

LITERATURE (ENGLISH) (US)

<p>Paper 0427/01 Poetry and Prose</p>

Key messages

- Responses must answer the specific question set for either the extract or the essay and focus on this throughout.
- Effective and sustained analysis of language is essential, particularly in the passage-based questions.
- Detailed support from the text, either by short quotations or well-chosen references to words or phrases, is essential in all questions.
- Responses should show detailed knowledge of the text by ranging across the whole extract or poem in the passage-based questions and across as much of the novel or short story as is relevant in the essay questions. Responses to the extract questions should also show knowledge of the context and some reference to the wider text.
- Candidates need to present a developed and well-structured response to the question.

General comments

Many candidates showed an encouraging engagement with the poems or prose text studied. Many candidates do, however, need to frame a developed and analytical response; some show a tendency to drop too readily into description, narrative or repeat the same points. There was frequently interesting and strong personal response, and this is to be encouraged, but quite often this was at the expense of a discussion of the details of language in the extract, which must always be the primary focus of any response and the key to higher marks.

Some candidates make a really promising beginning, with two or three relevant points, clearly explained and supported by the text, but then fail to take things further. Candidates should be helped to learn how to develop their points and consider the wide range of ideas available for analysis and discussion in each passage and essay. Responses should ideally range across the whole poem, extract or text, within the limits of the time given.

Passage-based questions on all texts were far more popular than the essay questions. These questions require a response which analyses the writing and language while remaining focused on the particular question. Often a brief reference or introduction to the context of the passage is helpful or, usually, necessary, but this should not be a lengthy retelling of narrative which occurs before and after the passage; this inevitably loses focus on the question and on the language of the extract. However, a good response will place the passage within the novel; this will enable a consideration of how characters or situations change, for example, and enable judgments to be made about the significance of the passage and how it will affect what happens afterwards.

Focus on language remains the single most important discriminator between the mark bands and is still the area in which many candidates struggle. For credit to be given for language points, candidates need to look at specific words or phrases, selecting pertinent words or short quotations. This is covered in the mark scheme by 'the way the writer uses language' or 'the way the writer achieves effects'. It is not sufficient just to identify figures of speech or important words without saying how and why these are appropriate and effective. Knowing the terminology of literary criticism without being able to apply it sensibly and effectively will not help the candidates to present a successful response. In the same way, generalised comments such as 'he uses diction and imagery to put his point across' without identifying the words and figures of speech or sometimes even the point, do not in themselves demonstrate any understanding, so cannot gain any credit for the candidate.

Quite often responses are trying to consider language used by the writer but instead fall into the 'supporting reference to the text' category of the mark scheme. This often shows knowledge and understanding of the

text, and is sometimes an appropriate choice, but tends to be a much longer quotation covering several lines of poetry or a longer sentence. These can have their place in an answer (though the rule is invariably 'the shorter the better'), but candidates who only select these lengthier references without also considering specific word choice and effects can only achieve marks in the lower bands. In the same way, large sections of narrative or description, also common, very often do show some knowledge, but will not be given very many marks on their own. It is worth emphasising that consideration of the language used by the writer and its effects is just as applicable to the essay question. If there is only 'reference to the text', which is all that narrative can be, the higher bands cannot be achieved. Some short pertinent quotations which have been learnt by heart will generally be useful and there is no substitute for this.

A few candidates tried to answer the essay question by using the extract or by conflating both questions as if they were one. The essay questions always stand alone and should be considered as a completely separate question to the extract. It would be helpful for candidates to be made familiar with the layout of the exam paper and the choices offered before encountering the real thing in order to avoid this kind of error.

There were, regrettably, some responses which suggested that candidates were unfamiliar with the poem or passage on the exam paper and were seeing it for the first time. This particularly applied to the poetry section where there were several examples of misunderstanding or questionable interpretation. The fact that the poem is there in front of the candidate, and therefore does not have to be 'learnt', should not lead to complacency or a belief that it does not need to be studied and discussed beforehand. Those candidates who had had the opportunity to spend time with others discussing possible interpretations and use of language were clearly distinguishable and, inevitably, gained much higher marks.

Comments on specific questions

Section A: POETRY

from LIZ ROSENBERG and DEENA NOVEMBER ed: *I Just Hope It's Lethal*

Question 1: *Richard Cory*

This was a very popular question and candidates all identified the contradiction between Richard Cory's appearance and his ultimate suicide. Many made the comment that none of us can know what is going on in someone's mind beneath the surface. Some went on to consider the pressures he must have been under, trying to live up to other people's expectations. Stronger responses worked through the poem, considering the accumulation of positive comments from the narrator – he is a 'gentleman', 'clean favored', 'imperial slim', 'human', 'rich' and 'admirably schooled'. There was sometimes some further comment on these but many lacked the analysis of language needed for the higher marks. Candidates could usefully have said more about what 'glittered' meant in this context, for example. The best responses made some mention of the viewpoint – those who saw Richard Cory every day and used him as something to aspire to while working hard and in fact almost starving. They continued by suggesting that perhaps these people, although apparently in a much worse situation, were actually happier. More could have been made of the contrast between the 'calm summer night' and the stark, brutal final line. Many commented, reasonably, that the poem left them feeling rather confused and unsatisfied because it is never explained exactly why Richard Cory was in such despair that he took his own life.

Question 2: *The Journey*

Far fewer candidates attempted this question, perhaps feeling more at ease with the more straightforward 'story' of Richard Cory. Candidates all made the suitable connections between the warning notice and the wilfully idiotic choice of clothing of the narrator. Many considered this so stupid that surely his intention must be to commit suicide, though the tone of the poem does not perhaps suggest this. The main difficulty was explaining how and why the poem is entertaining. Suitable examples were chosen but this needed to be taken a step further with explicit links to the question. Comments could have said, for example, that the clear warning of the notice is immediately contradicted in the first line, followed by the build-up of all the unwise items of clothing he is wearing. There is also the added impact of the sounds in the poem – surely he is aware of the 'not so distant gunfire' and the risk he is taking, whereas he thinks of himself as being 'sensible'. A further point could be his similar appearance to a deer, a prime target for the hunters, which comes as the climax to the poem. Overall, the calm and organised first person viewpoint, of someone so blind to the risks he is running, gives the poem humour.

Songs of Ourselves Volume 2, from Part 1

Question 3: *In the Park*

All candidates understood that the poem is about a woman who is 'sad' because of the demands made on her by her children, but only stronger candidates took this further by unpacking the subtleties in the poem. Most commented on her old clothes, but then did not go on to consider what this said about her, and few considered the children's unappealing behaviour and the impact it would have on her. There was confusion about who the 'someone she loved once' might be. Weaker candidates suggested this was her ex-husband, which seems unlikely given the conversation and details of his reaction, as these would then be his children also. Many were quick to jump to the conclusion that she must be a single mother, though there is no evidence for this. Few took the most likely explanation that the man is someone she had a relationship with in the past before her marriage and the ensuing children, and that she is now simply worn down by the demands of having three young children to care for, a familiar situation for many women. The difficulty of neglecting this interpretation is that it made the bulk of the poem hard to analyse in any depth and only the strongest discussed the contradiction between her false, cheerful declaration to her ex-boyfriend that 'It's so sweet...' and her honest thought that 'They have eaten me alive.' Candidates could have made much more of the speech bubble from the man who is horrified by what he sees and the shocking impact of the metaphor which ends the poem.

Question 4: *She was a Phantom of Delight*

Very few candidates attempted this question and responses were at the lower end of the mark range. This is a long poem so an exhaustive consideration of all its points is not expected or required for good marks, but responses were brief and made only a few straightforward comments – that she was beautiful and good, for example. There was a general lack of understanding that he is talking about a long relationship with his wife and that, over time, he has come to appreciate her many outstanding qualities. Her character is as lovely as her appearance, and the poem is littered with positive diction as he lists her characteristics. Some candidates were confused about the words describing her as a 'phantom', 'apparition' and 'spirit', thinking that he is talking about an actual ghost, rather than that her beauty made her seem almost unreal to him at first. Such misunderstandings can be prevented by careful study of the poem before the exam; they occur when candidates have not had the opportunity to discuss the poem beforehand.

Section B: PROSE

LAURIE HALSE ANDERSON: *Chains*

Questions 5 and 6

Candidates have clearly enjoyed this novel and it was a popular choice. However, a significant number of candidates chose to conflate the two questions, using the extract to show how Madam Lockton is an unpleasant character, rather than how Anderson builds tension at that moment in the novel. Clearly this is not allowed and is made clear by the instruction in bold following the essay question. It can only be repeated that centres must ensure that all candidates are familiar with the rubric and requirements for the examination paper.

The candidates who responded correctly to the question made good attempts at showing how tension was developed. They were able to identify the girls' unenviable situation as totally at the mercy of several uncaring adults, including the cold and authoritative Madam Lockton. Jenny's sudden and unexpected interruption appeared at first to be the means of saving them, and Isabel's desperate prayers for her to succeed increased the tension. However, Madam Lockton's determination not to be outbid by an inferior and to have the girls soon showed that the worst would happen.

Although candidates were able to show understanding of the unfolding negotiation with some suitable quotations, there tended to be a lack of an organised response which would have demonstrated how Anderson wanted to build up the tension in this moment. This might have been constructed using key language quotations in the following way:

- The words used in the first paragraph to show the likely disaster if a cruel Madam manages to buy the girls: 'I expect obedience at all times.'
- Isabel's disgusted reaction to being treated as almost worthless: '...being sold like bolts of faded cloth or chipped porridge bowls'.

- Jenny's unexpected interruption: 'Lockton stared at her as if she had grown a second head.' 'Keep to your kitchen, woman.'
- Isabel's momentary hope: '...we'd stay here, close to Momma.' 'Please, God, please, God, please, God, please.'
- The anti-climax and defeat: 'I cannot pay more.'
- Isabel's image of their future awful fate as they are bought: 'The thudding sound (the coins) made as they fell to the bottom reminded me of clods of dirt raining down on a fresh coffin.'

The few candidates who answered **Question 6** correctly using the whole text were able to give some suitable examples of how Madam Lockton is such an unpleasant character. These included her treatment of both girls – beating Isabel and her attitude to Ruth's epilepsy – and her lack of care for Lady Seymour, hoping that she would die quickly. Her worst sins, of separating the girls and lying about Isabel then asking for her to be branded, could have been emphasised more with suitable detail and relevant quotations.

BARBARA KINGSOLVER: *The Bean Trees*

Questions 7 and 8

Some candidates confused **Questions 7 and 8** here also but were not able to get very far with this as Turtle is hardly mentioned in the extract, so this was self-penalising.

Candidates were mostly able to make some relevant comments about how Taylor is having to say goodbye to her friends and, more importantly, to Estevan, who she now loves. Stronger candidates were able to show how Estevan calmly comforts Taylor and tries to make their parting less painful. Only the best candidates mentioned the powerful 'catharsis' experienced by Esperanza or gave an indication that they understood what had happened just prior to the extract. Many mentioned the powerful final line but very few were able to take this metaphor further and explain who had been 'buried' by whom. Detailed knowledge of the text was lacking in many responses.

There were very few responses to **Question 8** which correctly addressed the topic, but most showed some knowledge of the text and were able to identify suitable examples of Taylor's love for Turtle.

JOHN STEINBECK: *The Wayward Bus*

Questions 9 and 10

There were very few responses for this text and too few for **Question 10** for meaningful comment.

Those seen for **Question 9** were only able to make a few straightforward general comments elicited from reading the extract, presumably unseen, without showing any knowledge of the text as a whole and the disturbing dynamics of the Pritchard family revealed earlier. As such, they fell into the category of showing 'a few signs of understanding the surface meaning'.

COLM TOIBIN: *Brooklyn*

Questions 11 and 12

Perhaps surprisingly, there were too few responses for meaningful comment. Again, those seen suggested that candidates were using the extract as an unseen passage and were not able to relate the events to the relationships portrayed. They therefore were only able to achieve marks in the lowest levels of the Mark Scheme.

STORIES OF OURSELVES

Question 13

This was a popular question and most candidates were able to explain how and why Conradin's victory was so satisfying, as he has all of our sympathy after the appalling and heartless treatment from Mrs de Ropp. Weaker responses tended to lapse into narrative, but stronger ones outlined the suspense as she went to the shed, particularly as Conradin's hopes and wishes for his 'god' seemed unlikely! Most candidates enjoyed how he then went on to enjoy his second slice of toast amidst all the mayhem, but few remembered how this was particularly satisfying after Mrs de Ropp had unnecessarily denied him this small pleasure.

earlier. More detail from earlier in the story about her unkind treatment and attempts to make him an invalid would have enhanced responses.

Most candidates commented on the gory appearance of Sredni Vashtar as the moment of victory when 'Conradin dropped on his knees.' More focus on language would have resulted in higher marks for even the better candidates – perhaps how Mrs de Ropp is 'the Woman' in Conradin's eyes, her violation of his space as she has 'ransacked' Conradin's room and his despair as he waits for 'the sting and misery of defeat' but still, in contrast, 'began to chant loudly and defiantly the hymn of his threatened idol.' Few commented on the irony of the final paragraph as the servants panic over who 'will break it to the poor child', as if he is going to be devastated by a supposed further tragedy in his life.

Question 14

Too few responses for meaningful comment.

LITERATURE (ENGLISH) (US)

<p>Paper 0427/02 Drama</p>
--

Key messages

Successful answers maintain a clear focus on the question and develop the answer over three or four main points, which are supported with detailed reference to the text, usually in the form of brief quotation.

Answers to passage-based questions need to use aptly-selected material from the whole passage to support three or four main, developed points.

Strong answers to discursive questions need to develop a response across three or four key points, and to support these with brief textual reference, usually quotation; the text needs linking to the point being made, and to the question.

Answers are improved by the expression of a clear and relevant personal response, which is supported by direct reference to the play.

The best answers respond to the text as a performance on stage by considering relevant features of drama, such as: dialogue, interaction between characters, stage directions and likely audience response.

General comments

Candidates usually knew their set text well and showed an understanding of the characters' situations. There were often strong personal responses, particularly to Hally's frustrated anger in *'Master Harold'...and the Boys*, to the plight of Linda as she tries to look after Willy in *Death of a Salesman* and also to Helena's expressions of unrequited love in *A Midsummer Night's Dream*. The strongest answers showed how such personal responses were encouraged by the author through their writing.

When answering a passage-based question, establishing the context was important to understand the significance of the passage. For instance, in **Question 1a**, it was helpful for candidates to establish the reason for Hally's anger – that his difficult father was on his way home – and that he was misdirecting this anger at Sam; his anger was not as a result of any action by Sam. In **Question 2a**, it added to our understanding of Linda's attempts to care for Willy, to know that Willy had previously had a car accident, so her concern over his driving is justified. In **Question 3a**, Helena has previously enjoyed her love being reciprocated by Demetrius, so perhaps it is reasonable for her to question his change of heart now – although we may judge she goes too far when she refuses to accept his current rejection of her. All of these points of information help to build our understanding of the events in the passage and why the characters act as they do.

Candidates are expected to refer to the text in detail to support their answers, especially in passage-based questions, since the passage is readily available on the examination paper. An analysis of features of drama to consider how the authors achieve their effects involves exploring such items as dialogue and character interaction, to consider, for instance, how the author conveys characters' emotions; perhaps through stage directions, speaking particular words, tone of voice, or through actions. The strongest answers evaluate how successfully the author has communicated with the audience.

When answering discursive questions, candidates need to know their text very well to be able to select the most appropriate material from the whole play with which to support their answers. Direct quotation is the best way to refer to the text. This text needs to be analysed to link to the point being made and to the question. Successful answers consisted of a direct answer to the question, developed across three or four main points which were supported from the text, and included a response to the writing and dramatic features.

The rubric for the paper asks candidates to answer one question, and nearly all candidates followed this instruction. Where more than one question was attempted, the answers were unsurprisingly short, undeveloped and often showed incomplete understanding of the text and question. If there was more than one answer, each answer was marked, but only one mark, the highest, was awarded to the candidate.

Comments on specific questions

ATHOL FUGARD: *'Master Harold' ...and the Boys*

Question 1

Most candidates began by commenting on Hally's deliberate insult to Sam and Willie with his so-called joke, which he learned from his racist father. Some placed the passage in context by noting that Hally was so angry because his father was coming home, which means he will be expected to care for him at times and have to put up with his attitudes; Hally's times at the cafe will be much reduced. In his disappointment and dread, he lashes out at those who are closest to him – Sam and Willie. Better answers then considered the dramatic actions of Sam and Hally as extreme and provocative – Sam's pulling his trousers down to 'present his backside' in a practical and vivid response to the joke, and Hally's in return threatening Sam by spitting in his face. The two are close to physical violence at this point. Weaker answers often stopped their answer here, but most went on to consider how Willie intervenes and stops the violence by pointing out that Hally is 'still little boy', and Sam is able to agree. Perceptive answers explored Sam's powerful comment that Hally has now made him 'feel dirtier' than he's ever been in his life refers to their interaction which so nearly became violent, and would have been disastrous for Sam. The best answers explored the angry exchange in detail, showing understanding of how the incident is presented as shocking on stage, and the implications for the future of their relationship. Some answers limited their comments to the first page of the passage; these missed out on the resolution of the drama.

Question 2

There were too few answers to this question to make comment appropriate.

ARTHUR MILLER: *Death of a Salesman*

Question 3

Good answers here often used stage directions to establish how the author conveys information about the relationship. Linda's care for Willy is shown by stage directions instructing her to speak to him 'very carefully, delicately' and 'helpfully', as she tries to find out what has happened to make him return home. Several candidates pointed out that her first questions make him irritated and cross. Stronger answers considered the relationship to be difficult, because Linda can not speak freely to Willy. She does not want to exacerbate his illness by making him anxious, so she has to weigh the effect of her words to him carefully. His explanation that the car kept going off the road is worrying for Linda, since Willy seems to feel as though he had lost control, which is a recurring feeling later in the play. Most candidates considered that Willy is rude and impatient towards Linda, often dismissing her concerns and advice. More perceptive answers explored how Linda provides excuses for Willy's odd behaviour, such as tiredness, or needing an aspirin and that her solution is for him to tell his boss that he has 'got to work in New York', rather than travel as a salesman. They were able to point out that Willy's inflated sense of his own importance has led Linda to believe he has more influence than he really has, and that she contributes to his lies by encouraging him to feel important. Weaker answers gave an account of how caring Linda is, and how irritable Willy is, with a little reference to the text to support this, but without much development beyond this to consider the relationship in more detail.

Question 4

There were too few answers to this question to make comment appropriate.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Question 5

There were some strong personal responses to the conflict between Helena and Demetrius here. Many responded to Helena's plight in this passage, with some candidates sympathising with her love for

Demetrius, which is not returned; but most thought her words and actions showed how desperate she feels and that she should accept his refusal. Candidates were able to find many instances to show her desperation, such as her claim to be his 'spaniel' and wanting to follow him like a dog would. Some candidates explored how she says a dog might be treated: 'spurn me, strike me, /Neglect me, lose me'. They suggested that Helena must really be desperate to accept such awful treatment and abuse as this. Other candidates strongly sympathised with Demetrius, and quoted his clear, straightforward language as he says, 'I love thee not, therefore pursue me not'. They suggested that his words cannot be misunderstood; he gets more extreme in his frustration that she will not accept what he says, until he resorts to threats of violence 'I shall do thee mischief in the wood' – yet even this she does not stop her. Stronger answers explored the language in detail to comment on how the characters' dialogue matches each other in retorts, such as Demetrius's rude 'For I am sick when I do look on thee' to which Helena replies 'And I am sick when I look not on you'. Others pointed out how in her desperation Helena says she'll change the myth of Daphne so that Apollo is the one to flee and Daphne, like her, will chase him. Weaker answers tended to move away from the passage to narrate the plot of how, with Puck's magic, soon both young lovers will love Helena, and that at the end of the play, Demetrius remains in love with Helena. Some answers made the spaniel reference a focus; better answers selected the best material from throughout the passage, often ending with Helena's extreme last line – that she's even prepared 'To die upon the hand I love so well.'

Question 6

The choice of moment was free for candidates to make. They needed to respond to how they enjoyed the moment. Chosen moments included: Puck's use of the love potion to create the confusion of the four lovers – any of the moments from their interaction would be suitable; Bottom with an ass's head; when Oberon sends Puck to gather the love-in-idleness flower for the potion; when Oberon decides to remove magic from Titania, or from Lysander; or when he arranges the blessing of the married couples at the end of the play; when Puck speaks to the fairy about using his magic to trick people at the start of Act 2. Good answers showed candidates' understanding of the chosen moments within the play, and their deeper implications. Candidates were able to show how they enjoyed the humour of the lovers' confusions, or of Bottom's time with Titania; the best answers were able to quote parts of the text to support their answers, and referred to likely audience responses, as a result of the dramatic irony. As their personal response, some candidates expressed disapproval of the fairies' magic, since it happened without knowledge of humans and left them helpless. Some answers needed to refer in more detail to their chosen moments, and to analyse them rather than simply narrate what happens. Others needed to ensure the question was answered by exploring how their moments contributed to their 'enjoyment of the play'. There were a few answers which were limited by only exploring one moment instead of two.

LITERATURE (ENGLISH) (US)

<p>Paper 0427/03 Coursework</p>

In successful responses, candidates:

- Show a sustained engagement with the detail of texts studied.
- Focus clearly on the task.
- Integrate relevant, concise references to support their ideas.
- Analyse in detail and sensitively the ways in which writers achieve their effects.

In less successful responses, candidates:

- have only a basic understanding of the surface meaning of texts
- write at excessive length, labouring and repeating points, and losing focus on the task
- make general assertions
- list techniques without close analysis
- offer pre-learned 'themes' rather than personal responses to the task.

General comments

There was much evidence of coursework of a high standard this session, where candidates showed a personal and evaluative engagement with texts. The strongest assignments showed that candidates had taken the opportunities offered by coursework: a close study of their texts, with evidence of research, and careful presentation of the final drafts of their assignments.

There were some instances of syllabus infringements, for example, where candidates entered assignments dealing with only one short story or with a single discrete extract from a prose or drama text. The syllabus requires that assignments refer to the whole text and, in the case of poems and short stories, at least two poems or short stories.

The most successful assignments sustained a clear focus on a carefully worded task designed to enable candidates to meet the descriptors of the highest levels. Such tasks direct candidates to address AO3 by exploring ways in which writers achieve their effects. Tasks which do not do this can have the effect of constraining candidates' performance. Questions on whether Mrs Danvers loved Rebecca and who the real gentleman is in *Great Expectations* make fascinating topics for classroom debate but encourage candidates to see characters as real-life people rather than fictional constructs. Tasks on characters must be set which explicitly direct candidates to explore ways in which writers *portray* characters. Examples of suitable coursework tasks can be found in the 0475/0992 Coursework Training Handbook.

Some responses showed a detailed knowledge of the text, sometimes at exhaustive length, but lacked a clear focus on the task. As has been observed before, this is an unproductive approach common in many poetry assignments where candidates work through the poem offering a line-by-line commentary, without a close focus on the actual task. Centres should remind their candidates that an advantage of the Coursework component is that it encourages skills of editing and re-drafting. Candidates should be taught the skill of selecting material carefully in a way that directly addresses the task; every sentence should contribute to the unfolding argument. This will help candidates in their preparation for the set texts exam papers.

As in previous sessions, the most convincing and persuasive essays sustained a critical engagement with the ways in which writers achieve their effects (AO3), relating their points to the task. By contrast, less successful assignments often commented discretely on connotations of specific words without relating them to their use in the text. This may be a consequence of candidates following an overly rigid and potentially constraining framework (such as PEE, PEEL or PETAL).

Several centres submitted empathic responses, with most providing the necessary information: the name of the character and the precise moment in the text that the interior monologue takes place. The most successful responses captured a convincingly authentic voice for the chosen character and moment. Less successful responses often showed an understanding of the character and moment but needed to capture a more clearly recognisable voice.

Guidance for teachers

This guidance, which has appeared in previous reports, is still relevant for future coursework submissions.

Guidance on task-setting can be found in the Coursework Handbook, which stresses the importance of **(a)** wording tasks that direct candidates explicitly to explore the ways in which writers achieve their effects and **(b)** avoiding command words which are insufficient such as 'Describe' and 'Explain'. Teachers within a centre should together discuss the appropriateness of proposed tasks before they are given to candidates. This enables any problems with the tasks to be resolved before it is too late.

There follows a reminder of what constitutes good practice in the presentation of coursework folders:

- Start each assignment with the full wording of the task. In the case of empathic responses, the chosen character and moment should be clearly stated. This is important since it allows the Moderator to determine how successfully the candidate has addressed the task.
- Use focused ticking in the body of the text to indicate valid and thoughtful points, together with concise marginal and summative comments which relate to the wording of the levels descriptors. Do not simply write the supposed AOs in the margin; this is of very little benefit to any subsequent reader, as it does not reveal the *extent* to which a particular assessment objective has been addressed. Instead, more specific reference should be made to the relevant levels descriptors.
- Provide a brief explanation on the assignment or cover sheet in cases where marks are changed during internal moderation. Such purposeful annotation aids transparency and contributes to the robustness of the assessment as it enables a centre to justify its award of marks to all subsequent readers.

The following examples of unhelpful annotation should be avoided:

- Excessive ticking (e.g. of every paragraph or every line).
- Hyperbolic praise of work of indifferent quality.
- Labelling by assessment objective.

Most centres carried out administration efficiently. The cover sheet (or individual record card) should be secured by treasury tag or staple which allows easy access to candidate work. Plastic folders are an unwelcome distraction. In well-administered centres care had been taken to:

- include all candidates on the Coursework Assessment Summary Form
- transcribe totals accurately across the various documents.

All centres are advised to include a clerical checking stage in their moderation procedures before submitting their paperwork to Cambridge. This check should be carried out by a different person from the one who completed the Coursework Assessment Summary Forms and Mark Sheets originally.