities plus their role or significance in terms of plot, theme and revelation of other characters.
- Students must be made to judge characters relevant and irrelevant to the question, major and minor, so that details can be given accordingly.
- Incident must lead to statement showing its significance in terms of question; likewise, opinion must be supported by textual narration.

MARKING SCHEME

Question 10.

Role of women in ***Death of a Salesman***:

Miss Forsythe and Letta – Two young women whom Happy and Biff meet at Frank's Chop House. It seems likely that Miss Forsythe and Letta are prostitutes, judging from Happy's repeated comments about their moral character and the fact that they are "on call."

The women Happy picks up in the restaurant see Willy as the stereotype of the "daddy" and think it is "sweet" the boys want his company. Miss Forsythe flirts with Willy, patronizing him as the old man he is "Oh, he isn't really your father!"

They bring out Happy's character and unwittingly become witnesses of Willy's collapse.

Jenny – Charley's secretary.
In contrast, Howard's secretary, who knows him in another context, thinks Willy is an annoying nuisance.
The Woman - Willy's mistress when Happy and Biff were in high school. He had an affair with her many years ago in Boston. The woman's attention and admiration boost Willy's fragile ego. *The character illustrates the destruction of Biff's belief in his father's integrity.* Biff catches Willy in his hotel room with The Woman. He loses faith in his father, *and his dream of passing math and going to college dies*.
The Woman is used to illustrate Willy's inability to think about consequences or plan ahead. He is left *with the crippling guilt of the brief affair* and chooses to block out the memory of its huge impact on Biff. She is therefore a flat character designed to give the audience a greater perspective on the character of Biff and Willy.
Biff discovered the affair when she came out of the bathroom while he was in the room. She appears only in Willy's memories and fantasies; however, as the play progresses, Willy has difficulty distinguishing between his memories of The Woman and his memories of Linda.
Willy's affair with The Woman in the hotel room reveals a great deal more of Willy's character. She is a secretary Willy must "get by" to see his customers. She says, "From now on, whenever you come to the office, I'll see that you go right through to the buyers. No waiting at my desk any more, Willy." The suggestion is that Willy has used her to make sales. It appears later he "buys" her with gifts, like the nylon stockings she demands before leaving the hotel room after Biff arrives unexpectedly.
Linda: Willy Loman's wife. Linda Loman is the best developed female character. *Through her, we see a positive side of Willy's character*, as slanted and unrealistic as it is. Linda gives us an understanding of the real tragedy Willy's life in relation to his wok and their sons. Linda loves Willy Loman; she fights to defend and protect him, but she does not help him. *Linda has enabled both her husband and her sons in their failures*, although she always believed she was going her best for her family.
Linda suffers through Willy's grandiose dreams and self-delusions. Occasionally, she seems to be taken in by Willy's self-deluded hopes for future glory and success, but at other times, *she seems far more realistic and less fragile than her husband*. She has *nurtured the family* through all of Willy's misguided attempts at success and her emotional strength and perseverance support Willy until his collapse.
Linda is a loving and loved mother. Biff especially is very protective of her. She makes her choice clear: as much as she loves her sons, she has no place for them if they do not respect their father.
Linda also serves as a *force of reason* throughout the play. Linda is probably the most enigmatic and complex character in *Death of a Salesman,* or even in all of Miller's work. Linda views freedom as an escape from debt, the reward of total ownership of the material goods that symbolize success and stability. Willy's prolonged obsession with the American Dream seems, over the long years of his marriage, to have left Linda internally conflicted. Nevertheless, Linda, by far the toughest, most realistic, and most level-headed character in the play, appears to have kept her emotional life intact. As such, she represents the emotional core of the drama.

Credit was given for statement of role or contribution of all women characters to plot, theme or revelation of character in the play, supported by textual examples and accurate quotes.

Question 11

Narrate what happens between Willy and Ben in Willy's recollections and ramblings in the play ***Death of a Salesman***. **[20]**

Comments of Examiners

Most candidates were confused about this very essential aspect of the play – the Willy-Ben equation. Rarely was the answer divided into the sequences as brought out in the play, important for the points at which they occur and the thought or action that triggers off that recollection.

Very few candidates mentioned all four instances of Ben's appearance; the last two were missed out by most candidates. The context of Ben's appearance was hardly if ever given. Points overlapped and analysis was so involved that it ate into the narration.

In many cases, the mention of the father, the mother, the jungle and time were omitted.

Suggestions for teachers

- Teachers cannot make the cardinal error of confusion sequencing. The responses indicated shortcoming in teaching a significant aspect of the play. Care should be taken that students do not suffer from lack of clarity of teaching. The writer has made vital exchanges occur at specific points in the play for a reason.
- "Narrate" seeks to assess clear and thorough knowledge of text and not involved analysis, especially analysis that has little support by way of textual reference. Students must be able to judge the requirements of the question and balance answers accordingly – this was predominantly narration with a mention of the specific instance or context that led to that narration. Succinctness and accuracy need to be reinforced.
- Making students note down each instance will help them gain clarity.

MARKING SCHEME

Question 11.

Ben and Willy:

In the play, Ben is a foil to Willy, standing for the success Willy aspired to but could never achieve. By the time the play begins, Ben is dead but keeps appearing in Willy's memories and imagination.

Willy returns to his brother, whom he holds as a standard to emulate, every time he is reminded of his own failure or seeks approbation.

Ben enters when Willy and Charley are playing cards and talking about Charley's offer of a job. He appears as a man "utterly certain of his destiny". In his tired mind, Willy confuses Charley and Ben, speaking out to the Ben of his mind even as Charley thinks Willy is calling him Ben. As usual, Ben is in a hurry as he has a tram to catch. He has to go to Alaska to see a few properties. Ben asks how they are and whether their mother is with Willy. Willy replies she died a long time ago, much to Charley's surprise as he asks who died. Ben asks about their father and points out the time is eight thirty. Willy and Charley's game ends in an argument and an exasperated Charley stomps off.

Willy now imagines a much younger Linda who enters with a wash basket. Linda enquires about where Ben has been. In the course of the conversation it is made clear that Ben left to follow their father when Willy was three years eleven months. Willy is admiring of the keen memory. Ben mentions he has several enterprises but keeps no books. The brothers reminisce about Ben's giving him a bunch of wild flowers and then reaching Africa in his quest for Alaska and their father. He mentions diamond mines and the fact that he is in a hurry in almost the same breath.

Willy introduces him to his sons. Ben tells them, "Why, boys, when I was seventeen I walked into the jungle, and when I was twenty-one I walked out. And by God I was rich." Although Ben has an appointment with Ketchikan, he gives in to Willy's entreaty to tell the boys what "stock" they come from. Their grandfather used to play the flute informs Ben as Willy tries to recollect memories of sitting by the fire and listening to some music. This is when Ben describes how their father, "a great man" would travel all across the country with his family and they would sell the flutes he made. He also tells them that he was an inventor and earned more in a week than a man like Willy could earn in a lifetime. Desperate for approval, Willy tells Ben he is bringing up his boys to be "rugged, well-liked, all round".

Ben spars with Biff and hits him in the stomach. Much to Linda's disapproval the two continue to spar. Ben trips Biff and advises him, "Never fight fair with a stranger" before taking an unnerved Linda's hand and bowing to her. As he raises his hand in farewell, Willy admits he is a salesman and makes it a point to observe why they moved there, that Biff can fell any tree and they are going to build the front stoop. When Charley enters, Ben makes fun of the "stock exchange friend", in which Willy joins in. When Bernard rushes in with the news that the watchman is chasing Biff, Willy shows off his son's "nerves of iron". Ben is ready to leave, but Willy tries his best to coax him into staying on for a few days, revealing his longing for a father figure. He once again attempts to win Ben's approval for the way his boys have been brought up. At this point the two brothers are symbolically at opposite ends of the stage. Ben's parting advice is a mocking repetition of how he walked out of the jungle rich.

Following Willy's humiliation by Howard Wagner, Ben's music can be heard and he enters with a valise and an umbrella. Willy asks him about a business deal in Alaska, which Ben dismisses as obtained with ease. Willy admits "nothing's working out" and Ben offers him a job looking after his timberland. Ben encourages him to come to the outdoors out of the city to seek his fortune. Linda enters and when informed about the proposition, insists Willy is doing well and making enough. She is frightened when Ben questions that and reminds them that Wagner had promised Willy would be something in his firm. Ben asks what Willy is building. As Willy seems tempted, Linda mentions an

eighty four year old man and Willy takes the bait, mentioning how this man just needs to make a phone call in any city.

Once Biff enters, dressed for football, Willy boasts how three universities are vying for him even without Biff having "a penny to his name". He talks about "contacts" and being liked. He swears Biff will have doors opening for him, a boon that may not be touched like timber but felt nonetheless. He yearns for Ben's approval, but Ben only points out the promise of a "new continent" and leaves.

Towards the end, **when Willy is planting seeds,** Ben moves in. Willy's admission of guilt is clearer, as is his desire to do something for his family:

What a proposition … Terrific, terrific. 'Cause she's suffered, Ben, the woman has suffered. You understand me? A man can't go out the way, he came in, Ben, a man has got to add up to something.

By now, unable to deny his failure in life, Willy has decided to kill himself to get the insurance money of twenty thousand dollars. As usual he is seeking Ben's approbation. Ben voices all the doubts Willy has about his plan; he points out the policy might not be honoured, that it is a cowardly plan, and that Willy would be called a "coward" and a "damned fool". Willy counters each point by talking about he has slogged to pay premiums, and the twenty thousand dollars being like the diamond, far better than any appointment. He wants to amount to something for his son, Biff, who thinking he is nothing spites him. Willy dreams of a grand funeral, attended by hosts of mourners. Willy longs for the old, happier and more carefree days to return. Ben leaves, saying he should be allowed to think about the "proposition".

When Biff cries, Willy is so thunderstruck and overjoyed at this sign of love that he calls out to Ben to mark how much his son loves him. Ben mentions the twenty thousand and the jungle again. Ben's music plays and he repeats how the "jungle is dark but full of diamonds." Ben speaks about entering the jungle to get the diamonds, a better option than seeking appointments, more forcefully. Once again looking at his watch, Ben moves away into the darkness as if going to board a boat, but now without repeating several times the value of the jungle and how it is the "perfect proposition".

Credit was given for points of relevance in exchanges brought out by candidates and accurate, relevant quotes.

Question 12

Describe the relationship between Linda Loman and her sons in ***Death of a Salesman***. **[20]**

Comments of Examiners

Many answers were about Willy and Linda, whereas the question was on Linda and her sons. Her love for Willy was only one facet that coloured her relationship with her sons. Linda was brought out by some as too passive to have a significant role in the play.

The important aspects of Linda as the voice of honesty and her protectiveness were left out, as were textual examples to show the relationship. Mother and sons at the Requiem was also not mentioned in many answers.

Quotes were missing in answers given by many candidates.

This was a challenging question demanding a deep understanding of a complex character and requiring contextual and literary concepts in place. The handling by many was rather simplistic.

Suggestions for teachers

- Teachers should teach students to read question carefully and address it, not write about the selected albeit major aspects they have studied.
- Specific illustrations and what they point out about relationships must be carefully noted.
- Irrelevant aspects will not be given credit, however right they may be on their own, independent of the given question.
- Students must realise that a character does not have to be aggressive or loud to be important. A quiet character like Linda, passive in her docility before Willy, is not necessarily "passive" in totality – her role is important. The play is to be taught in context and with literary filters in place rather than personal filters.
- Students need to recognise a challenging question and its attendant complexities.

MARKING SCHEME

Question 12.

Linda Loman and her sons:

There is obviously a bond of warmth and caring between Linda Loman and her sons. When both her sons are at home, she enjoys the moment, describing to her husband how they shaved and went out together. She **loves her sons but is more accepting than Willy of their moving out** – "life is a casting off".

Linda is protective of her sons and sensitive to their feelings. She admonishes Willy for criticising Biff, knowing his feelings would have been hurt. She is not wrong, for Biff later asks Happy why his father must "mock" him all the time. She knows Biff and Happy as children idolised their father, and she reminds Willy of this when she says Biff "admires" him and was "crestfallen" on being criticised.

She understands Biff's predicament. When Willy expresses frustration at Biff for not being settled in life, she tells him, "He's finding himself." While **Willy cannot comprehend how this can be so, Linda patiently knows Biff needs to find his path in life**. **She is confident he will find his way**, and staunchly defends him against the charge of being "lazy", certain that her son is not guilty of it. Linda hushes Willy because she does not want her sleeping sons to be disturbed by his voice. At one point in the play, Willy accuses her of always taking Biff's side. Although she defends Biff before Willy, **she is worried about him** and asks him when Willy is not there how long he will take to settle down. **She is under no illusion and honestly recognises her sons for what they are** – one unsettled and unable to take care of himself, and the other a philanderer.

Linda was as proud as Willy of Biff earlier, noting how his friends obeyed him. However, **she was the voice of honesty in his childhood**. She pointed out that Biff had become "too rough" with girls and that he needed to study. She became alarmed at Willy's turning a blind eye to his stealing, and at any danger she thought her boys were in, whether while stealing lumber or while sparring with Ben.

For their part, the **boys adore their mother.** Happy tells Biff

What a woman! They broke the mould when they made her.

Biff notices with some disquiet that her hair looks greyer and that she has become "awful old". The turning point in the relationship between Willy and Biff came when Biff caught his father in the hotel room with another woman. His first thought was that Willy had given her Linda's stockings. **Anguished at Willy's deceiving his mother**, Biff stomps off calling Willy a "phony little fake".

Biff and Happy are concerned for her. Both are worried about the effect of Willy's strange behaviour on her. While Happy is prepared to be more patient with his father, part of Biff's anger towards his father is due to this concern, and he condemns his father as "selfish, stupid". As the three anxiously discuss Willy's behaviour, Linda expresses **her helpless frustration at the friction between her husband and her son**. **She is desperate for it to end**, and more than once tells her boys to appreciate Willy and make him happy. Once Biff has decided to approach Oliver, she pleads with him to wish Willy good night. When he does and she notices Willy again saying things that will annoy Biff, she tries desperately to interrupt and smooth things over.

She **does not reveal her anxiety to her sons** and when she finally tells them that Willy is only on commission and that he has attempted suicide, it is a shocking revelation for them. **Upon seeing her weeping, Biff and Happy get worked up**, and Biff concedes he has been "remiss" and will now make amends. When Willy goes to Howard Wagner and the mood is celebratory, Linda's call to her son is touching in its relief at her husband's "high spirits" and her gratitude for Biff's effort. Even here she is at pains to point out the little things that will make the evening more pleasant.

Despite her love for her sons, Linda makes it clear that she will not accept any bad behaviour with Willy. Her **love for Willy makes her insist her boys respect him too, or she will have none of them**.

Either he's your father and you pay him that respect, or else you're not to come here.

She is firm her sons understand their father, even if he is not a great or a famous man, and pay him "attention". The **sympathy for Willy and his state overcomes her love for her sons** and she tells

them they are as "ungrateful" as the company, without a second thought for the man who loved them "better than his life". She is **brutally frank, now far from tender** as she rebukes Happy for being a "philandering bum" and asks Biff what happened to the love he had for Willy. After the fiasco at the restaurant she shouts at her sons for deserting their father and for not caring whether he lives or dies. She asks them to leave. When Biff has a showdown with his father, brandishing the rubber hose before him, **Linda is a mixture of fury, pleading and weeping as she sees the collapse before her**. She is a witness to Biff's realisation of the bitter truth that both Willy and he are a "dime a dozen". Happy comes forward to comfort her, announcing his intention to get married. She calls them "good boys", and the closing scene, the **Requiem**, is of Linda being led away by Biff with Happy following.

Credit given for tracing and illustrating relationship between Linda and both her sons, with accurate, relevant quotes.

NINETEENTH AND TWENTIETH CENTURY VERSE – *Edited by Chris Woodhead*

Question 13 **[20]**

In the poem ***Church Going***, Philip Larkin has raised pertinent questions regarding the relevance of the church in our lives. Express what the poet has said from your understanding of the poem.

Comments of Examiners

The answers given by candidates showed a fairly good understanding of the poem. If at all, marks were lost for confused explanation of the poet's final comment on role of church, the distinction between the church and superstition and the purpose of the church after it falls to ruin. People who would visit the church for what it once was were not all given.

Some candidates did the first part of the poem in detail – his visit to the first church – and condensed the rest of the poem.

Where explanation was satisfactory, quotes were missing.

Suggestions for teachers

- Larkin's ambivalence is important to the understanding of the poem. His flow of thought in the order it happens is also important and characteristic. The dividing lines presented in the poem are significant and cannot be jumbled.
- Prioritisation of points and balancing explanation are skills that need to be reinforced.
- Quoting is essential.
- Too much biographical detail takes away from the focus of the answer. Vocabulary is important. Agnostic is not the same as atheist and Larkin's ambivalence and agnosticism are key to the poem.

MARKING SCHEME
Question 13.

Church Going:

The speaker of the poem sneaks into a church after making sure it's empty. The narrator is both clumsy and ignorant. In this stanza, the narrator talks about the present state of the church. Given that the narrator is an agnostic, he makes sure that no one is around before he enters the church; he wants to be able to explore the mysticism of the church by himself. He lets the door thud shut behind him and glances around at all the fancy decorations, showing his ignorance of or indifference to how sacred all this "stuff" is supposed to be. The narrator sounds bored when he utters: "another church," he seems to be uninterested in the church, but if that's that case then why did he stop at the church to begin with? After a short pause, he walks up to the altar and reads a few lines from the notes that are sitting on a lectern. After this, he walks back out of the church and slides an Irish sixpence into the collection box which is basically like donating an old shirt button.

The speaker thinks that the place wasn't worth stopping to see, but he also admits that he did stop, and that this isn't the first time he's done so. He cannot help but wonder what he is looking for when he keeps coming back to this place, and also asks himself about what will happen to churches when there are no believers left in the world. He wonders if they will make museums out of the churches, or if they will just leave the buildings' doors open so that sheep can graze 'rent free'. He wonders about "disbelief" taking the place of belief – superstitions and the occult with women of ill-repute coming there to seek cures and stones, so people being advised to wait there for a dead loved one.

The speaker asks what will happen to the world when religion is gone altogether. Then he wonders what the very last religious person will be like. It could be a crew of archaeologists or a "ruin-bibber" even one nostalgic for incense and myth as a Christmas-addict, who arrives there knowing what the original building and purpose, now "obscure", was or it could be one like the speaker, someone who is bored and ignorant about the church. The church becomes more and more unrecognizable each week as the trees and plants overtake the structure. He ponders who will be the very last person to seek out the church for its original purpose.

Finally, the speaker just comes out and admits that he's pleased by the church because it is a serious place for serious questions. Humanity, he concludes, will always have a hunger to ask this. The theme of Philip Larkin's poem ***Church Going*** is the erosion of religions abutments.

Despite being an agnostic and deliberately avoiding church rituals, Larkin or the persona that speaks arrives at a conclusion about the value of the church in its sacramental function.

……it held unspilt
So long and equably what since is found
Only in separation – marriage, and birth
And death,…….

So, while he was indifferent, even irreverent, earlier, it now "pleases" him to stand in silence there, where "all our compulsions meet" and are "robed as destinies". In an age where going to church was reducing in importance, as were religious ceremonies of birth, death and marriage, Larkin concludes this role of the church will never be "obsolete". Ambivalent, he ends on a note of proper acknowledgement of the church, where his argument ends in a contrasting tone to how it began.

Credit was given for stanza-wise explanation of poem showing understanding of the poet's argument and flow of thought, supported by accurate, relevant quotes.

Question 14

Discuss the major themes of Ted Hughes' poetry, drawing upon ***Pike*** and ***Crow Tyrannosaurus*** as examples. **[20]**

Comments of Examiners

Many candidates gave a long biography of the poet. The poems were not given in full, especially the conclusion of the Pike. Many candidates, on the other hand, knew the poems well enough to do justice to the half of the answer that dealt with each poem.

Some candidates were not able to distinguish the three instances before the fishing in the pond one.

Instinct as a theme was left out in many cases. Some spoke of Crow Tyrannosaurus as part of a food chain.

The title of Crow Tyrannosaurus did not figure as part of the theme.

Suggestions for teachers

– Biographical detail of the poet cannot be long and involved, especially in an answer that is constituted of two poems. Poet's details should be those relevant to his writing and the poems being explained.

MARKING SCHEME

Question 14.

The major themes of Ted Hughes' poetry, drawing upon ***Pike*** and ***Crow Tyrannosaurus:***

The major theme of Hughes' poetry is of course man, that is, the question of human existence, man's relation with the universe, with the natural world and with his own inner self. His subjects range from animals, landscapes, war; the problem posed by the inner world of modern man, to the philosophical and metaphysical queries about the status of man in this universe. His moods and methods of presentation reveal a similar variety. ***Pike*** and ***Crow Tyrannosaurus***, however, refer particularly to instinct, brutality and violence in nature and how man is a part of this cycle of killing.

Both poems adhere to his belief in the secret of writing poetry successfully – "to imagine what you are writing about. See it and love it…" Poems such as Pike evoke creatures with sensuous immediacy.

Hughes is interested in the struggle for survival. The creatures in ***Pike*** and ***Crow Tyrannosaurus*** are predators and deaths are violent. Those who survive do so by virtue of their single-mindedness. ***Crow Tyrannosaurus*** suggests this equally the case with human beings.

The two poems present a disturbing vision of existence. Hughes appears to glorify the strength and determination of the survivor rather than show pity for the prey.

Pike (Lupercal, 1959) is a powerful poem divided into three parts depicting the beauty and destructiveness of the Pike, brought out through alliteration and monosyllabic opening lines. Words have been chosen carefully: the pike is "perfect", "stunned by their own grandeur" but it is "submarine

delicacy and horror" that is described. Pike are "killers from the egg" with "malevolent aged grin" signifying primeval savage instinct. The three inch pike are "A hundred feet long in their world", "green tigering the gold". Magnificent but ferocious predators swim about in the emerald, gloomy shadows of the pond.

Pike in captivity are equally brutal. Theirs is

A life subdued to its instrument

even in a glass tank. Suddenly three become two, and then one – its belly sagging and its natural grim now triumphant – "indeed they spare nobody", not even their own kind. The image of one jammed in the other's gullet, the eyes filmed with death convey the concern of brutality that is natural.

The final image is a mysterious and terrifying vision of an unknown, stalking force rising from "stilled legendary depth". The pond, the scene, is ancient, almost mythical, as is the hypnotic fear of a large unknown monster waiting to attack. The poet is "frozen" in terror. Apart from the fear, the attack and the preying, this image also counts on the conventional symbolism of fishing to capture the creative act of seeking inspiration. *Pike* talks about instinctual violence and the human unconscious mind and consciousness.

Crow Tyrannosaurus (Life and Songs of The Crow, 1970) is one of a series of poems written to accompany the engravings by American sculpture Leonard Baskin. The poem uses a sustained image of a cortege showing how evolution itself is a funeral procession of the predator killing savagely the prey. This savagery is innate, ancient, automatic and necessary for survival. Crow is conscious of the disguising and terrifying violence of existence, but is inextricably a part of it. The title hints at a primeval carnivore and the age old instinct.

The swift's "pulsating body" is full of insects and "their anguish"; the cat's body writhes, "Gagging". It is like a "tunnel", a darkness engulfing "death – struggles" of all that the cat has eaten, adding "sorrow on sorrow". The dog is a "bulging filter bag", its own cry a "blort" of the voices of creatures it swallowed but whose "screeching finales" it could not digest. Man too is a "walking Abattoir", suppressing the outcry of his victims.

Crow laments and zealously wants to become "the light", the noble, compassionate conscience. However, the moment his eye lights upon a grab, he lashes out. His head is "trapsprung" – it stabs involuntarily. He joins the weeping; but the "stabbing" does not stop. The "weeping" and the "stabbing" are simultaneous – despite the intention, the killing is inevitable, involuntary. Thus evolution ensured eyes are blind and ears deaf to cries of pain.

Hence, both poems convey themes of violence in nature, the truth even if it is masked by grandeur and beauty. This instinct, which also involves man, goes back down the ages and is something creatures are born with and cannot deny. There is neither condemnation nor praise, just vivid observation and description. Somewhere in this is man's connection with himself and his quest for creative thought from deep within.

Credit given for using explanation of poems to bring out common themes; since two poems constituted this answer, the explanation had to be condensed. Quotes were expected.

Question 15

Explore Seamus Heaney's attitude towards the fisherman in ***Casualty***. **[20]**

Comments of Examiners

This poem was fairly well handled by many candidates. Clear explanation indicated thorough teaching; however, some centres were not clear on the context, section II of the poem (the funeral and concept of "brothers" "swaddling band" and thematic significance of these) and the poet's closing lines.

The basic gaps were the funerals (not all candidates knew two funerals are referred to in the poem) and the poet's questioning his role in strife-torn Ireland without making an overtly political statement.

Many candidates treated this as a narrative question without describing the attitude of the poet towards the fisherman and his ways and the fisherman's responsibility for his own death.

Suggestions for teachers

- The context of poems often forms a close part of theme and content and must be brought out where this is so.
- Teachers should explain beyond the text in class so that analysis while writing an answer is more relevant. Heaney's thoughts on the role of the poet in a troubled society, the tribe and the individual, the culpability of the victim should be discussed and applied to the poem.
- The title of the poem should be noted once the content is understood.

MARKING SCHEME

Question 15.

Casualty is an elegy for a fisherman that reflects on the implications of tribal or societal obligations and subsequent political affiliations and questions whether it is worth it to act on a moral imperative. The poem follows the uneventful life of an anonymous and unassuming "dole-kept breadwinner" who, according to the speaker, frequents two very different kinds of "haunts". The fisherman's rightful place is on the water, and yet has his other preferred habitation, the pub. However, nightly drinking will not kill the fisherman in a conventional way, but it will cause the fisherman to patronise a bar in a Unionist neighbourhood because of the Bloody Sunday curfew, and consequently the Catholic fisherman's moral ambiguity will contribute to his death.

It is clear that the speaker is an educated man, and while they would sit in the pub, they would talk. The fisherman would cut a "plug" of chewing tobacco, take a drink and would bring up "poetry". The discussion was "always politic / And shy of condescension, but the speaker would always somehow turn the talk in a different direction of the "lore of the horse and cart / Or the Provisionals". Suddenly the reader learns the fate of this man the speaker so admired; out after curfew that was set for the Irish Catholics.

Casualty is divided into three parts, the first two with three stanzas, the last with only two, with the final being a tercet. At first sight the poem's development seems confusing as the narrative shifts back in time once the speaker mentions the death of the fisherman in a bombing at the end of the first section. The rhyme scheme remains relatively uneven at certain points when Henry wants to highlight the significance of the passage. The next two sections shift from the funerals for the Bloody Sunday victims and the fisherman's solitary funeral, to the tranquil scene of the speaker going out to fish instead of being at his friend's funeral. However, the speaker envisions the man coming back from the dead through the light on the "indolent" waves, and desires for the ghost to ask him again the extent of their duty to their "tribe."

The title itself represents the anonymity of the subject of the poem, as the speaker describes the personal habits and shortfalls of a man who was not involved politically. And yet the fisherman is a victim of his own habitual need to have a pint in a pub, but only because of Bloody Sunday. The poem takes place in 1972, soon after British paratroopers opened fire on a group of protesters, killing thirteen. The first section leads up to this moment by explaining how the man would coyly order drinks, and the relationship between him and the speaker. The man "would drink by himself" in a way that earned the respect of the speaker of the poem. The speaker goes so far as to say that he "loved his whole manner, / Sure-footed but too sly…."

The speaker in Casualty ultimately does not even attend his friend's funeral, and yet imagines it while actually on the deceased's boat. He uses fishing diction in order to describe the imagined funeral procession as people "shoaling" like schools of fish by the hearse. This choice of words is an extension of the many different uses of fishing and water imagery throughout the poem, which is appropriate considering how Heaney ends the elegy by desiring the dead fisherman, the "Plodder through midnight rain, / Question me again". Heaney's transition from funeral to fishing boat in the penultimate stanza is fluid because the speaker cinematically shifts from the sound of the hearse's engine "Purring" to that of a boat. While on the water the speaker states that he "teased freedom with him".

As the poem moves through its three sections, the fisherman-friend of the speaker is shown as quiet but with a native intelligence. The poet's vocation is "incomprehensible" to him, probably what leads to the poet questioning the role of his art in a strife-torn society. When he ponders how far the dead man was "culpable" by breaking "Our tribe's complicity", he visualises his friend asking him to arrive at the answer. The two funerals, one of the thirteen dead and the other of the fisherman, bring out the senseless violence, although Heaney does not make a direct political comment. When he misses the second funeral to go fishing, it is a suggestion of the conventional imagery of seeking inspiration. It is after this that the poet feels equal to answering questions, as he concludes with "Question me again".

[Key ideas to be mentioned / analysed in context of question – the background event, the fisherman's description, the two funerals, the poet in the fisherman's boat, "swaddling band", "brothers in a ring", "culpable", "tribe's complicity", "… right answer …", "dawn-sniffing revenant"]

Credit was given for explanation of poem and the key ideas expressed by or suggested by poet, and quotes.

GENERAL COMMENTS:

(a) Topics found difficult by candidates:

- Analysis of character
- Discussion of relationships between characters
- Themes – particularly justice and injustice in 'To Kill a Mockingbird'.
- Narrative detail of important events and incidents – direct questions such as the short notes in 'The Hungry Tide' could not be answered with complete, specific textual detail
- What was covered in the second part of the question did not find adequate space in answer.
- Drama – of all the texts, the two drama texts seemed to have got candidates confused and brought down overall scoring in paper – specific, direct textual answers such as Willy-Ben exchanges were confused and incomplete

(b) Concepts between which candidates got confused:

- 'Character' and 'role' as distinct points of discussion – inclusion of major and minor characters where women characters in general were asked about.
- Relationships specifically asked for in question – candidates wrote about all relationships or what they felt was main relationship rather than what was specifically asked for.
- Substantiating opinion with textual reference – many general essays were given as answers or critical analysis without justifying the analysis or choosing examples of lesser significance or irrelevance.
- Poetry – textual concepts – e.g. Heaney's question on complicity, role and culpability; Hughes' perspective on instinct; Larkin's ambivalence and perspective on role of church

(c) Suggestions for candidates:

- Study sequence and narration for detail and order – important events and incidents must be thoroughly known.
- Discuss character and motivations in class.
- Group discussion in class moderated by teacher.
- Do independent research and reading beyond the text to assimilate what text says even if all the extra reading cannot be used in answers.
- Detailed teaching – no summaries and overviews of only text.
- Regular reinforcement, practice and feedback – writing notes, underlining, compiling bullet points under varying facets of literary work may aid study.
- Understand the given question and its focus – address all aspects of question.
- Avoid long, general introductions that run into two pages – a short, crisp introduction giving relevant biographical detail and leading to main thrust of answer is advisable.
- Avoid irrelevant details or repetition of matter – answers are based on texts and given focus by question. E.g. education as a theme was to be given drawn from Scout's first day at school, rather than written as an essay on education in general.
- Substantiate opinion with relevant, extensive textual detail – know text well, not its summary – no generalisation and amorphous analysis.

- Language and vocabulary – 'main protagonist' and 'one of the main protagonists' indicates a lack of understanding of the literary concept of 'protagonist'. Another example – 'Atticus was infected by prejudice' – faulty vocabulary makes for a gross error that indicates lack of comprehension of the character.
- The genre should be correct – prose (novel), poetry and play are not interchangeable terms.
- Spelling – names of characters and words, particularly with literary weight – e.g. 'portrayed', – 'woman - women'- name of literary work being analysed cannot be spelt incorrectly.
- Accuracy and relevance of choice of words and quotes – quotes should be from text and not cooked up.
- Time management – balancing answers to cover all that question asks in the allotted time.
- Prioritisation of points – balance, structure and relevance in order of importance to given question – not elaborating at length on only one or limited point or points at the cost of other relevant and expected content.
- Writing in well-divided paragraphs.