

Examiners' Report January 2008

GCE

GCE English Literature (8180)

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6391/01 Drama and Prose

General Comments

It was pleasing to read once again the very positive comments that examiners made about many of the responses to the paper this January. 'There were many sharp and perceptive answers which presented sophisticated and developed arguments with maturity and confidence' was one such remark.

In general, candidates had clearly been well prepared, although some responses were undermined by poor structure and a lack of sustained argument. There was also an unhelpful tendency to exemplify rather than analyse: quotation *in itself* is not necessarily a reflection of sound argument.

This examination series, the poetry answers were very varied and the issue of choice of material remains central. In addition, several examiners commented on the number of rather short answers. The drama questions remain generally stronger, often reflecting a firm grasp of dramatic method and impact. There is still a tendency to include rather irrelevant biographical material in a paper which does not, in any case, reward coverage of contextual aspects.

Candidates provided some excellent analysis of language, form and structure (A03) but should be reminded of the need to ensure that their analysis is directly relevant to the question.

Once again the range of texts attempted by candidates remains very limited, with questions 1, 3, 5, 9 and 10 attempted by very few.

BEHN: *The Rover*

Once again this year, there were very few responses on this text. A number of examiners commented on the tendency to over-use contextual information. A05i is not, of course, assessed in this unit in any case.

Q1(a)

Candidates explored a range of attitudes to love and marriage in the play, although there was also a tendency to reproduce the 'carnival essay' and twist it to fit the question. There was some interesting analysis of the language of love in the play and, in particular, the balance between the romantic and the overtly sexual that Behn explores in the play.

Q1(b)

This was the more popular question which led to some thoughtful discussions of the gender issues so central to the meaning of the play. The majority of the responses chose to respond to the text from a feminist perspective (which is, of course, fine), although it proved rather too easy at times to create out of Hellena a rather modern sounding feminist icon. A number of essays developed a response which was more about power than choice, although in many cases in the play they are of course closely related. A number of candidates explored quite effectively Hellena and Florinda's rejection of the limitations which society attempted to impose and there were some interesting examinations of Angellica and her ambiguous role in the play.

FRIEL: *Translations*

As in previous series, this text proved very popular. Candidates showed themselves to be well prepared, and examiners commented often on the thoughtful, detailed responses to both questions.

Q2(a)

The concept of 'crossing borders' was familiar to all candidates and the best responses tended to be those where the candidate explored different kinds of border crossing, and knitted these into a coherent argument rather than presenting them as a list of illustrations. Treatments of the prescribed scene were on the whole detailed and capable, though many still see the characters' body language as a simplistic triumph of love over nationality. Less successful responses tended to be based on rather descriptive interpretations of character. More interesting treatments found a range of concepts embodied in the key term: internal conflicts between the Irish, Owen's situation, Jimmy's entrapment in the classical world and, more abstractly, speech and silence, tradition and modernity, colonial control and violent subjugation. Owen in particular prompted a number of interesting discussions, focusing on his movements across the borders of language and politics. Although the given scene was generally explored in some detail, there was a tendency to explore the rest of the play with less consideration of dramatic technique and impact.

Q2(b)

This was the less popular choice. The implications of 'community' were missed by many candidates, who often gave character-based descriptions of Maire and Jimmy Jack. On the other hand, there were one or two thoughtful contrasts drawn between the cohesive if impoverished community of the opening of the play and the more fractured uncertain ending. Some of the characters were seen as 'timeless' (considered both as admirable and wrong-headed) and Hugh was often pointed to as the central character (with Owen) in relation to this theme. One candidate challenged the conventional view of Jimmy as a symbol of obsolescence, noting how his reference to 'black soil', even though drawn from a dead language, has urgent relevance for Irish agriculture, and therefore survival. Here is another example of a thoughtful candidate who concluded that "Baile Beag is a community that must change in order to survive, yet what will survive of the community? The individual may survive but the community and the culture will not."

CHURCHILL: *Top Girls*

This text continues to elicit a range of engaged responses, although the subject matter of the play does lead sometimes to unhelpful contextual material on the one hand and, on the other, some over-enthusiastic and rather uncertain use of modern critical approaches.

Q3(a)

Some candidates simply listed examples of limitations, and there was often very little coverage of 'achievement and success'. The more confident candidates saw the play as more than a feminist statement, and placed the action in the context of class and education. There was some interesting comment on the set scene, in which women were seen to impose and reinforce limitations on other women. As one candidate summed the play up: "'Top' gives the impression that the women in the

play are successful and free to achieve what they want, whereas “girls” seems to contradict this as it demeans them.’

Q3(b)

Angie predictably drew a lot of attention, with some sympathetic treatment, but also some confusion over ‘disturbing’ (‘...a 1980s audience would have been disturbed by her swearing’). The travails of Nell and Win prompted some focused comments. There were a range of scenes chosen, including Act 1, although the latter was often treated with a lack of understanding. Despite the reference to ‘dramatises’, a number of answers failed to comment on stagecraft and dramatic impact.

WILLIAMS: *A Streetcar Named Desire*

As ever, this was the most popular drama text, and pleasingly examiners were able to report once again that both questions provided candidates with opportunities for some really excellent responses.

Q4(a)

The question’s use of ‘creating’ and ‘dramatic presentation’ clearly indicated that more than a straightforward character study was required here. There were some responses that examined Stanley’s character in detail but barely mentioned Williams leading to the familiar trap of considering the character as a ‘real person’. The better responses explored the way Williams uses dialogue and a range of other dramatic techniques. There was the inevitable temptation for some to focus as much as possible on Blanche and it was certainly possible to credit comments on how her presence and behaviour infuriate and incite Stanley (‘Blanche’s intrusion into his kingdom’). There were many thoughtful responses to the question which argued cogently the case against Stanley being seen as simply ‘a black-dyed villain’: one candidate summed him up as ‘the survivor in all of us, an instinctive force at once brutal, but against the harsh backdrop of post World War Two America, perhaps necessary.’ Recognition of complexity was certainly a discriminating factor, and successful candidates looked in detail at his love for and dependence on Stella, his masculine vitality, and a certain realistic astuteness in seeing through Blanche.

Q4(b)

This was the less popular choice. Interestingly, a number of responses challenged the question’s proposition, often quite effectively, but candidates should beware of using this method as a way of avoiding the question altogether. Clearly some examination of the effects of violence is required. There were some solid demonstrations of the dramatic tension created by violent action and the threat of it: Stanley’s violence against Stella and his rape of Blanche were obviously addressed by all in varying degrees of detail. Candidates who limited themselves to these areas could still be very successful in their analysis of dramatic means, but more circumspect treatments recognised the scale and importance of violence in the overall structure of the play: Allan’s suicide; the physical imagery used by Blanche to describe tending the dying (‘I took the blows...’); Eunice and Steve; the almost comic attempt at rape by Mitch counterpointing Stanley’s brutal efficiency. Some candidates saw psychological aggression in the way Blanche denigrates Stella’s marriage and social status, and this deserved credit. There is a wealth of material and the best candidates ranged widely, seeing echoes and parallels, and elucidating the dramatic impact through

careful consideration of stagecraft. One candidate pointed out that the play was a 'series of confrontations...each increasing in severity until the point of climax.'

STOPPARD: *Professional Foul*

There were very few answers on this text this year.

Q5(a)

Some responses simply listed a series of comic moments, without establishing any form of argument. As is often the case, some candidates spent too long on the given scene; the question states clearly that it is to be used as a 'starting point'. Some answers seemed to lack the vocabulary to deal with a modern, ironic text like this and approached it rather as if it was a nineteenth century novel based on narrative and character development.

Q5(b)

Some candidates had difficulties in differentiating between the two worlds mentioned in the assertion's central antithesis. The extracts chosen were not always appropriate or effectively used as part of an argument. As is quite often the case with this text, there was a tendency to ignore 'dramatic ways' and discuss the text as if it was a debate. Despite this, however, some candidates responded with some sophisticated analysis and understanding of the relationship Stoppard develops between language, morality and the wider political world.

Edexcel Poetry Anthology (Section One: Post-1770)

This continues to be by far the most popular text in the poetry section. There were some instances of inappropriate expression in responses to both of these questions. Barrett Browning was complimented by one candidate on the 'positive vibe' of her poem; another wrote how John Clare was surrounded by "abnormal" people 24/7. There is a persistent tendency still to refer the octave of a sonnet as an "octet", and the sestet as a "sextet"; and there is a growing trend to use quotations from critics as embellishments rather than as integral components of the argument. It seems also that every poem now has a persona even when the text clearly conveys the poet's own voice.

Q6(a)

For this question it was essential for candidates to establish how 'private world' could be interpreted, e.g. physical, metaphorical, or exploring the character of the speaker. Some weaker candidates provided rather impressionistic accounts but many provided closely focused commentaries. There was some good work on how Elizabeth Barrett Browning's character is revealed through poetic method: one candidate, for example, argued how the expression 'Let me count the ways' leads the reader into an organised and tidy mind. Another candidate observed that Clare's language appears to be coming straight from his mind to the page in 'Are strange, - nay, rather stranger than the rest.' Other successful responses used additional poems such as 'Dover Beach', 'The Love Song of J.Alfred Prufrock' and 'Easter Monday'. The crucial skill in all poetry answers is to relate comment on detail to meaning; it follows that comments like 'R.S.Thomas uses rhyming couplets in order to keep the reader interested and to help the poem flow' are not particularly useful. Many candidates did write on both of the prescribed poems but the accessible nature of the question

was shown in the wide range of poems used in addition to those; Plath, Hughes, Tennyson, Clare, MacNeice, Burns, Clarke, Yeats, Rossetti and Beer were all commented on to good effect.

Q6(b)

Success with this question very much depended on the candidates' choice of poem and the degree to which they analysed poetic language and method. Successful choices were 'Composed Upon Westminster Bridge', 'I Am' and 'Trees at the Arctic Circle'. Weaker responses tended to focus merely on what was being understood and approached the content in rather a descriptive way. 'London', in particular, was sometimes savaged in attempts to find an epiphany in it; similarly, it is hard to find evidence that Prufrock's perceived inadequacy has just dawned on him. On the other hand, there were successful treatments which often sprang from a firm grasp of poetic structure and process: Rossetti's 'Yet if...' and Arnold's 'Ah, love...' were both discussed effectively as turning-points in the poets' thought. Some candidates successfully explored not only the moment itself but what led up to it and, indeed, followed it (as with Hardy's 'doubt' in the last two lines of 'The Darkling Thrush').

BETJEMAN: *The Best of Betjeman*

Q7(a)

Candidates were generally at ease with the key terms of the question. The contention was interestingly challenged by some good candidates who pointed out that often there is not even an apparent sense of security, although 'Beside the Seaside' was an excellent choice to illustrate the assertion itself. 'The Arrest of Oscar Wilde at the Cadogan Hotel' elicited a number of good responses, some of which pointed to the image of security coming from the plush surroundings, not Wilde's state of mind, and relating this comment to the street scene and front door in 'Devonshire Street W1'. Indeed, the latter poem elicited many sympathetic and appreciative responses. Treatments of 'The Arrest of Oscar Wilde at the Cadogan Hotel' were sometimes undermined by irrelevant biographical material on Wilde. 'False Security' and 'Sun and Fun' were also successfully discussed by candidates.

Q7(b)

The 'element of bitterness' in the assertion was often not fully explored but the outwardly lighter, self-deprecating tone of Betjeman's work was generally appreciated. 'Senex' was often taken as an example to illustrate the question, but some other choices were less sure-footed. There were some attempts to show the darker poems and Betjeman's reflections on his father, although the most successful candidates carefully balanced 'desire' and 'bitterness'. There were a number of answers on 'False Security' which successfully addressed Betjeman's 'desire' for social acceptance. Those who insisted on writing about 'Slough' and 'Executive' found it difficult to get beyond 'bitterness', and were thus limited. There were some examples of candidates who wrote about up to six poems and therefore denied themselves the opportunity to explore any in sufficient depth.

KEATS: *Selected Poems*

Q8(a)

Candidates were generally familiar with the key concept in the question, and there was evidence in many responses of thorough preparation and engagement. Indeed, there were some very analytical answers, which focused effectively on language in general, and imagery in particular. However, there were also answers which tended to be narrative and descriptive, with little sense of Keats's poetic technique. Comments on 'Lamia' tended to be mixed, with some candidates clearly lacking confidence in their knowledge of the poem, anxiously moving to the familiar odes as soon as possible. Others, it must be added, explored aspects of the poem with real perception. The tension between art and life in 'Ode on a Grecian Urn' was often used to particular effect.

Q8(b)

Less confident candidates spotted the words 'natural world' and simply wrote about Keats and nature rather than responding to the assertion itself. Candidates were generally quite confident at discussing Keats's poetic method, although detail was not always directly related to the question. The most successful answers showed in a structured way how his language embodies intellectual and emotional concerns, though comments on how the poet sometimes expressed simple joy in the beauty of nature were also given credit. As usual, there was some rather uncertain use of biographical detail. In their responses candidates used 'To Autumn', 'Ode on Melancholy', 'Ode on a Grecian Urn' and 'Ode to a Nightingale'.

The Penguin Book of American Verse

It should be pointed out that a few candidates once again answered these questions using material from the Edexcel Anthology (Q6).

Q9(a)

Some responses attempted to challenge the assertion, often using Sylvia Plath. Others explored the celebratory in poems by Whitman, Eliot, Williams and Frost. As always, there were some candidates who wrote with really impressive confidence about carefully chosen poems, often developing some extremely interesting comparisons (as one candidate did with Emily Dickinson and William Carlos Williams).

Q9(b)

Many responses were able to find material both to support and refute the assertion, touching on such issues as consumerism, freedom of speech and change, and exploring, often in pleasing detail, how a sense of freedom can be conveyed through language, form and structure. Some candidates were, however, rather uncertain about 'individual freedom', interpreting it as meaning only the freedom of the poets in their private lives. Some chose to focus on rather unhelpful material, although there were some competent responses which used poems by Whitman, Williams, Ginsberg and Plath.

CLARKE: *Letter from a Far Country* (from *Collected Poems*)

There were few answers on this text, although as is often the case with Clarke, they were pleasingly engaged.

Q10(a)

Candidates wrote often effectively about Clarke's imagery and explored the theme thoughtfully. Many responses reflected a clear understanding of Clarke's poetic technique, although some spent rather too long on the named poem. Additional poems used were 'White Roses', 'Ram' and 'Death of a Cat'.

Q10(b)

This was the more popular question. Some responses relied simply upon exemplification, sometimes detailed, although it was pleasing to read those which explored Clarke's poetic technique in some detail. Some argued against the assertion (which is of course entirely acceptable), developing some interesting arguments around the idea that although Clarke's poetic technique might suggest simplicity, the language is also sometimes ironic and ambiguous. Poems chosen for this response included 'White Roses', 'Jac Codi Baw', 'Scything', 'Miracle on St David's Day', 'The Water-Diviner', 'Letter from a Far Country' and 'Taid's Funeral'.

6392/01 Pre-1900 Prose

General Comments

Centres should remind candidates that they should read questions carefully and then ensure that they respond to every part. Examiners noted examples of candidates who responded only to part of the question, usually the part which they felt they could relate to topics already prepared. Every word of a question is important, and has a role to play in eliciting a response to the appropriate assessment objectives.

Many candidates knew their texts very well in terms of plot and character but seemed unwilling to engage in any consideration of the author's methods and purposes. Candidates should be aware of the need to respond to prompts within the question which relate to the writer's techniques: words such as 'shows', 'presents', 'creates' and 'reveals'. Other words and phrases are intended to elicit some debate: 'inevitably and deservedly', 'wholly fail' and 'ultimately'. The best answers engaged with these terms, and subjected them to scrutiny.

Hardy: *Return of the Native*

Q1(a)

Better answers managed to couple 'enclosed' and 'traditional', showing the connectedness of one to the other, but not saying they were exactly the same thing. Strategic and appropriate context links also distinguished these responses. Some candidates matched 'enclosed' with character - showing its impact on Eustacia particularly - and using Clym as proof of resistance to change. Some candidates had difficulty focusing their material around the question but better responses could recognise and appreciate the tensions between enclosure and freedom in Victorian society, and to link them to the significance of the different locations represented in the novel: the Heath, Budmouth and Paris.

Q1(b)

Less effective answers equated 'society' with the heath, with little or no examination of what might constitute a society. There was also a tendency to over-concentrate on Eustacia. Some of the very best responses examined clearly the implications of 'deservedly', with comments on Hardy's moral vision, 'Victorian values' and the inflexibility of rural society. 'Rules' tended to be defined and treated as values' such as a struggle between 'hard work, simplicity, family and loyalty' and 'glamour, money, ego, education, modern radical ideas and moral transgression' and variants. Weaker essays listed and skimmed the surface of some of these; better ones showed how 'conforming', or not, illustrated attitudes and reactions to these rules/values, and explored Hardy's own shaping of character and circumstance. There was some good work on Clym's 'conflicted' situation and character, whilst the term 'inevitably' brought on too much 'Fate decided this' or 'the Heath decided that...' in lower band responses. There was some lumping together of 'inevitably and deservedly', with muddled results. The best answers explored fully 'inevitably' and 'deservedly', differentiating them. Many pointed out that Eustacia is presented as doomed by Hardy from the very beginning and explored his use of symbolism in this presentation - for example the eclipse of the moon that hints at the incompatibility of Clym and Eustacia. Others looked at the question in terms of Hardy's fatalism in general. There were some fruitful exploration of the tragic genre as interpreted by Hardy in the novel and how this meant that non-conformists 'inevitably' suffered.

Shelley: *Frankenstein*

Q2(a)

Answers to this question were largely discriminated by the relevance, precision and insight with which they approached its key concepts. 'Evil', for example' was often unproblematically redefined in line with the essay's preoccupations: irresponsibility, or judging on appearances, among others. Other, more successful answers, however, defined it more analytically and assessed it as a moral, thematic and structural force in the novel. On the issue of structure, it was good to see essays now beginning to take seriously this and other literary features of *Frankenstein*. Where this process proved less successful was in making general points not linked to the question: there were many references to the 'Chinese box narrative'. In general, listing characteristic techniques, even with examples, is not useful unless linked to consideration of the question.

Lower band essays tended to describe examples of love and or friendship, presented as narratives with little more than personal responses attached. Some candidates stretched their interpretation of 'evil' to include Frankenstein's 'soft' upbringing and the aggressive behaviour of the De Lacey's and got little further than listing 'bad things' as they occurred through the novel. There were some persistent modern comparisons which were not always helpful: Victor's post-natal depression, parental responsibility. Quite often these points restricted the flow of the argument without adding too much illumination.

There appeared to be less regurgitation of contextual information than in previous years, though there were still some references to 'the nineteenth century novelist Milton,' the 'critic Marx,' etc. The best answers used information gleaned from active investigation and understanding of context to illuminate their arguments, and clearly defined the 'forces' under discussion. There were a number of thoughtful, well-structured and well-focused essays, which balanced those consisting largely of well-rehearsed references listing Justine, De Lacey's, and so on.

Q2(b)

Candidates answered this question with some degree of confidence. Most were able to make a strong case for the similarities between Frankenstein and his creation, commenting on their shared quest for knowledge and their isolation. One interesting argument concerned their shared power of eloquence - they both convinced Walton, for instance. Similarly, there were good arguments highlighting the differences between the two: for example the creature's sense of remorse; Frankenstein's rejection of love while the monster craves it; examinations of the alter ego theory, with the Creature as the 'externalisation of Victor's suppressed feelings and intentions'; some forensic-style inquiries into Victor's character flaws including his 'indifference' to his school-mates, for example; and comparisons of the two as 'social outcasts'. The 'ambitions and values of society' proved a little more challenging and weaker answers tended to be filled with lots of information about science / Prometheus / William Godwin etc. at the expense of any consideration of the text itself. As always, better answers explored the text with some detail and range. The best higher band essays set their arguments against well-integrated and appropriate contextual information and comment.

Austen: *Emma*

Q3(a)

The weakest answers here simply relied on descriptions of the various marriages in the novel and did not attempt to respond to the challenge of the question, ignoring the second part of the proposition. However, the majority of responses engaged with the ideas in some very interesting ways. One candidate explored the idea that Isabella is the only character to be shown as a mother but that she is rather insipid when compared to Emma, thus demonstrating that marriage has not gained her any 'value' so to speak. Another interesting response suggested that Austen's negative presentation of Frank Churchill presents us with the idea that, contrary to the notion that without men women are not valued, a man can in fact bring a woman down: for example, Jane's having to lie about her engagement. Quite a number of candidates argued that Austen's evident disapproval of Mrs Elton illustrates that marriage is perhaps not enough for a woman to be valued.

One of the very best responses offered a prize quotation as a key component in its approach to the question: 'living with right-minded and well-informed people had given her heart and understanding every advantage of discipline and culture'. A substantial section of the essay was shaped around analysis of the key words here, an answer which was rooted in 'the importance to Austen of morality and manners'. Other successful essays worked through the premise that Austen 'shows value in women as morally good people', giving examples and setting these in a framework of a restrictive and class-bound society where integrity and character can be found in the victims of such limitations.

Better answers noted the structural parallels of marriages at the beginning and end of the novel, or used quotations effectively to focus the response. Less effective answers demonstrated a tendency to use the novel as a store of examples and values, with little sense of crafted technique and structure. As always with this text, there were answers from candidates who write about Emma herself and her 'growth' regardless of the question.

Q3(b)

The extent to which candidates engaged with 'tensions' was a key discriminator here, with a division between lower band answers focusing on character and action and higher band ones which looked towards function. These, for example, explored the presentation of Mrs Elton's disruptive function, and the problematic place of the poor within the framework Austen has created. Candidates had much to say about the impact and effects of wealth and social boundaries and the matter of 'knowing one's place'. Listing was a feature of a number of lower band responses, with formulaic 'further examples of tension' and 'another case of inappropriate behaviour is when....', compounded by narrative and descriptive approaches. Emphases differed but central to many essays were the roles of Jane, Miss Bates, Harriet and Mrs Elton; the best of these drew in considerations of tone, authorial viewpoint and purpose ('mocking class barriers', 'portraying the middle class in a poor light'). There was some tendency towards a colloquial approach, as in 'Mr Elton only wants to get with Emma. Tensions arise when he tells her this and she chucks him out of the coach.'

Q4(a)

Weaker answers on Dickens would often begin with a page or more devoted to describing utilitarianism without a single reference to the text. Most candidates chose to explore this question by looking at the divisions between men and masters as illustrated by Blackpool and Bounderby. Sissy and the circus people were cited as evidence that not all divisions result in tragedy. A popular argument was that the greatest tragedy is not the rich/poor divide but the absence of 'the one thing needful', citing the experience of Louisa and Tom. The very best answers demonstrated clear engagement and understanding, confidently weaving contextual awareness into their answers.

Dickens's didactic purposes were discussed by a number of candidates; his sympathies with the working class; the idea that the poor are the defenders of morality; the negative depictions of those with wealth and status; the ways in which he creates and condemns a 'dysfunctional society'; critiques of the equation 'social system = self-interest'; examination of the 'system' of 'rewards and punishments' allocated by Dickens to his characters; themes of justice and injustice - and ultimately 'how life was for the poor'.

Lower band answers tended to describe selected tragic consequences and the more obvious social divisions. There was some awareness of Dickens's purpose and means of achieving it, though there was a limited attempt to consider language as the means by which Dickens's purpose is revealed and achieved. There were some dutiful references to repetition and juxtaposition and so on, generally unsupported by specific examples, and not linked in to a developing argument.

Q4(b)

There were some reflective and sensitive responses to this question. The very best included at least some examination of setting, of how Dickens presents Coketown, making the book more than just a treatise on social inequality. Other successful answers took up a precise, developing definition of the different kinds of love: romantic, charitable, divine and the way Dickens conveys his promotion or scepticism of them. This was assisted by a powerful presentational focus on, for example, the details of Sissy's light, and Rachel's angelic, idealised form as bearers of love in the novel. In these responses 'enriched' was seen not merely in terms of character or actions but in terms of Dickens's choice of language.

Some candidates insisted on giving full details of the novel's initial magazine publication even though it was not made relevant in any way. Some of the lower band essays became fixated on 'love,' and listed the various examples of it in the novel, without considering 'society' or looking at the nature of the society presented. Some of the best essays staged a vigorous counter-argument, that given the scale and nature of institutional and personally-inflicted suffering, both within the novel and in the wider society which Dickens criticises, then the ameliorating effects of 'love' are nothing more than 'a local anaesthetic.' One marker of a thorough understanding of the novel was the degree of insight into the social values represented by Harthouse, his moral blindness and the potential damage and suffering which could be created by such persons.

Candidates came up with a range of 'enriching' examples, some rather touching - as in Tom's 'What a first rate sister you are'; Stephen's 'selfless and unconditional love' and the significance of the religious imagery attaching to him and to Rachael; types

and degrees of love - affection, admiration, care, consideration - and 'bad love' as in love of power and money. Sissy and the Circus, Louisa and Tom, the 'redemption' of Gradgrind also featured, relevantly, in a number of responses. Across bands, the Blackpool story is the absolute epicentre of 'suffering', with lower bands retelling more than examining or commenting. There was too much concentration on pupils' trials and tribulations in the early schoolroom sequences.

Q5(a)

The best responses were those which had a grip on the context of 'flux and change' in New York and were able to tie key aspects of the novel - and specifically this question - to the 'vulgarity of society', to what was perceived by some as a 'cultural famine' at the time and to the concept of money as 'the new language of the century'. Essays lacking this contextual backdrop and also a sense of James's 'voice', tone and techniques, were very story-bound. The quality of some the arguments was high, pointing out that Catherine 'gains emotional independence but little else', while others rather overstated the case, claiming that Catherine ends up 'achieving unrestricted emotional independency'. One or two good responses picked up on the symbolic significances of things: the backgammon board disguised as books, for example. Some good answers included analysis of objects of wealth within the novel, linking them to the function of women as economic appendages of their husbands. This was supported by a focus on James's organisation and manipulation of the appearance of control or freedom.

Q5(b)

Again, the 'flux and change' context proved useful and productive. Better candidates considered the tone and implication of 'exemplary zeal' as applied to Dr Sloper's interpretation of his 'duty' towards Catherine. Some compared and contrasted this with her 'assiduous' care for him when he is ill. Some examined how and why Sloper and Morris 'outdo' each other but neither 'protects' Catherine in the process. Approaches to Sloper himself ranged from his being 'mentally abusive' to Catherine to 'Dr Sloper as Hero'. There were some interesting arguments which suggested that while the relationships were destructive they were also protective, in the sense that Catherine became her own woman. Some were simply descriptive with little consideration of James's method and little attention paid to 'ultimately'.

Conclusion

Here is a very brief summary of important points arising from the assessment of candidates' essays: the need to be clear about key terms in the questions if essays are to be aptly focused; an investigation and definition of these key terms; a much greater focus on using textual evidence in support of arguments, particularly for A03; the need for more candidates to feel confident about textual analysis; the desirability of candidates' being aware of the necessity for being both selective and tentative in applying contextual and biographical information to the interpretation of a literary text; and the recognition that if critical views are cited they should be scrutinised and debated.

6394/01 Modern Prose

General Comments

Moderators reported that the coursework essays were generally of the usual high standard, with some quite excellent work at the top end. The majority of the candidates wrote with engagement and understanding and showed a clear understanding of the key Assessment Objectives.

A01

There were a few essays which were seriously undermined by a failure to realise the importance of A01 which focuses not only on the accuracy and structure of the essay but also on the candidates' understanding of what is 'appropriate to literary study'. There were few responses which were given marks in Bands 1 and 2 but centres need to remember that a failure to satisfy the demands of the double weighted A01 needs to be taken into account when considering a final mark.

Administration

On the whole, examiners reported that centres carried out the administration of the coursework this series with exemplary efficiency. However, as always, it would be very helpful if centres could note the following:

- If centres could staple the individual pieces and avoid using plastic folders that would be most helpful.
- The sample sent to the moderator should include the top and bottom candidate as a matter of course, and any asterisked candidate who is absent should be replaced with an appropriate substitute script.
- It is important that cover sheets are signed both by the teacher and the student.
- Centres need to include the coursework mark sheet as well as the authentication sheet.

Length

Centres are reminded that essays should be about 2500 words. Moderators noted that most candidates kept to this limit; those that did not do so nearly always penalise themselves through lack of focus. A few candidates also produced work significantly shorter than the recommended length and inevitably failed to explore the chosen topic in sufficient detail.

Presentation, expression and accuracy

Several moderators commented on the rather poor proof-reading. Candidates should check their work, and centres should bear in mind that accurate expression is a requirement for Bands 4 and 5.

Some essays were marred by the use of an inappropriately informal register, uncertain paragraphing and inaccurate punctuation.

An additional point mentioned this year was the use of very small fonts. Centres are asked to discourage this.

Some work continued to reflect a rather over-structured approach to the essays, with an almost identical format adopted by all students. This is not particularly helpful as it fails to allow them to explore the important aspect of independent judgment, central to the double weighted A04.

Annotation

The moderators are grateful to the vast majority of centres which once again provided effective annotation. The main purpose of annotation is to provide the moderator with a clear justification for the mark awarded and there are, of course, many ways to do this. Some centres, for example, provide very useful sheets on which the relevant A0s and the comments of the centre moderators are presented in a clear and directed way. Above all, it would be particularly helpful if all those involved in the marking and moderating of essays adopted the same policy as regards annotation. In addition, centres are reminded that it is the moderator who is the primary audience for the annotation at the end of the process and no longer the candidate.

The summative comment should bear in mind the relevant A0s (not all centres seemed to be aware that A01 and A04 are double-weighted in this unit, and A02 is not assessed at all) but avoid simply reproducing the wording.

It would be helpful if centres briefly explained their references to A0s in the margin, identifying how and to what degree the candidate has satisfied the demands of a particular A0.

Bibliographies

It is pleasing that almost all candidates now provide bibliographies, although there are still examples which are inappropriately brief and undeveloped.

Tasks and Assessment Objectives

The significant majority of tasks set by centres encouraged candidates to focus on the A0s (particularly A04) and enabled them therefore to explore perceptively the form and language as well as the meaning of the texts in a committed and focused way. In this context it is pleasing that fewer centres are now setting tasks requiring candidates to 'discuss', 'explore', 'explain' or 'consider', none of which provide this encouragement.

Other tasks which direct the candidate away from independent judgment (A04) and the literary nature of the task (A03) are those which over-emphasise the historical or socio-political, those which fail to provide a question to answer ('A study of ...') and questions which focus too much on character. In addition, candidates are not helped by tasks which ask them to assess 'how successfully' a writer does something or other, or to decide whether a bit of a novel is 'necessary' or not.

More positively, it is pleasing to see that A03 was consciously targeted by many candidates who were prepared to engage productively with the writer's choice of language, form and technique.

As mentioned above, the development of independent judgment is central, but it is also important that the task encourages reference to the interpretations of 'other readers', which should enable the candidates to test their own responses against those of others.

Internal moderation and marking

It is particularly important that when there has been some discussion about a final mark, an explanation is provided and a box is included for this on the coversheet. In some cases there appeared to be no clear policy on moderation, with very varied practice between one teacher and another.

6394/02 Modern Prose

We received answers on all of the set texts, although, on this occasion de Bernières and Forster were the most popular choices. Examiners noted the enthusiasm with which candidates elected to answer questions that enabled them to write about character. We would emphasise the necessity to read the instructions carefully as these are designed to help candidates hit all of the required Assessment Objectives. Character sketches will not gain high marks.

Some features of lower band answers

We do see answers in all of the mark bands but are relieved that those in band one are comparatively rare. Typically responses seen in this band are usually very short, do not answer the question and show limited textual knowledge. Answers must show a literary approach and English expression (AO1), articulate opinions and judgements (AO4) and look at the contexts (AO5ii) to gain higher marks.

It is important that text names e.g. de Bernières and character names Michael (*The Bell*) are spelled correctly. Features of text speak such as 'how 2 assist' are unacceptable.

Simple character sketches in a range of questions rather than precise engagement with the terms of the proposition and question was a frequent characteristic of answers at this level.

It appears that some centres seem to prepare for the exam with identical lists of references or quotations which are religiously repeated by all the candidates who ignore their relevance or otherwise to the actual question being set.

The following response, which is in band 2, indicates an approach which is struggling to express a valid point in a rather laboured way:

It is important/appropriate to see Howards End as a symbol of human dignity and endurance. It could be argued that in fact fate in the end left Margaret in possession of the house. After all Mrs Wilcox had left the house in her will to Margaret, however at the time the Wilcox family felt that it was in fact a spur of the moment incline and in fact she did not mean it. Howards End always had an endurance to please. In the end it indeed bought pleasure to its owners.

The knowledge shown here is generally valid but the reference to the text is not very specific and shows incomplete understanding and indifferent expression of the 'dignity'/'endurance' focus of the question which is not developed elsewhere in the answer.

At band 3, there tends to be a clearer and more precise link between point and text even if there is little subtlety:

In this chapter I feel that we are shown that change is simply a part of life and something that has to be embraced. We see that Corelli is feeling nostalgic for the way Cephallonia once was saying "everything here used to be so pretty and now everything is in concrete". This was a very popular and appropriate quotation used by many candidates to reinforce the point about change.

Some features of higher band answers.

A candidate in band 4 is likely to have a clear sense of the literary or mythological:

In the early chapters of the novel Mandras is portrayed as a young, beautiful fisherman lusted after by Pelagia and paralleled to Odysseus and the God Apollo...

The same answer tries to make some links across different sections of the novel:
Mandras is a prime example of physical and mental change at its worst. It could be argued that his character is used as an example of the negative and grave psychological scars that war can inflict.

Even in band 5 there is differentiation to be found. This is a candidate striving, near the beginning of the answer to move towards engagement with the idea of anarchy:

With the arrival of colonialism 'mere anarchy is loosed upon the world' and indeed this is the case in that the Ibo unity is lost and their systems of democracy are replaced. Therefore Achebe presents the reader with the idea that colonialism only instigated a negative change in Ibo society and in doing so his intention as the writer to re-educate people about the past in that Africa was not 'one long night of savagery' before colonialism came is all the more poignant.

At the very highest level the ability to make connections that both show an overview and an interesting piece of authorial technique is remarkable:

Subtle references and to a certain degree a cyclical nature resonate throughout the book. The recurring image of the crows signalling a death or the disturbing mental vision of angels with their white robes washed in blood'. The subtle changing of names is an often missed idea. Are Jeremiah, Jerome Du Pont, Geraldo Pontelli and Gerald Bridges all the same person or is Grace confusing recollection in her mind? The surname in particular means 'bridge' in French and Italian and connotes a passage of transition each appearing at important points in Grace's life.

de Bernières: *Captain Corelli's Mandolin*

This continues to be the most popular text for this paper.

Q1(a)

This was a very popular question in which candidates were able to deal with the patriarchal society of Cephallonia in some detail, although they were often reluctant to deal with the changes in society and the lot of women in the post-war chapters. Those that did were likely to be in the higher bands. There was much description of the two named characters, with especially wide-ranging exploration of the developments in Pelagia. Simple characters studies which were descriptive or chronological in approach were likely to end with band two or band three marks. The chapter itself was often dealt with insufficiently although those that did used it as a stepping stone to deal with war-time abuse of women, (making links to the previous chapter where Mandras attempted to rape Pelagia), and those that dealt with symbolic and mythological elements behind the characterisation, and hence saw the novel as a construct, were likely to go higher.

Q1(b)

This was a much less popular question and although there were opportunities to deal with a range of different facets of the novel, few answers addressed the full implications of the proposition. The knowledge shown of the post-war section of the novel was surprisingly thin in many cases and at least one candidate misinterpreted 'post-war'. There was much focus on Mandras's return, although surprisingly little use of how he had been indoctrinated by Hector in order to pick up the anti-communism' thread of the question. The few answers that dealt with the politics and the novel's critical reception did well. Otherwise the focus tended to be on changes in character and society with much use of the final reconciliation of the final chapter and the roles of the three girls on the moped.

Atwood: *Alias Grace*

Q2(a)

This question received a range of engaged and well-informed answers with interesting discussion of the idea of embroidering as a structural device, using the prescribed passage as a starting point. There was appropriate engagement with the idea of the unreliable narrator with good textual support from Grace's thoughts about what she was going to say to Dr Jordan, as well as Atwood's own embroidering of the tale, which, in the words of one candidate 'stitched together'.

Q2(b)

This question mostly produced interesting and well-focused answers with particular focus on the fates of Grace's mother, Mary Whitney and Nancy as illustrations. Evidence of these women as victims of society, punishment and murder was well-supported. There is some evidence of misreading 'cheapness of life' as lack of money amongst some candidates, although they were often led back into better focused aspects of the fates of the named characters. Many candidates tried hard to engage with the idea of the modern reader.

Murdoch: *The Bell*

Q3(a)

The comparatively few candidates who answered this question tended to do so rather well, taking the National Gallery episode as a quasi-religious epiphany for Dora, taking her back to Imber to face her responsibilities. The best answers were able to discuss the connections between 'art, morality and love' and making some first rate links between the paintings and the effect that they had on Dora, with key episodes in the novel. A good example of this was the butterfly in the Gainsborough painting and the one in the opening chapter of the novel. There was some effective reference to the music by Bach being listened to by the community members back at Imber, leading to the encounter with Toby and the story of the Bell. The art/morality links here were generally well-handled as were the usual references to 1950s attitudes towards sex, adultery homosexuality and marriage.

Q3(b)

There was a reasonable number good answers to this question, making the link between the oppositions in the proposition work effectively with a range of relevant examples such as Michael's kiss, the relationship with Dora, Nick's sermon and the climbing of the abbey wall. In particular, the ability to quote from Toby's letter from Oxford, distancing himself from the events of the summer, demonstrated good textual knowledge leading to a possible overview. Less satisfactory answers tended to be character studies, using the text much less imaginatively and lacking critical engagement with the narrative voice and ignoring the role of Imber.

Forster: *Howards End*

This remains a very popular text with a large number of answers to both questions. Both questions in fact attracted more answers than Q1(b).

Q4(a)

There was a very wide range of responses to this question. Good answers had a reasonable stab at trying to unravel what Helen was actually trying to say in the passage quoted. The unsatisfactory nature of the characterisation of Leonard and the extreme improbability of such a character having a physical connection with Helen was quite reasonably noted by some candidates. Social class was mostly dealt with confidently and fairly accurately. Some answers questioned just how strong the link between Leonard and the Schlegels actually was. Good links were provided by references to the significance of Leonard's walk, the final chapter, the encounter at the Beethoven concert and the significance of umbrellas as markers of class. Leonard's aspirations in terms of class and culture provided another valid focus. Less satisfactory answers tended to lack focus, often overemphasising the role of the Wilcoxes, for example.

Q4(b)

Higher band answers reflected on the terms of the proposition and found some sort of understanding of 'dignity' and 'endurance'. The challenge to the countryside by the way the Wilcoxes treated and thought of the house, as well as the encroachment of London, were mentioned as threats to the house, but the enduring spirit of Ruth Wilcox and her spiritual heir, Margaret, not to mention 'baby', confirmed the enduring nature of the house. There were many references to the initial presentation of the house through Helen's opening letters and much use of the references to the wych-elm, hay, hay-fever (and who does or doesn't suffer from it), as well as Mrs Wilcox's trailing dresses. Some less appropriate references to Leonard's death to refute the idea of the link with dignity in the house tended to rather miss the point.

Achebe: *Things Fall Apart*

Q5(a)

This was generally well answered with candidates at all levels finding links between the terms of the proposition and their presentation in Chapter Three. The idea of a well-structured society is undeniable; what discriminated between answers was the ability to engage with the language and culture within the novel as a whole. The connotations of 'controlled' invited and received some perceptive responses in

better answers, including a discussion of Okonkwo's being controlled by his need for wealth and status was perfectly valid.

Q5(b)

Many candidates were very well-informed about the ways in which Achebe presents the Ibo culture before the arrival of the Europeans, although a few candidates seemed rather too complaisant about the negative or distasteful sides, ignoring the cruelty and sexism for example, whilst totally ignoring the positive benefits of colonialism for some members of the community. There was also much positive knowledge of how the novel's structure reflected the changes that took place. The ways in which the epigraph (not, be it noted, epitaph or epigram) was used was slightly disappointing. Although a detailed definition of anarchy was not required, to largely ignore it as a concept was closing down one area of discussion. Good answers certainly did show an implicit awareness of the concept of anarchy.

Statistics

Unit 1: Drama and Poetry (6391)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	100	64	56	49	42	35
Uniform boundary mark	120	96	84	72	60	48

Unit 2: Pre-1900 Prose (6392)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	50	33	29	25	21	17
Uniform boundary mark	90	72	63	54	45	36

Unit 4a: Modern Prose (6394/01)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	50	44	38	33	28	23
Uniform boundary mark	90	72	63	54	45	36

Unit 4b: Modern Prose (6394/02)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	50	33	29	25	21	17
Uniform boundary mark	90	72	63	54	45	36

Notes

Maximum Mark (Raw): the mark corresponding to the sum total of the marks shown on the mark scheme.

Boundary mark: the minimum mark required by a candidate to qualify for a given grade.

Edexcel Advanced Subsidiary and Advanced GCE

ENGLISH LITERATURE (8180/ 9180)

Set texts

Range of reading

'English Literature' includes American and Commonwealth writing. The set texts are drawn from a range of historical periods between 1370 and the present day, and candidates are required to study a **minimum of eight texts**, which must include:

AS • a minimum of four texts covering prose, poetry and drama, including one text by Shakespeare and at least one other text published before 1900

A2 • a minimum of four further texts, covering poetry, prose and drama, including at least one text published before 1770 and at least one other before 1900.

Teachers are reminded that it is desirable to extend students' reading beyond that covered at Key Stage 3 and Key Stage 4.

The following texts will be set for this specification:

Unit 1: Drama and Poetry (Open Text)

Section A: Drama

The following prescribed editions of the texts will be set in January 2006, June 2006, January 2007, June 2007, January 2008 and June 2008:

- Aphra Behn – *The Rover* – (New Mermaids ISBN: 0713639415 or New Mermaids ISBN: 0713666714)
- Brian Friel – *Translations* – (Faber ISBN: 0571117422)
- Caryl Churchill – *Top Girls* – (Methuen ISBN: 0413554805)
- Tennessee Williams – *A Streetcar Named Desire* – (Penguin ISBN: 0141182563)
- Tom Stoppard – *Professional Foul*, from '*Every Good Boy Deserves Favour/Professional Foul*' – (Faber ISBN: 0571112269)

Section B: Poetry

- *Edexcel Poetry Anthology* (Section One)
- John Betjeman – *The Best of Betjeman* (poetry only) – (Penguin ISBN: 0141184329) or *The Best Loved Poems of John Betjeman* (John Murray, ISBN: 071956834X)
- John Keats – *Selected Poems* – (Everyman ISBN: 0460878085)
- Geoffrey Moore (editor) – *Penguin Book of American Verse* – (Penguin ISBN: 0140585788)
- Gillian Clarke – *Letter from a Far Country* – (from '*Collected Poems*' by Gillian Clarke, Carcanet ISBN: 1857543351)

The following section is prescribed for study: *Letter from a Far Country* – all the poems in this section beginning with the ‘White Roses’ and ending with ‘The Water Diviner’.

Students study one text from Section A and one text from Section B.

Unit 2: Pre-1900 Prose (Closed Text)

The following texts will be set in January 2006, June 2006, January 2007, June 2007, January 2008 and June 2008:

- Thomas Hardy – *The Return of the Native*
- Mary Shelley – *Frankenstein*
- Jane Austen – *Emma*
- Charles Dickens – *Hard Times*
- Henry James – *Washington Square*

Students study one text.

Unit 3a/3b: Shakespeare in Context (Open Text)

Penguin Shakespeare editions specified above must be used.

Unit 4b: Modern Prose (Open Text)

The following texts will be set in January 2006, June 2006, January 2007, June 2007, January 2008 and June 2008:

- Louis de Bernières – *Captain Corelli’s Mandolin* – (Vintage ISBN: 0749397543 or Vintage ISBN: 0099422042 (now out of print))
- Margaret Atwood – *Alias Grace* – (Virago ISBN: 1860492592)
- Iris Murdoch – *The Bell* – (Vintage ISBN: 0099283891)
- E M Forster – *Howards End* – (Penguin ISBN: 0140111603 or Penguin ISBN 014118213X)

The following text will not be available for examination after January 2006:

- *R K Narayan – *The Man Eater of Malgudi* – (Penguin ISBN: 0140185488)

Additional text for Unit 4b Modern Prose

The following prescribed edition of the text will be set in January 2006, June 2006, January 2007, June 2007, January 2008 and June 2008:

- Chinua Achebe – *Things Fall Apart* – (Heinemann ISBN: 0435121626)

Students study one text.

The following texts will be set in June 2006, June 2007 and June 2008:

- *Henry V* – (ISBN: 0140707085 or 0141013796 (*new edition expected in 2006*))
- *Antony and Cleopatra* – (ISBN: 014070731X or 0141012285)
- *The Winter’s Tale* – (ISBN: 0140707166 or 0141013893)
- *Much Ado About Nothing* – (ISBN: 0140707093 or 0141012307)
- *Hamlet* – (ISBN: 0140707344 or 0141013079)

Unit 5: Poetry and Drama (Open Text)

The following texts will be set in June 2006, June 2007 and June 2008:

Section A: Pre-1770 Poetry

- Chaucer and Hussey (editor) – *The Merchant's Tale* – (Cambridge University Press ISBN: 0521046319)
- Milton – *Selected Poems* – (Dover ISBN: 048627554X)
- *Edexcel Poetry Anthology* (Section Two)
- Dalglish (editor) – *Eight Metaphysical Poets* – (Heinemann ISBN: 0435150316)
- Alexander Pope and Elizabeth Gurr (editor) – *The Rape of the Lock* – (OUP 0198319584)

Section B: Post-1770 Poetry

- Tennyson – *Selected Poems* – (Penguin ISBN: 0140445455)
- Yeats – *Selected Poems* – (Everyman ISBN: 0460879022)
- Carol Ann Duffy – *Selected Poems* – (Penguin ISBN: 0140587357)
- Philip Larkin – *The Whitsun Weddings* – (Faber ISBN: 0571097103)
- The *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown – (Heinemann ISBN: 0435988174)
- Heaney – *New Selected Poems* sections: from 'Death of a Naturalist', from 'Door into Dark', from 'Wintering Out', from 'North' – (Faber ISBN: 0571143725)

Section C: Pre-1770 Drama

- Shakespeare – *Othello* – (Penguin Shakespeare ISBN: 0140707077 or 0141012315)
- Marlowe – *Dr Faustus (Text A)* – (New Mermaids ISBN: 0713632313 or New Mermaids ISBN: 0713667907)
- Webster – *The Duchess of Malfi* – (New Mermaids ISBN 0393900665 is now out of print, but may be used, or New Mermaids ISBN 0713650613 or New Mermaids ISBN: 0713667915)
- Congreve – *The Way of the World* – (New Mermaids ISBN: 0713639431 or New Mermaids ISBN: 0713666625)
- Farquhar – *The Recruiting Officer* – (New Mermaids ISBN: 0713633492 or New Mermaids ISBN: 0713633492)

Section D: Post-1770 Drama

- Sheridan – *The Rivals* – (New Mermaids ISBN: 0713631511 or New Mermaids ISBN: 0713667656 from September 2005)
- Walcott – *The Odyssey* – (Faber ISBN: 0571168566)
- Peter Shaffer – *Amadeus* – (Penguin ISBN: 0140481605)
- Timberlake Wertenbaker – *Our Country's Good* – (Methuen ISBN: 0413737403)
- Oscar Wilde – *Lady Windermere's Fan* – (Penguin Popular Classics ISBN: 0140621733)

Candidates study one text from either Section A or Section B and one from either

Section C or Section D.

Unit 6: Criticism and Comparison (Closed text)

Section B: Comparison

The following texts will be set in June 2006, June 2007 and June 2008:

1 The Comic Perspective: *Pride and Prejudice* Jane Austen and either *Emma* Jane Austen or *Larry's Party* Carol Shields

2 The Tragic Perspective: *Wuthering Heights* Emily Bronte and either *The Return of the Native* Thomas Hardy or *Petals of Blood* Ngugi wa Thiong'o

3 Divided Societies: *North and South* Elizabeth Gaskell and either *Hard Times* Charles Dickens or *Atonement* Ian McEwan

4 Broken Communications: *The Tempest* William Shakespeare and either *Who's Afraid of Virginia Woolf?* Edward Albee or *Translations* Brian Friel

5 Nature and the Imagination: *The Prelude Books 1 and 2* William Wordsworth and either *Selected Poems* John Keats or *Selected Poems* Edward Thomas

6 The Social Observer: *Songs of Innocence and Experience* William Blake and either *Best of Betjeman* (poetry only) or *Selected Poems* W H Auden

Candidates study the first named text within the chosen theme and compare it with one other listed text. Equal treatment should be given to both the chosen texts.

NB students who answer a question on unprepared poetry in Section A must answer a question on either drama or prose texts in Section B, and students who answer a question on unprepared prose in Section A must answer on either drama or poetry texts in Section B.

*Texts marked with an asterisk will be withdrawn after the examination series indicated.

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