



CARIBBEAN EXAMINATIONS COUNCIL

CAPE[®] Literatures in English

SYLLABUS
SPECIMEN PAPER
MARK SCHEME
SUBJECT REPORTS

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Literatures in English

The Caribbean experience has provided the context for a rich and varied literature which has earned a crucial place in the global family of literatures in English. The CAPE Literatures in English Syllabus aims to develop an understanding of the nature and function of literature and the methods of literary study. It seeks to encourage critical reading, interpretation, evaluation and an appreciation of, and an informed personal response to literature. On completion of the syllabus, students should understand, and be able to use the vocabulary of literary criticism and develop informed, sensitive, and balanced responses to the complexity of human nature as portrayed in literary works. It also seeks to assist in moulding the ideal Caribbean person. Such a person displays a high level of self-esteem, lives in harmony with the environment, values human life, and takes pride in our cultural heritage and diversity.

The Literatures in English syllabus comprises two Units, each containing three Modules corresponding to the three literary genres: Drama, Poetry, and Prose Fiction.

Each Unit incorporates the subject core which comprises the knowledge and understanding derived from a range of readings; concepts and skills in literary study, and related assessment objectives. The core comprises four texts drawn from a range of historical periods between 1370 and the present day. All prescribed core texts are works originally written in English. The core requires students to study, at least, the following:

- (i) one play by Shakespeare;
- (ii) one work of Caribbean literature;
- (iii) one work of poetry;
- (iv) one work of prose fiction.

Each Unit requires a study of a minimum of four texts.



CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination®
CAPE®

LITERATURES IN ENGLISH SYLLABUS

Effective for examinations from May-June 2012

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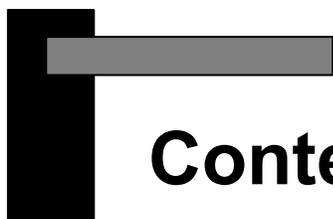
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Please check the website, www.cxc.org for updates on CXC's syllabuses.



Introduction

The Caribbean Advanced Proficiency Examination (CAPE) is designed to provide certification of the academic, vocational and technical achievement of students in the Caribbean who, having completed a minimum of five years of secondary education, wish to further their studies. The examinations address the skills and knowledge acquired by students under a flexible and articulated system where subjects are organized in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under CAPE may be studied concurrently or singly.

The Caribbean Examinations Council offers three types of certification. The first is the award of a certificate showing each CAPE Unit completed. The second is the CAPE diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the CAPE Associate Degree, awarded for the satisfactory completion of a prescribed cluster of seven CAPE Units including Caribbean Studies and Communication Studies. For the CAPE diploma and the CAPE Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years.

Recognised educational institutions presenting candidates for CAPE Associate Degree in one of the nine categories must, on registering these candidates at the start of the qualifying year, have them confirm in the required form, the Associate Degree they wish to be awarded. Candidates will not be awarded any possible alternatives for which they did not apply.

Literatures in English

◆ RATIONALE

Literature is arguably the most vital register of the major ideas, concerns, feelings, aspirations, and hopes of the communities out of which it comes. To know literature is, therefore, to be familiar with the communities that have produced it. To be familiar with communities is to understand how they resemble each other and how they differ from each other; that is, to understand the uniqueness of each. In a rapidly shrinking world this understanding becomes increasingly crucial and urgent as each community sees itself, on the one hand, as part of a large human family and, on the other, as a unique cultural context.

Mediating between the Community and literature is the artist who interprets facets of the life of the community in imaginative structures. These structures encompass the personal, social, and the universal; consequently, the study of literature promotes understanding of both the individual and mankind in general.

Nothing that is human is foreign to literature, for literature participates with other disciplines in commenting on, clarifying, and enhancing the human condition. To study literature, therefore, is to understand how the human imagination, the creative faculty, works as it responds to diverse experiences.

Through its varied treatment of the facets of human experience, literature uniquely prepares individuals for living and working in the world. The study of literature provides the individual with analytic, organisation and communicative and skills of enquiry as defined in the UNESCO Pillars of Learning that will enable them to succeed in their academic careers and the world of work. These skills create career opportunities in a variety of fields, including education, the media, human resource management, corporate communications, advertising, and law.

The Caribbean is a complex historical, social, and cultural context, producing a rich and varied literature which has earned a crucial place in the global family of literatures in English. Consequently, that literature forms an important aspect of the study of Literatures in English for this Caribbean-based examination. Significantly, it also assists in moulding the ideal Caribbean person. Such a person displays a high level of self-esteem, lives in harmony with the environment, values human life, and takes pride in our cultural heritage and diversity The Caribbean Education Strategy (2000).

◆ AIMS

The syllabus aims to:

1. develop an understanding of the nature and function of literature;
2. develop an understanding of the methods of literary study;
3. encourage critical reading, interpretation, and evaluation;
4. *encourage an understanding that there are various acceptable interpretations of a literary work;*
5. encourage an appreciation of and an informed personal response to literature;
6. sensitise individuals to the needs and concerns of self, of others, and of the larger community



◆ AREAS OF STUDY

The areas of study for Unit 1 and Unit 2 are indicated in the following table.

	Module 1 Drama	Module 2 Poetry	Module 3 Prose Fiction
Unit 1	a. Shakespeare i. Comedies ii. Histories	a. British b. American c. Postcolonial	a. Caribbean b. British/American/ Postcolonial (<i>other than Caribbean</i>)
Unit 2	a. Shakespeare i. Tragedies ii. Romances b. Modern Drama	a. Caribbean Poetry	a. British b. American c. Postcolonial

◆ GENERAL OBJECTIVES

On completion of each Unit, students should:

1. *develop a sensitivity to the ways in which writers manipulate language to convey meaning;*
2. understand and demonstrate an ability to use the vocabulary of literary criticism at an appropriate level;
3. understand the differences in style and structure among the literary *genres*;
4. develop the ability to critique works of different *genres* written in different periods from different cultures;
5. understand the relationship between form and content;
6. develop competence in critical thinking;
7. develop informed, sensitive, and balanced responses to the complexity of human nature as portrayed in literary works;
8. develop the ability to discern and grasp attitudes, values, feelings, and ideas illustrated in literary works;
9. develop the ability to write coherent, well-reasoned *argumentative* essays;
10. develop the ability to write informed and analytical *essays on literature*;
11. *develop an appreciation for varying critical interpretations of works of literature.*

◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities which students are expected to have developed on completion of this syllabus are grouped under three main headings:

- (i) Knowledge and Understanding;
- (ii) Application of Knowledge;
- (iii) Organisation of Information.

Knowledge and Understanding

The Assessment will test:

- (i) familiarity with the primary (prescribed) texts;
- (ii) familiarity with *secondary sources*;
- (iii) *familiarity with the features of genres*;
- (iv) *familiarity with, and the proper use of the vocabulary specific to genres*;
- (v) *understanding of the relationship between form and content within genres*.

Application of Knowledge

The Assessment will test:

- (i) the ability to analyse, evaluate, and synthesise knowledge;
- (ii) the ability to write a *clear* thesis, select appropriate evidence and use sound logic;
- (iii) the appropriateness of the information selected;
- (iv) the ability to *present* a reasonable conclusion based on evidence provided.

Organisation of Information

The Assessment will test the effective use of the mechanics of essay writing *which includes*:

- (i) opening paragraph *with clear thesis which introduces main points of argument*;
- (ii) middle paragraphs *which develop the points outlined in opening paragraph*;
- (iii) final paragraph *which brings argument to a reasonable conclusion*;

- (iv) transition words between *sentences and* paragraphs;
- (v) formal syntactic structures;
- (vi) correct grammar;
- (vii) *use of language*.

◆ PRE-REQUISITES OF THE SYLLABUS

Any person with a good grasp of the Caribbean Secondary Education Certificate (CSEC) English B syllabus, or its equivalent, should be able to pursue the course of study defined by this syllabus.

◆ STRUCTURE OF THE SYLLABUS

The Literatures in English syllabus comprises two Units, each containing three Modules corresponding to the three literary *genres*: Drama, Poetry, and Prose Fiction. These Modules are synonymous with the profile dimensions to be assessed. These Modules may be studied in any order.

Each Unit incorporates the subject core which comprises the knowledge and understanding derived from a range of readings; concepts and skills in literary study, and related assessment objectives. The core comprises four texts drawn from a range of historical periods between 1370 and the present day. All prescribed core texts are works originally written in English. The core requires students to study, at least, the following:

- (i) one play by Shakespeare;
- (ii) one work of Caribbean literature;
- (iii) one work of poetry;
- (iv) one work of prose fiction.

Each Unit requires a study of a minimum of four texts.

Students are expected to spend at least 50 hours on each Module.

◆ APPROACHES TO TEACHING THE SYLLABUS

The study of literature requires wide reading; those who read most widely are likely to do best. Teachers, therefore, should encourage students to read as much as possible. They should encourage students to read more than the required texts. Knowledge of *texts other than those prescribed* always helps.

Teachers should *advise* students in the selection and use of information available on the Internet. Since this material is uneven in quality and usefulness, teachers should guide students in choice and use.

Similarly, teachers, wherever possible, should encourage the use of film and audio material as avenues to the better understanding of the texts. Teachers should always encourage critical appraisals of media material. This constitutes a valuable teaching resource. It is imperative, though, that teachers remind students that neither film nor performance nor audiotape ought to be used as a substitute for the text. The examination tests primarily the knowledge and understanding of the prescribed texts.

Development of a facility in writing is incremental; the more often you write the more proficient you become at writing. *Therefore, teachers should afford students ample opportunity to enhance their proficiency in the writing of coherent argumentative essays.*

The list of elements and concepts under Content in each Module is not exhaustive. Each is meant to be *an adequate* guide to the study of literature at this level.

◆ RESOURCES

(for use throughout the Units)

Beach, R., Appleman, *Teaching literature to adolescents*. Lawrence Erlbaum Associates. New Jersey: Lawrence Erlbaum Associates, 2006.

D. Hynds, S. & Wilhelm, *Teaching language and literacy: Policies and procedures for vernacular situations*. Revised. Kingston: Ian Randle Inc., 2006.

Griffith, K. *Writing essays about literature: A guide and style sheet*. (7th ed.) Boston: Thomson Wadsworth. 2006.

Lazar, G. *Literature and language teaching: A guide for teachers and trainers*. Cambridge: University Press, 1993.

Merriam Webster's Readers Handbook Massachusetts: Merriam-Webster Inc., 1997.

Warrican, S. J., & Spencer-Ernandez, J. *Strategies for the teaching of reading and writing: A practical guide for teachers of Caribbean children*. Kingston: Joint Board of Teacher Education Foundation, University of the West Indies, 2006.

◆ UNIT 1 AND UNIT 2

MODULE 1: DRAMA

SPECIFIC OBJECTIVES

Students should be able to:

1. explain how meaning is conveyed through the structure of the chosen genre, for example, comedy, history, tragedy, or romance;
2. assess how meaning is expressed through the playwright's choice of language, literary devices and the use of structural elements and features of drama;
3. assess how meaning is expressed through stage conventions such as costume, lighting, sound effects and stage props;
4. analyse the contexts in which the chosen plays are written;
5. *analyse* dramatic works from different cultural and historical contexts;
6. examine how meaning is affected by context;
7. discuss their own views and the views of critics;
8. write informed and independent opinions and judgements about the chosen plays.

CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. ***Elements of drama***
 - (i) Act.
 - (ii) Scene.
 - (iii) Exposition.
 - (iv) Conflict.
 - (v) Complication.
 - (vi) Climax.
 - (vii) Denouement (*unravelling/resolution of the plot*).

UNIT 1 AND UNIT 2
MODULE 1: DRAMA (cont'd)

- (viii) *Peripeteia (reversal of fortune).*
- (ix) *Characterisation.*
- (x) *Protagonist and Antagonist.*
- (xi) *Main plot, subplot.*

2. *Forms of Drama*

- (i) *Comedy.*
- (ii) *History.*
- (iii) *Tragedy.*
- (iv) *Romance.*
- (v) *Tragi-comedy.*
- (vi) *Theatre of the Absurd.*
- (vii) *Satire.*
- (viii) *Farce.*
- (ix) *Modern drama.*
- (x) *Melodrama.*

3. *Features of drama*

- (i) *Monologue.*
- (ii) *Dialogue.*
- (iii) *Soliloquy.*
- (iv) *Aside.*
- (v) *Set.*

UNIT 1 AND UNIT 2
MODULE 1: DRAMA (cont'd)

- (vi) Stage direction.
- (vii) Stage conventions [costume, lighting, sound effects, movement, (*stage motion, entrance, exit*), *stage position (centre-stage, up stage, down stage) backdrops and props*].
- (viii) Chorus.
- (ix) Dramatic unities (time, place and action).
- (x) Disguise.

4. Literary devices

- (i) Imagery.
- (ii) Motif.
- (iii) Symbolism.
- (iv) Dramatic and tragic irony.
- (v) *Juxtaposition*.

5. Literary context

- (i) Social.
- (ii) Historical.
- (iii) Political.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

UNIT 1 AND UNIT 2
MODULE 1: DRAMA (cont'd)

6. **Views of different critics.**
7. **Issues explored through drama.**

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.

1. *Encourage students to read the plays on their own and formulate personal responses to the plays.*
2. *Take students on a tour of a local theatre where they can acquaint themselves with various features of the theatre environment.*
3. *Provide an introductory lecture on features of Elizabethan and other kinds of theatre and drama; and invite persons involved in theatre such as local actors, directors, to make presentations on different aspects of drama, for example, the importance of costumes, lighting, and the use of stage props.*
4. *Show film versions or video recordings of the plays under study and critically evaluate how these can alter, modify, or enhance students' understanding and appreciation of the plays.*
5. View and critically appraise a live performance.
6. Play audio tapes of the plays (where these are accessible) and critically evaluate how these dramatic readings can alter, modify, or enhance students' understanding of the plays.
7. Provide introductory lectures on the cultural, social, and literary contexts in which the plays were written.
8. Have students dramatise specific scenes in order to critically evaluate dramatic techniques and elements in relation to themes and character development.
9. Arrange for dramatic readings of significant scenes to facilitate student participation and to develop sensitivity to the performance aspect of drama (seeing the play as more than a text).

UNIT 1 AND UNIT 2

MODULE 1: DRAMA (cont'd)

10. Encourage role playing to enhance students' understanding and interpretation of the characters in the plays.
11. Encourage debates, discussions, oral presentations, and critical appraisals of key issues and aspects of the plays.
12. *Encourage debates of different interpretations of the plays.*
13. *Urge students to direct dramatic scenes. For example, students can watch the same scene of a play in two or three different productions and based on their own reading of the play debate the merits of each director's interpretation.*
14. Encourage students to write dramatic pieces and dramatise them.
15. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to drama, *and which present and defend clear positions in response to given stimuli.*
16. *Have students engage in debates about differing interpretations of a play. For example, students can watch the same scene from two or three different productions (film versions) and based on their own reading of the play debate the merits of each director's interpretation.*
17. *Have students write evaluations of differing interpretations, providing evidence to support their views.*
18. Divide students into groups and ask each group to identify textual evidence from their own reading of the play to refute and/or defend in writing a selected statement from a critical interpretation of a play.

RESOURCES

- Abrahms, M. H. *A Glossary of Literary Terms*. Wadsworth Publishing, 2008.
- Gordon, R. *How to Study a Play*, London: Macmillan, 1991.
- Noel, K. *Carlong Caribbean Drama*. Longman, 2001.
- Peck, J. and Coyle, M. *How to Study a Shakespeare Play*, London: Palgrave, 1995.
- Literary Terms and Criticism* (3rd Edition), London: Macmillan, 2002.
- Pickering, K. *How to Study Modern Drama*, London: Macmillan, 1990.

- Stevens, C. A Guide to Dramatic Elements and Style: Drama grades 7 – 9, Weston Watch, 2000.*
- Stone, J. Theatre, (Studies in West Indian Literature), London: Macmillan, 1994.*
- Teaching Shakespeare Institution Shakespeare Set Free: Teaching Twelfth Night and Othello, New York: 2006.*

◆ UNIT 1 AND UNIT 2

MODULE 2: POETRY

SPECIFIC OBJECTIVES

Students should be able to:

1. discuss the relationship between *elements of sound (alliteration, consonance, sibilance and rhyme) and sense (meaning)*;
2. assess the importance of point of view and the difference between the persona, the speaker, and the poet;
3. explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme;
4. identify a range of different forms of poetry and their characteristics;
5. assess the relationship between structure and meaning, *that is, how the poet organises his poem to obtain the desired meaning*;
6. analyse the context in which the chosen poems are written in order to appreciate relationships between context and meaning;
7. discuss their own views and the views of critics;
8. write informed and independent opinions and judgements about the chosen poems.

CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. **Elements of poetry**
 - (i) Rhyme.
 - (ii) Rhythm.
 - (iii) Metre.
 - (iv) Lineation.
 - (v) Diction.
 - (vi) Tone.
 - (vii) *Mood*.

UNIT 1 AND UNIT 2
MODULE 2: POETRY (cont'd)

2. Literary devices

- (i) Simile.
- (ii) Metaphor.
- (iii) Alliteration.
- (iv) Onomatopoeia.
- (v) Imagery.
- (vi) Symbolism.
- (vii) Hyperbole.
- (viii) Litotes.
- (ix) Euphemism.
- (x) Pun.
- (xi) Metonymy.
- (xii) *Juxtaposition.*
- (xiii) *Irony.*

3. Point of view

- (i) Speaker.
- (ii) Persona.
- (iii) Poet.

4. Forms of poetry

- (i) Ballad.
- (ii) Sonnet.
- (iii) Lyric.

UNIT 1 AND UNIT 2
MODULE 2: POETRY (cont'd)

- (iv) Ode.
- (v) Terza Rima.
- (vi) Dramatic Monologue.
- (vii) Blank Verse.
- (viii) Free Verse.
- (ix) Villanelle.

5. Literary context

- (i) Social.
- (ii) Historical.
- (iii) Political.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

6. The views of different critics.

7. Issues explored through poetry.

UNIT 1 AND UNIT 2

MODULE 2: POETRY (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.

1. It is important to show students how much they already know about poetry. *Read poems aloud to students and have them describe their response.*
2. *Scan individual words. (For example, "instill" is an iamb; "chutney" is a trochee; "airfare" is a spondee; "beautiful" is a dactyl and "intervene" is an anapest. Words keep their normal stresses in poetry). Mark the stresses in simple iambic poems, for instance, Lewis Carroll's "The Mad Gardener's Song" or have students bring in lyrics from music of interest to them, for example, calypso, rap, dub, rock, chutney, zouk. Analyse the rhythm. Mark the stresses.*
3. Discuss types of metre (*Duple metre – iambic, trochaic, spondaic, triple metre – dactylic, anapestic*).
4. Have the whole class parody a verse with regular rhythm, for example, "The Mad Gardener's Song". Let each student write one, read it aloud, and have students discuss whether the rhythm is correct. Discuss the rhymes in these examples. *Assist students to parody other forms, limericks, for instance.*
5. Discuss sample types of form, for example, ballad, hymn, and sonnet. Most forms should be taught as they are encountered, as should most elements of poetry.
6. Show *students* that poets do write sentences and that these sentences are meaningful units which may run through several lines or even stanzas. *Poets also use punctuation marks for poetic effect and change word order for poetic reasons.*
7. Divide class into small groups. Each group should read aloud and discuss the same poem. Each group should then report its own interpretation to the class. Discuss the differences and reasons for the interpretations.
8. Divide *students* in groups and ask them to find evidence in a poem to support differing interpretations of the same poem. For example, Edward Baugh's poem. "A Carpenter's Complaint," simple statements such as "This poem is about death" or "This poem is about tradition" or "This poem is about grief" might be used.
9. Ask each student after group discussion to develop a paragraph on one part of their argument in support of the interpretation. Together the group would have produced one interpretation. After all the groups have presented, you can have open discussion with challenges and/or further support.
10. Have students research the social and historical context in which the poems were written.
11. Have students find, share, and discuss critical essays on various poems.
12. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to poetry, and *which present and defend clear positions in response to given stimuli.*

UNIT 1 AND UNIT 2
MODULE 2: POETRY (cont'd)

RESOURCES

- Breiner, L. *An Introduction to West Indian Poetry*, Cambridge: Cambridge University Press, 1998.
- Eagleton, T. *How to Read a Poem*, Willey – Blackwell, 2006.
- Maxwell, R.J. & Meiser, M. J. *Teaching English in middle and secondary schools*. (3rd ed.) New Jersey: Merrill Prentice Hall, 2005.
- Peck, J. *How to Study a Poet*, London: Macmillan, 1992.
- Perrine L. *Sound and Sense: An Introduction to Poetry*, (12th Ed). , Thomas Arp and Greg Johnson Cengage Learning, 2007.
- Raffel, B. *How to Read a Poem*, New York: New American Library, 1994.
- Rozakis, L. E. *How to Interpret Poetry*, Macmillan, (ARCO'S Concise Writing Guide), New Jersey: Petersons, 1998.

◆ UNIT 1 AND UNIT 2

MODULE 3: PROSE FICTION

SPECIFIC OBJECTIVES

Students should be able to:

1. explain the differences between the novel, novella, and the short story;
2. assess how meaning is conveyed through the author's choice of language, literary devices, and the elements of prose fiction;
3. identify different types of novels and their characteristics;
4. *assess the relationship between structure and meaning, that is, how the author shapes the novel to obtain the desired meaning;*
5. analyse the context in which the chosen texts are written;
6. examine how meaning is affected by context;
7. discuss their own views and the views of critics;
8. write informed and independent opinions and judgements about the chosen texts.

CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. **Forms of prose fiction**

- (i) Novels.
- (ii) Novellas.
- (iii) Short stories.

2. **Elements of prose fiction**

- (i) *Narrative technique.*
- (ii) Point of view.
- (iii) Characterisation.
- (iv) Setting.
- (v) Theme.

UNIT 1 AND UNIT 2
MODULE 3: PROSE FICTION (cont'd)

(vi) Plot.

(vii) *Style.*

3. *Literary devices*

(i) *Imagery.*

(ii) *Symbol.*

(iii) *Irony.*

(iv) *Satire.*

(v) *Allusion.*

4. *Structural devices*

(i) Stream of consciousness.

(ii) Interior monologue.

(iii) Flashback.

(iv) Foreshadowing.

(v) *Chapter organisation.*

(vi) *Time frame.*

(vii) *Motif.*

(viii) *Juxtaposition*

5. **Types of fiction**

(i) Fable.

(ii) Science fiction.

(iii) Bildungsroman.

UNIT 1 AND UNIT 2
MODULE 3: PROSE FICTION (cont'd)

- (iv) Romance.
- (v) Allegory.
- (vi) Picaresque.
- (vii) Gothic.
- (viii) *Historical*.
- (ix) Stream of consciousness *narrative*.
- (x) Detective.
- (xi) Epistolary.

6. Literary context

- (i) Social.
- (ii) Political.
- (iii) Historical.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

7. The views of different critics.

8. Issues explored through prose fiction.

UNIT 1 AND UNIT 2

MODULE 3: PROSE FICTION (cont'd)

Suggested Teaching and Learning Activities

To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.

1. Complete worksheet questions on significant aspects of prose fiction, for example, prose rhythm, diction, point of view; direct students' attention to specific pages of the text, requiring them to examine *closely the author's use of language and narrative technique*.
2. Listen to good recordings, view video tapes, DVDs, and movies of texts so that students may enhance their understanding and appreciation of the auditory and visual dimensions.
3. Invite resource persons (such as authors, literary experts, historians) to share ideas on the text.
4. Encourage students to write *diary/journal entries, letters, blogs, e-mails*, and short imaginative pieces on various aspects of the prescribed texts, for example, "A Day in the Life of".
5. Encourage role playing and dramatised readings.
6. Have students work in groups to explore the unique elements of an author's narrative; for example, the framing devices used in *Wuthering Heights*, or the pessimism of Hardy's later novels.
7. Debate and assess different critical responses to texts to recognise that there are various acceptable interpretations of any given text.
8. Have students practise writing critical essays which show evidence of an understanding of the vocabulary specific to prose fiction, and which present and defend clear positions in response to given stimuli.

RESOURCES

- Ashcroft, G. and Tiffin *The Empire Writes Back*, London: Routledge, 1985.
- Daiches, D. *The Novel and the Modern World*, Chicago: University of Chicago Press, 1984.
- King, B. *West Indian Literature*, London: Macmillan, 1995.
- Lane, R. *The Postcolonial Novel: Themes in 20th Century Literature and Culture*, Cambridge: Polity, 2006.
- Peck, J. *How to Study a Novel*, London: Macmillan, 1988.
- Ramchand, K. *The West Indian Novel and Its Background*, 2nd Edition, Kingston: Ian Randle, 2004.

- Roberts, E. V. *Writing about literature*. (12th ed.) New Jersey: Pearson Education, Inc., 2009.
- Scarry, S. & Scarry, J. *The writer's workplace: Building college writing skills*. (9th ed.). New York: Wadsworth Publishing, 2010.

◆ PRESCRIBED TEXTS – UNIT 1

The list of prescribed texts for the 2012 – 2017 examinations.

UNIT 1

Module 1: Drama: Shakespeare - Comedies and Histories

Shakespeare: Comedies and Histories

(i) *Twelfth Night*

(ii) *Richard III*

Module 2: Poetry: British, American and Postcolonial.

a. British

Thomas Hardy

Selected Poems

b. American

Rita Dove

Mother Love

c. Postcolonial

Les Murray

Learning Human: Selected Poems.

Module 3: Prose Fiction: Caribbean and British/American/Postcolonial.

Students must select one text from „a“ and one text from „b“.

a. Caribbean

(i) *Paule Marshall*

Brown Girl, Brownstones

(ii) *Caryl Phillips*

Cambridge

b. British

(i) *Emily Bronte*

Wuthering Heights

American

(i) *F. Scott Fitzgerald*

The Great Gatsby

Postcolonial

(i) *Chimamanda Ngozi*

Purple Hibiscus

Adichie

◆ PRESCRIBED TEXTS – UNIT 2

The list of prescribed texts for the 2012 – 2017 examinations.

UNIT 2

Module 1: Drama: Shakespeare – Tragedies/Romances/Modern Drama

Students MUST select one text from (a) and one text from (b).

a. Shakespeare: Tragedies and Romances

- (i) *Othello*
- (ii) *The Winter's Tale*

b. Modern Drama

- (i) *Eugene O'Neill* *Long Day's Journey into*
- (ii) *Dennis Scott* *An Echo in the Bone*

Module 2: Poetry: Caribbean

Caribbean

- (i) Olive Senior *Gardening in the Tropics*
- (ii) Kendel Hippolyte *Night Vision*

Module 3: Prose Fiction: British/American/Postcolonial

a. British

D.H. Lawrence *Sons and Lovers*

b. American

Nathaniel Hawthorne *The House of the Seven Gables*

c. Postcolonial

Tahmima Anam *A Golden Age*

◆ OUTLINE OF ASSESSMENT

Each Unit of the syllabus will be assessed separately. The assessment comprises two components, one external and one internal. Candidates must complete the School-Based Assessment for the first Unit for which they register. Candidates may carry forward their School-Based Assessment score to the second Unit. Such candidates are not required to complete the School-Based Assessment component for the second Unit.

The scheme of assessment for each Unit is the same. Candidates' performance on each Unit is reported as an overall grade and a grade on each Module of the Unit.

EXTERNAL ASSESSMENT (80%)

Written Papers – 4 hours 45 minutes

Paper 01

(1 hour 45 minutes)

A short-answer paper in three sections, with questions on all three Modules. Candidates must answer all 15 questions on Paper 01.

30%

Paper 02

(3 hours)

An extended-essay paper in three sections, with questions on all three Modules. Candidates must answer three questions, one from each section.

50%

SCHOOL-BASED ASSESSMENT (20%)

Paper 03/1

The School-Based Assessment for each Unit is as follows:

- (a) *Candidates' interpretation of some aspects of a prescribed play or poem, or an extract from prose fiction.*

OR

- (b) *a critical response to a review of a prescribed play or poem or prose extract.*

OR

- (c) *a review of a live performance or a film adaptation of a prescribed text.*

OR

- (d) *a review of a prescribed text.*

Paper 03/2

Private candidates are required to write Paper 03/2, an alternative to the School-Based Assessment paper. Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract.

MODERATION OF INTERNAL ASSESSMENT

All School-Based Assessment Record Sheets and sample of assignments must be submitted to reach CXC by May 31 of the year of the examination. A sample of assignments will be requested by CXC for moderation purposes. These samples will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools.

Copies of the students' assignments that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

ASSESSMENT DETAILS

External Assessment by Written Papers (80% of Total Assessment)

Paper 01 (1 hour 45 minutes, 30% of Total Assessment)

1. Composition of the Paper

This paper consists of 15 compulsory short-answer questions based on three unseen extracts, one from each literary *genre*. There will be five questions on each unseen extract.

2. Award of Marks

Marks will be awarded for knowledge, understanding, and application of knowledge.

3. Mark Allocation

Questions may not be of equal difficulty and marks allocated may range from 1-8.

This paper is worth 72 marks and contributes 30% to the total assessment.

Paper 02 (3 hours, 50% of Total Assessment)

1. Composition of the Paper

This is an extended essay paper in three sections, each section representing one of the three Modules of the Unit. Candidates must answer three questions, one from each section.

Unit 1

Section A (Drama) will comprise four questions, two on each of the prescribed texts. Candidates must answer ONE question.

Section B (Poetry) will comprise two questions on the three prescribed poets. Candidates must answer ONE question with reference to one of the prescribed poets.

Section C (Prose Fiction) will comprise two questions of which candidates must answer ONE. Candidates must answer one question with reference to two of the prescribed texts. Candidates must use ONE Caribbean text AND EITHER ONE British, OR ONE American, OR ONE Postcolonial text.

Unit 2

Section A (Drama) will comprise two questions of which candidates must answer ONE. Candidates must use ONE of the prescribed works of Shakespeare AND ONE of the prescribed works of Modern Drama.

Section B (Poetry) will comprise four questions, two on each of *the prescribed* poets. Candidates must answer ONE question.

Section C (Prose Fiction) will comprise two questions. Candidates must answer ONE question *with reference to* ONE of the three prescribed texts.

2. Award of Marks

Marks will be awarded for knowledge and understanding, application of knowledge, and organisation of information.

3. Mark Allocation

Each section is worth 40 marks. This paper contributes 50% to the total assessment.

SCHOOL-BASED ASSESSMENT

(20%)

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the students to achieve the objectives of the syllabus.

During the course of study for the subject, students obtain marks for the competence they develop and demonstrate in undertaking their School-Based Assessment assignments. These marks contribute to the final marks and grades that are awarded to the students for their performance in the examination.

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded are in line with the CXC standards, the Council undertakes the moderation of a sample of the Internal Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. It facilitates feedback to the student at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. School-Based Assessment also facilitates the development of the critical skills and abilities emphasised by this CAPE subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the student.

Each candidate will submit one assignment. Teachers will set and mark this assignment according to the guidelines and School-Based Assessment criteria set out in the syllabus.

SCHOOL-BASED ASSESSMENT (20% of Total Assessment)

The School-Based Assessment comprises one of the following: **EITHER**

1. Students' interpretation of some aspect of a prescribed play, poem, or an extract from prose fiction. This may be in the form of one of the following:
 - (a) *a reinterpretation;
 - (b) **a response in dramatic, poetic, or prose form;
 - (c) a model, a cartoon strip, or a painting;
 - (d) a videotape or an audiotape.

Students must provide a commentary of how his/her interpretation of the prescribed text is reinforced by his/her artistic choices. This commentary must include close reference to the prescribed text as well as:

- (a) *an explanation of and justification for his/her choices;*
- (b) *an evaluation of the effects of his/her choice.*

Length of commentary should be 1500 words. Teachers should note that it is the detailed commentary that is marked not the reinterpretation or other creative pieces.

** A "reinterpretation" is a new way of reading the original text which might involve shifting time and/or context, so that it can be seen how the story might carry new dimensions if it is set in modern times. Romeo and Juliet might be reinterpreted as about Mexican gangs or Julius Caesar might refer to Caribbean political parties are two examples. Any kind of a re-contextualisation or any shifting in the lenses from which the original story is viewed is a "reinterpretation". This is typical of many dramatic productions.*

***A "response" might be: what has this story triggered in me to create something else or it could be something that emerges from that original story. How might I extend the original story? What new creative work does it inspire in me? It might also include how my personal circumstances as in (reader response theory) inform the way I receive these texts.*

OR

2. A review of a prescribed play, collection of poems or work of prose fiction. This should include:
- biographical data and summary of text;
 - an evaluation of the author's choices and presentation of material.

Length of the review should range be 1500 words.

OR

A critical response to a *credible* review of a prescribed play, poem or prose extract. **Students must include the original or actual review article together with their response.**

This should include:

- a summary of the reviewer's argument;*
- an evaluation of the effectiveness of the argument.*

Length of critical response should range be 1500 words.

OR

3. *A review of a live performance or a film adaptation of a prescribed text.* This should include:

- a concise description;*
- an evaluation of the effectiveness of the performance.*

Length of review should range be 1500 words.

Wherever a candidate exceeds the maximum length for the assignment in any Unit by more than 10 per cent, the teacher must impose a penalty of 10 percent of the score that the candidate achieves on this assignment.

MARK SCHEME FOR SCHOOL-BASED ASSESSMENT

A maximum of 48 marks will be awarded for the School-Based Assessment, according to the following criteria. The marks awarded will be distributed equally. This contributes 20% to the total assessment.

CRITERIA	MARKS
Knowledge and Understanding	15
<i>Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	<i>14 -15</i>
<i>Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	<i>12 -13</i>
<i>Candidate shows a good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	<i>10 - 11</i>

CRITERIA	MARKS
<i>Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	8 - 9
<i>Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	6 - 7
<i>Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	4 - 5
<i>Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	1 - 3
Application of Knowledge	23
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text.</i>	21 - 23
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text.</i>	18 - 20
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text.</i>	15 - 17
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text.</i>	12 - 14
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to the set text.</i>	9 - 11
<i>Candidate applies knowledge with minimal relevance and accuracy to the question; analyses, synthesises, and evaluates issues in a weak manner and demonstrates an uninformed personal response to the set text.</i>	5 - 8
<i>Candidate shows little or no knowledge of the set text and little or no skill in analysing, synthesising, and evaluating information necessary to handling the question.</i>	1 - 4

CRITERIA	MARKS
Organisation of Information	10
<i>Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language.</i>	9 - 10
<i>Candidate organises information coherently and effectively and communicates ideas with good use of syntax, grammar and language.</i>	7 - 8
<i>Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language.</i>	5 - 6
<i>Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.</i>	3 - 4
<i>Candidate shows very limited ability in organising and communicating information.</i>	1 - 2

◆ REGULATIONS FOR PRIVATE CANDIDATES

UNIT 1 and UNIT 2

Private candidates will be required to write Papers 01, 02 and 03/2. Paper 03/2 takes the form of a written examination (2½ hours duration). Paper 03/2 will test the same skills as the School-Based assessment. *The 03/2 Paper is an extended essay paper consisting of 3 questions, one on each of the Modules. Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract. The total time for this examination is 2 hours 30 minutes.*

◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they re-register. Resit candidates may elect not to repeat the School-Based Assessment component of the examination provided they resit the examination no later than two years following the first attempt. Candidates may elect to carry forward their School-Based Assessment score on more than one occasion during the two years following the first sitting of the examination.

Resit candidates must be entered through a school, a recognised educational institution, or the Local Registrar's Office.

◆ ASSESSMENT GRID

The Assessment Grid for each Unit contains marks assigned to papers and to Modules, and percentage contributions of each paper to total scores.

	Module 1 Drama	Module 2 Poetry	Module 3 Prose Fiction	Total	(%)
External Assessment Paper 01 (Short Answer) (1 hour 45 minutes)	24	24	24	72	(30)
Paper 02 (Essay) (3 hours)	40	40	40	120	(50)
School-Based Assessment Paper 03/1 OR the Alternative, Paper 03/2	16	16	16	48	(20)
Total	80	80	80	240	(100)

◆ GLOSSARY OF LITERARY CONCEPTS OFTEN USED IN THE LITERATURES IN ENGLISH EXAMINATION

WORD/TERM

DEFINITION/MEANING

Dramatic significance

This refers to the elements of drama, acting in unity to effect the purpose of the play. If something is dramatically significant it may serve to advance the plot, develop a character, heighten the conflict, create audience expectancy and create irony.

Features and Characteristics of the genre

These are the features and uses that together create, the entity known as drama, poetry or prose fiction. For example, setting is a feature common to all three, but it can be characterised differently in each. In drama setting may depend on a stage direction, in poetry it may be captured in one line, while in prose fiction, setting may be described at great length.

Figurative devices

Any use of language where the intended meaning differs from the actual literal meaning of the words themselves in order to achieve some special meaning or effect is described as figurative use of language. Perhaps the two most common figurative devices are the simile and the metaphor. There are many techniques which can rightly be called figurative language, including hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. Figures of speech are figurative devices.

Genre

A type or category of literature or film marked by certain shared features. The three broadest categories of genre include poetry, drama, and prose fiction. These general genres are often subdivided into more specific genres and subgenres. For instance, precise examples of genres might include murder mysteries, romances, sonnets, lyric poetry, epics, tragedies and comedies.

Intertextuality

*This is where echoes and threads of other texts are heard and seen within a given text. For example, Achebe's *Things Fall Apart* by its very title resonates with the degeneration alluded to in the Yeats' line of poetry, "the centre does not hold/things fall apart..." Intertextuality is evident in elements of repetition, annotation, quotation, allusion, parody and revision.*

Juxtaposition

The arrangement of two or more ideas, characters,

WORD/TERM**DEFINITION/MEANING*****Literary devices***

actions, settings, phrases, or words side-by-side or in similar narrative moments for the purpose of comparison, contrasts, rhetorical effect, suspense, or character development.

Literary devices refer to specific aspects of literature, in the sense of their universal function as an art form that expresses ideas through language, which we can recognise, identify, interpret and/or analyse. Literary devices collectively comprise the art form's components; the means by which authors create meaning through language, and by which readers gain understanding of and appreciation for their works. Both literary elements and literary techniques can rightly be called literary devices. Literary elements refer to particular identifiable characteristics of a whole text. For example, every story has a theme, a setting, a conflict, and every story is written from a particular point-of-view. In order to be discussed legitimately as part of a textual analysis, literary elements must be specifically identified for that particular text. Literary techniques refer to any specific, deliberate constructions or choices of language which an author uses to convey meaning in a particular way. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are not necessarily present in every text; they represent deliberate, conscious choices by individual authors.

Narrative strategies/techniques

A narrative is a collection of events that tell a story, which may be true or not, placed in a particular order and recounted through either telling or writing. Narrative strategies/techniques are the means by which the story is told. A narrative has a sequence in which the events are told. Most novels and short stories are placed into the categories of first-person and third-person narratives, which are based on who is telling the story and from what perspective. Point of view is an example of a narrative strategy/technique.

Spectacle

A display that is large, lavish, unusual, and striking, usually employed as much for its own effect as for its role in a work. For example, the appearance of the witches in Macbeth and the arrival of Banquo's ghost

WORD/TERM

DEFINITION/MEANING

Style

at the feast are examples of spectacle. Spectacle often occurs in drama, but can also be found in the novel.

The author's words and the characteristic way that a writer uses language to achieve certain effects. An important part of interpreting and understanding fiction is being attentive to the way the author uses words. What effects, for instance, do word choice and sentence structure have on a story and its meaning? How does the author use imagery, figurative devices, repetition, or allusion? In what ways does the style seem appropriate to or discordant with the work's subject and theme? Some common styles might be labeled ornate, plain, emotive, and contemplative. Most writers have their own particular styles.

Technique

This refers to how something is done rather than what is done. Technique, form and style overlap somewhat, with technique connoting the literal, mechanical, or procedural parts of the execution. Assonance and alliteration are techniques of sound, stream of consciousness is represented through varying techniques of grammar, punctuation and use of imagery.

Use of language

Written words should be chosen with great deliberation and thought, and a written argument can be extraordinarily compelling if the writer's choice of language is appropriate, precise, controlled and demonstrates a level of sophistication. Students should be encouraged to develop and refine their writing.

◆ GLOSSARY OF BEHAVIOURAL VERBS USED IN THE LITERATURES IN ENGLISH EXAMINATIONS

WORD

TASK

Comment

Examine how the writer uses different elements (for example, literary device, stage props) to create effect and meaning. The overall effect on the piece of work must also be provided. The effect must take into account the writer's purpose, and other elements of the piece of work, for example, theme, structure, diction and tone. A judgment must be made about the level of effectiveness of the element used. A link must be made between the writer's intent and the outcome

For Example: *Comment on the significance of the title in relation to the entire poem.*

Contrast

Contrast expresses differences and distinction. In the act of contrasting, similarities are noted so that differences and distinction can be highlighted.

For Example: (1) *What TWO contrasting impressions of Louie are conveyed by the writer in this passage?*

(2) *Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.*

(3) *Identify TWO images of opposition and comment on the appropriateness of each.*

Describe

Provide detailed account, including significant characteristics or traits of the issue in question.

For Example: *Describe Cliteroe's state of mind as revealed in line 1 and give ONE reason why he is in this state.*

Discuss

Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.

For example: *"In Gardening in the Tropics, Olive senior's use of language distinguishes her as a Caribbean poet."*

With reference to at least THREE poems, discuss the extent to which you agree with this statement.

Explain

Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.

For example: *Explain the effectiveness of the last line of the poem.*

In a question like this a decision is required, that is

whether the ending is effective or not, or the extent to which it is effective with appropriate reasons for the position taken.

Give /State

These two verbs can be used interchangeably.

Provide short concise answers.

For example: *Give /State TWO reasons for your answers.*

Identify

Extract the relevant information from the stimulus without explanation.

For example: *Identify the setting in this extract.*

Some questions that ask for identification may also ask for an explanation.

For example: *Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.*

◆ PRESCRIBED POEMS FOR UNIT 1

Thomas Hardy: Selected Poetry

“Hap”
 “Neutral Tones”
 “Shelley’s Skylark”
 “To an Unborn Pauper Child”
 “The Darkling Thrush”
 “God’s Education”
 “The Man He Killed”
 “The Voice”
 “The Phantom Horseman”
 “The Moth-signal”
 “During Wind and Rain”
 “A Backward Spring”
 “Afterwards”
 “Life and Death at Sunrise”
 “A Broken Appointment”

Selection of Poems from Mother Love by Rita Dove

“Persephone, Falling”
 “Protection”
 “Persephone Abducted”
 “Grief: The Counsel”
 “Mother Love”
 “Sonnet in Primary Colors”
 “Demeter Mourning”
 “Exit”
 “Demeter, Waiting”
 “Lamentations”
 Demeter’s Prayer to Hades”
 “Afield”
 “Lost Brilliance”
 “Teotihuacán”
 “Used”

Selection of Poems from Learning Human by Les Murray

“Performance”	“The Mowed Hollow”
“Late Summer Fires”	“The Tin Wash Dish”
“Comete”	“The Quality of Sprawl”
“Bat’s Ultrasound”	“Poetry and Religion”
“The Sleepout”	
“The Meaning of Existence”	
“Cockspur Bush”	
“On Home Beaches”	
“Inside Ayers Rock”	
“An Absolutely Ordinary Rainbow”	

◆ PRESCRIBED POEMS FOR UNIT 2

Selection of Poems from Gardening in the Tropics, by Olive Senior

“Meditation on Yellow”
“Caribbean Basin Initiative”
“Stowaway”
“Meditation on Red”
“All Clear, 1928”
“Guava/2”
“Anatto and Guinep”
“Pawpaw”
“Knot Garden”
“The Tree of Life”
“Seeing the Light”
“Tropic Love”
“Marassa: Divine Twins”
“Ogun: God of Iron”
“Babalu: Lord of the Earth”

Selection of Poems from Kendel Hippolyte’s Night Vision

“Snow”
“The Piper’s Song”
“Night Vision”
“Idioetry”
“Lately the Words”
“Origins”
“Afterword”
“Contra Diction”
“Creation”
“The Wild Horses of the Ozarks”
“Ovalea’s Bedtime Story to the Third Child”
“Broken Bowl”
“Hurricane”
“Quay”

Western Zone Office

30 August 2013

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination
CAPE®



Literatures in English

Specimen Papers and Mark Schemes/Keys

Specimen Papers:

- Unit 1, Paper 01
Unit 1, Paper 02
Unit 1, Paper 03/2
- Unit 2, Paper 01
Unit 2, Paper 02
Unit 2, Paper 03/2

Specimen Papers/Keys:

- Unit 1, Paper 01
Unit 1, Paper 02
Unit 1, Paper 03/2
- Unit 2, Paper 01
Unit 2, Paper 02
Unit 2, Paper 03/2



TEST CODE 02132010/SPEC/2010

FORM 02132010/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 – PAPER 01

1 hour 45 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.

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02132010/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

QUESTIONS 1 – 5

Read the extract below and then answer questions 1 – 5.

The Letter

- Clitheroe* I don't understand this. Why does General Connolly call me Commandant?
- Capt. Brennan* Th' Staff appointed you commandant, and th' General agreed with their selection.
- 5 *Clitheroe* When did this happen?
- Capt. Brennan* A fortnight ago.
- Clitheroe* How is it word was never sent to me?
- Capt. Brennan* Word was sent to you ... I meself brought it.
- Clitheroe* Who did you give it to, then?
- 10 *Capt. Brennan* *(after a pause)*. I think I gave it to Mrs Clitheroe, there.
- Clitheroe* Nora, d'ye hear that? *[Nora makes no answer.]*
- Clitheroe* *(there is a note of hardness in his voice)*. Nora ... Captain Brennan says he bought a letter to me from General Connolly, and that he gave it to you... Where is it? What did you do with it?
- 15 *Nora (running over to him and pleadingly putting her arms around him)*. Jack, don't go out to-night an' I'll tell you; I'll explain everything... Send him away, an' stay with your own little red-lipp'd Nora.
- Clitheroe* *(removing her arms from around him)*. None o'this nonsense, now; I want to know what you did with th' letter?
- 20 *Clitheroe* *[Nora goes slowly to the lounge and sits down.] (angrily)*. Why didn't you give me th' letter? What did you do with it?... *(He shakes her by the shoulder)* What did you do with th' letter?
- 25 *Nora (flaming up)*. I burned it! I burned it! That's what I did with it! Is General Connolly an' th' Citizen Army goin' to be your only care? Is your home goin' to be only a place to rest in? Am I goin' to be only somethin' to provide merry-makin' at night for you? Your vanity'll be th' ruin of you an' me yet....
- 30 That's what's movin' you: because they've made an officer of you, you'll make a glorious cause of what you're doin', while your little

red-lipp'd Nora can go on sittin' here, makin' a companion of th' loneliness of th' night!

- 35 *Clitheroe* (*fiercely*). You burned it, did you? (*He grips her arm*) Well, me good lady –
- Nora* Let go – you're hurtin' me!
- 40 *Clitheroe* You deserve to be hurt. ... Any letter that comes to me for th' future, take care that I get it. ... D'ye hear – take care that I get it!
[He goes to the chest of drawers and takes out a Sam Browne belt, which he puts on, and then puts a revolver in the holsters. He puts on his hat, and looks towards Nora. While this dialogue is proceeding, and while Clitheroe prepares himself, Brennan softly whistles „The Soldiers“ Song“].
- 45 *Clitheroe* (*at door, about to go out*). You needn't wait up for me; if I'm in at all, it won't be before six in th' morning.
- Nora* (*bitterly*). I don't care if you never come back!
- Clitheroe* (*to Capt. Brennan*). Come along, Ned.
- 50 *[They go out; there is a pause. Nora pulls her new hat from her head and with a bitter movement flings it to the other end of the room].*

Sean O'Casey, "The Plough and The Stars". *Three Plays*, Pan Books Ltd. 1980, pp. 157-159.

1. Describe Clitheroe's state of mind as revealed in line 1 and give ONE reason why he is in this state. **[4 marks]**
2. Explain ONE dramatic function of the series of questions at the beginning of the extract (lines 1 – 14). **[4 marks]**
3. Identify ONE character trait that is revealed in EACH of the following stage directions:
 - (i) Line 10 – Capt. Brennan
 - (ii) Line 21 – Nora
 - (iii) Lines 22 to 23 – Clitheroe**[6 marks]**
4. Identify the sound effect created in lines 41– 43 and comment on its dramatic significance. **[4 marks]**
5. Identify TWO stage directions in the extract that describe tone and comment on the way in which these contribute to the atmosphere of the extract as a whole. **[6 marks]**

Total 24 marks

SECTION B

MODULE 2 – POETRY

QUESTIONS 6 – 10

Read the poem below and then answer questions 6 – 10.

Folding Chairs

How sad these changes are.
People unscrew the name plates from the doors,
take the saucepan of cabbage
and heat it up again, in a different place.

5 What sort of furniture is this
that advertises departure?
People take up their folding chairs
and emigrate.

10 Ships laden with homesickness and the urge to vomit
carry patented seating contraptions
and unpatented owners
to and fro.

15 Now on both sides of the great ocean
there are folding chairs;
how sad these changes are.

*Gunter Grass, "Folding Chairs". Modern European Poetry,
Bantam Books, Inc. 1966, p. 181.*

- 6.** Using evidence from the poem, identify TWO activities that are taking place. **[4 marks]**
- 7.** Identify the literary device used in the following lines and comment on the effectiveness of EACH:
- (i) Lines 5–6
 - (ii) Line 9
- [6 marks]**
- 8.** Explain the symbolism of the following phrases:
- (i) “unpatented owners” (line 11)
 - (ii) “to and fro” (line 12)
- [6 marks]**

9. Comment on the effectiveness of the poet's repetition of the phrase "how sad these changes are" at the beginning and end of the poem. **[4 marks]**
10. Explain the appropriateness of the title of the poem. **[4 marks]**

Total 24 marks

SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11 - 15

Read the passage below and then answer questions 11 – 15.

OLIVER, being left to himself in the undertaker’s shop, set the lamp down on a workman’s bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he, will be at no loss to understand. An unfinished
5 coffin on black tressels, which stood in the middle of the shop, looked so gloomy and death-like that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object: from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall
10 were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches-pockets. Coffin-plates, elm-hips, bright-headed nails, and shreds of black cloth, lay scattered on the floor, and the wall behind the counter was ornamented with a lively
15 representation of two mutes in very stiff neckcloths, on duty at a large private door, with a hearse drawn by four black steeds, approaching in the distance. The shop was close and hot. The atmosphere seemed tainted with the smell of coffins. The recess beneath the counter in which his flock mattress was
20 thrust looked like a grave.
Nor were these the only dismal feelings which depressed Oliver. He was alone in the strange place; and we all know how chilled and desolate the best of us will sometimes feel in such a situation. The boy had no friends to care for, or to care for him.
25 The regret of no recent separation was fresh in his mind; the absence of no loved and well-remembered face sank heavily into his heart. But his heart *was* heavy, notwithstanding; and he wished, as he crept into his narrow bed, that that were his coffin...

Charles Dickens, “Oliver Twist”.

Longman Study Texts – Oliver Twist, Pearson Education Ltd., 1984, p. 30.

11. Why did the scene in the shop evoke a “feeling of awe and dread” (line 3) in Oliver?
[3 marks]
12. (a) Identify THREE adjectives in lines 4 – 9 that contribute to the atmosphere of the shop.
[3 marks]
- (b) Comment on the appropriateness of the writer’s use of these adjectives.
[2 marks]

13. Identify the TWO things being compared in EACH of the following lines **and** comment on the effectiveness of EACH comparison:
- (i) Lines 9 – 12
 - (ii) Lines 18 – 20
- [6 marks]
14. (a) Identify THREE statements of negation in lines 24 – 27. [3 marks]
- (b) Comment on the significance of the writer’s use of negation in these lines. [3 marks]
15. Explain the symbolism in the phrase “... he wished, as he crept into his narrow bed, that that were his coffin...” (lines 27 – 28). [4 marks]

Total 24 marks

END OF TEST

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TEST CODE 02132020/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 02

3 hours

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. There are **FOUR** questions in Section A, **TWO** questions in Section B and **TWO** questions in Section C.
3. Answer **THREE** questions, **ONE** from **EACH** section.

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02132020/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

SHAKESPEARE – COMEDIES AND HISTORIES

Answer ONE question from this section.

EITHER

1. “Shakespeare’s creative genius is demonstrated by his witty characterisation and humorous language.”

Discuss the extent to which this is a fair assessment of the comedy Twelfth Night, or What You Will.

Total 40 marks

OR

2. Disguise is the primary source of theatrical appeal in Shakespeare’s Twelfth Night, or What You Will.

Discuss the validity of this statement.

Total 40 marks

OR

3. The success of Richard III lies in the dramatic presentation of its compelling hero/villain.

Discuss the extent to which this statement is an accurate assessment of Richard III.

Total 40 marks

OR

4. The appearance of ghosts in the play Richard III is Shakespeare’s main strategy to create spectacle and dramatic impact.

Discuss the extent to which you agree with this statement.

Total 40 marks

SECTION B

MODULE 2 – POETRY

BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

5. “It is primarily through the images of everyday life that poets attempt to capture the textures of human experience.”

Show to what extent you agree with this statement with reference to at least THREE poems by ONE British OR American OR Postcolonial poet that you have studied.

Total 40 marks

OR

6. With reference to at least THREE poems by ONE British OR American OR Postcolonial poet that you have studied, assess the claim that poets use the formal structures of their work to tame the chaos of the world.

Total 40 marks

SECTION C

MODULE 3 – PROSE FICTION

CARIBBEAN AND BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

7. With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction, discuss the ways in which authors use narrative strategies to expose painful truths about their societies.

Total 40 marks

OR

8. “The symbolism of the title is the MOST important feature of any narrative.” With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction, discuss the extent to which this is true.

Total 40 marks

END OF TEST



FORM 02132032/SPEC/2010

TEST CODE 02132032/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 03/2

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. Answer **ALL** questions.

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02132032/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

Read the excerpt below and then answer question 1.

After the Honeymoon

In this extract George Tesman and his bride Hedda are recently returned from their lengthy honeymoon travels when they are visited by Tesman's Aunt Julia.

- MISS TESMAN *(produces a flat parcel wrapped in newspaper and hands it to him)*
Look here, my dear boy.
- TESMAN *(opening the parcel)* Well, I declare! – Have you really saved them for me, Aunt Julia! Hedda! Isn't this touching – eh?
- 5 HEDDA *(beside the whatnot on the right)* Well, what is it?
- TESMAN My old morning - shoes! My slippers.
- HEDDA Indeed, I remember you often spoke of them while we were abroad.
- TESMAN Yes, I missed them terribly. *(Goes up to her)* Now you shall see them, Hedda!
- 10 HEDDA *(Going towards the stove)* Thanks, I really don't care about it.
- TESMAN *(following her)* Only think – ill as she was, Aunt Rina embroidered these for me. Oh you can't think how many associations cling to them.
- HEDDA *(at the table)* Scarcely for me.
- MISS TESMAN Of course not for Hedda, George.
- 15 TESMAN Well, but now that she belongs to the family; I thought –
- HEDDA *(interrupting)* We shall never get on with this servant, Tesman.
- MISS TESMAN Not get on with Berta?
- TESMAN Why, dear, what puts that in your head? Eh?
- 20 HEDDA *(pointing)* Look there! She has left her old bonnet lying about on a chair.
- TESMAN *(in consternation, drops the slippers on the floor)* Why, Hedda –
- HEDDA Just fancy, if any one should come in and see it!
- TESMAN But Hedda – that's Aunt Julia's bonnet.

- HEDDA Is it!
- 25 MISS TESMAN *(taking up the bonnet)* Yes, indeed it's mine. And, what's more, it's not old, Madame Hedda.
- HEDDA I really did not look closely at it, Miss Tesman.
- TESMAN *(trying on the bonnet)* Let me tell you it's the first time I have worn it – the very first time.
- 30 TESMAN And a very nice bonnet it is too – quite a beauty!
- MISS TESMAN Oh, it's no such great things, George. *(Looks around her)* My parasol –? Ah, here. *(Takes it)* For this is mine too – *(mutters)* - not Berta's.
- TESMAN A new bonnet and a new parasol! Only think, Hedda!
- 35 HEDDA Very handsome indeed.
- TESMAN Yes, isn't? But Aunty, take a good look at Hedda before you go! See how handsome she is!
- MISS TESMAN Oh, my dear boy, there's nothing new in that. Hedda was always lovely. *(She nods and goes towards the right)*
- 40 TESMAN *(following)* Yes, but have you noticed what splendid condition she is in? How she has filled out on the journey?
- HEDDA *(crossing the room)* Oh, do be quiet – !
- MISS TESMAN *(who has stopped and turned)* Filled out?
- TESMAN Of course you don't notice it so much now that she has that dress on. But I, who can see –
- 45 HEDDA *(at the glass door, impatiently)* Oh, you can't see anything.
- TESMAN It must be the mountain air in the Tyrol –
- HEDDA *(curtly, interrupting)* I am exactly as I was when I started.
- TESTMAN So you insist; but I'm quite certain you are not. Don't you agree with me, Aunty?
- 50 MISS TESMAN *(who has been gazing at her with folded hands)* Hedda is lovely – lovely – lovely. *(Goes up to her, takes her head between both hands, draws it downwards and kisses her hair)* God bless and preserve Hedda Tesman – for George's sake.
- 55 HEDDA *(gently freeing herself)* Oh - ! Let me go.

MISS TESMAN *(in quiet emotion)* I shall not let a day pass without coming to see you.
TESMAN No you won't, will you, Auntie? Eh?
MISS TESMAN Good-bye – good bye!

Henrik Ibsen, Hedda Gabler (Act I, Part I).

1. Write a critical appreciation of the dramatic excerpt above, paying particular attention to characterisation, contrast, stage directions, use of props, language and themes.

Total 16 marks

SECTION B

MODULE 2 – POETRY

Read the poem below and then answer question 2.

On Parade

faces in a door a row of faces
becoming a line of soldiers blurring in the eye
on parade in a triangular fort saluting the standard

5 general in the limousine you remember that posting
when there was no enemy you watched
and nothing came from the mountains
your men stood guard with dead faces
there had been no action for centuries
no one had come to trade to question
10 no one had left to trade to question

general in the restaurant you remember the constant urging
ceaseless vigil ceaseless vigil you must not sleep
so you watched and grew bored and returned to the city

15 it begins to rain
fat clouds have come down from the mountains
be calm general nothing will happen
there will be no war the farms and city are safe
each day you command closer watch
demand constant vigil the mountains are evil

20 You are afraid of a world without mountains
You dream of faces in a door

Fragano Ledgister, "On Parade." The Penguin Book of Caribbean Verse in English, Penguin Books Ltd., 1986, p. 365.

2. Write a critical appreciation of the poem above, paying close attention to its form and structure, theme, tone and use of language.

Total 16 marks

SECTION C

MODULE 3 – PROSE FICTION

Read the passage below and answer question 3.

- The fat one picked up the brush and began to drag at her curls again. The thin one's watery eyes met her sister's in the mirror. They looked like portraits on a mantelpiece, the subjects photographed while the tension was still in their expression.
- 5 The foster mother came into the room then. She made the third portrait on the mantelpiece.
- The thin one started to get out of bed rather quickly. Her ears were ready for the orders so she began to pull blankets off the bedmaking.
- But the foster mother said "Leave that."
- 10 The thin one didn't know what to do then. She thrust a finger up her nose and screwed it around.
- The foster mother covered her face with both hands. After a while she took them away showing a stretched mouth.
- "Now!" she said quite brightly looking between them.
- Now what? thought the fat one and the thin one.
- 15 Their mouths hung a little open.
- The foster mother squeezed her eyes shut.
- When she opened them the fat one and the thin one were in the same pose.
- She crossed to the window and raised the blind quite violently.
- "Have you had your bath?" she said
- 20 They knew she knew they hadn't because it was there on the back of her neck.
- She turned abruptly and went out of the room.
- They heard her angry heels on the stairs.
- The fat one bent down and opened a drawer. It was empty.
- "Our clothes?" she said
- 25 The thin one stared at a suitcase fastened and strapped standing upright in a corner.
- "They're all in there," the fat one said, pointing.
- "Take something out to wear," the thin one said making a space on the bed for the case.
- 30 Inside the clothes were in perfect order, a line of dresses folded with the tops showing, a stack of pants, a corner filled with rolled up socks, nightgowns with the lace ironed, cardigans carefully buttoned.

Olga Masters, The Home Girls, University of Queensland Press, Australia, 1982, pp. 2- 3.

3. Write a critical appreciation of the passage above, paying particular attention to the writer's purpose, language and style, tone, imagery, point of view and narrative technique.

Total 16 marks

END OF TEST

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FORM 02232010/SPEC/2010

TEST CODE 02232010/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 01

1 hour 45 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.

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02232010/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

QUESTIONS 1 – 5

Read the extract below and then answer questions 1 – 5.

“The Fight”

- JIMMY: Your teeth will be out in a minute, if you don’t let go!
He makes a great effort to wrench himself free, but Cliff hangs on. They collapse to the floor C., below the table, struggling. Alison carries on with her ironing. This is routine, but she is getting close to breaking point, all the same. Cliff manages to break away, and finds himself in front of the ironing board. Jimmy springs up. They grapple.
- 5
- ALISON: Look out, for heaven’s sake! Oh, it’s more like a zoo every day!
Jimmy makes a frantic, deliberate effort, and manages to push Cliff on to the ironing board, and into Alison. The board collapses. Cliff falls against her, and they end up in a heap on the floor. Alison cries out in pain. Jimmy looks down at them, dazed and breathless.
- 10
- CLIFF: *(picking himself up).* She’s hurt. Are you all right?
- ALISON: Well, does it look like it!
- CLIFF: She’s burnt her arm on the iron.
- 15
- JIMMY: Darling, I’m sorry.
- ALISON: Get out!
- JIMMY: I’m sorry, believe me. You think I did it on pur _ _ _
- ALISON: *(her head shaking helplessly).* Clear out of my sight!
He stares at her uncertainly. Cliff nods to him, and he turns and goes out of the door.
- 20
- CLIFF: Come and sit down.
He leads her to the armchair. R.
You look a bit white. Are you all right?
- ALISON: Yes, I’m all right now.
- 25
- CLIFF: Let’s have a look at your arm. *(Examines it.)* Yes, it’s quite red. That’s going to be painful. What should I do with it?
- ALISON: Oh, it’s nothing much. A bit of soap on it will do. I never can remember what you do with burns.
- CLIFF: I’ll just pop down to the bathroom and get some. Are you sure you’re all right?
- 30
- ALISON: Yes.

CLIFF: *(crossing to door)*. Won't be a minute.
EXIT.
35 *She leans back in the chair, and looks up at the ceiling. She breathes in deeply, and brings her hands up to her face. She winces as she feels the pain in her arm, and she lets it fall. She runs her hand through her hair.*

ALISON: *(in a clenched whisper)*. Oh, God!
Cliff re-enters with a bar of soap.

CLIFF: It's this scented muck. Do you think it'll be all right?

40 ALISON: That'll do.

CLIFF: Here we are then. Let's have your arm.
He kneels down beside her, and she holds out her arm.
I've put it under the tap. It's quite soft. I'll do it ever so gently.
Very carefully, he rubs the soap over the burn.

John Osborne, Look Back in Anger, Faber and Faber, 1957, pp. 26 – 27.

1. Explain TWO ways in which the opening (lines 1 –6) of this extract is dramatically significant. **[4 marks]**
2. Using evidence from the extract, identify ONE character trait that is revealed by the behaviour of EACH of the following characters:
 - (i) Jimmy
 - (ii) Cliff
 - (iii) Alison**[6 marks]**
3. State TWO ways in which the stage directions from lines 8 – 11 are significant. **[4 marks]**
4. Identify TWO props used in the scene and comment on the dramatic significance of EACH. **[6 marks]**
5. Explain TWO ways in which the ending of the extract (lines 33 – 44) is dramatically significant. **[4 marks]**

TOTAL 24 marks

SECTION B

MODULE 2 – POETRY

QUESTIONS 6 – 10

Read the poem below and then answer questions 6 – 10.

In an Artist’s Studio

One face looks out from all his canvases,
One selfsame figure sits or walks or leans;
We found her hidden just behind those screens,
That mirror gave back all her loveliness.
5 A queen in opal or in ruby dress,
 A nameless girl in freshest summer greens
 A saint, an angel – every canvas means
The same one meaning, neither more or less,
He feeds upon her face by day and night,
10 And she with true kind eyes looks back on him
Fair as the moon and joyful as the light;
 Not wan with waiting, not with sorrow dim;
 Not as she is, but was when hope shone bright;
 Not as she is, but as she fills his dream.

Christina Rossetti, “In an Artist’s Studio”.
Poetry, Harcourt Brace Jovanich, 1990, pp. 558 – 559.

- 6.** Identify the form of the poem and give ONE reason to justify your answer. **[2 marks]**
- 7.** Using evidence from the poem, state TWO impressions that are given of the woman in the paintings. **[4 marks]**
- 8.** Identify the literary device in EACH of the following lines and comment on its appropriateness:
- (i) “That mirror gave back all her loveliness” (line 4)
(ii) “He feeds upon her face by day and night” (line 9) **[6 marks]**
- 9.** Identify THREE techniques used by the poet to indicate the artist’s obsession with his artistic subject. Support your answer with evidence from the poem. **[6 marks]**
- 10.** Explain TWO ways in which the ending of the poem (lines 12 – 14) is significant. **[6 marks]**

Total 24 marks

SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11 – 15

Read the passage below and then answer questions 11 – 15.

“Looloo-girl”

„Get a floor cloth, Looloo-girl: you ought to do what I say!”
With a confused expression, the girl trudged to the kitchen and came back to clean the floor.
When she got up she was scarlet with the exertion. She cleaned the cloth and then let herself
out dreamily into the yard. Clouds were passing over, swiftly staining the garden, the stains
5 soaking in and leaving only bright light again. Louie forgot the incident completely as a
dream.

This messiness was only like all Louie’s contacts with physical objects. She dropped,
smashed, or bent them; she spilled food, cut her fingers instead of vegetables and the
tablecloth instead of meat. She was always shamefaced and clumsy in the face of that nature
10 which Sam admired so much, an outcast of nature. She slopped liquids all over the place,
stumbled and fell when carrying buckets, could never stand straight to fold the sheets and
tablecloths from the wash without giggling or dropping them in the dirt, fell over invisible
creases in rugs, was unable to do her hair neatly, and was always leopard-spotted yellow and
blue with old and new bruises. She shut drawers on her fingers and doors on her hands,
15 bumped her nose on the wall, and many a time felt like banging her head against the wall in
order to reach oblivion and get out of all this strange place in time where she was a square peg
in a round hole.

There was a picture of a sweet, gay, shy little girl with curls all over her head,
in an old frame in her father’s room. She could hardly believe that she, the legend of the
20 family, whom everyone had a right to correct, had been that little girl. She wondered
vaguely, from time to time, if she would have been any different if her mother had lived. But
she did not believe it ...

*From The Man Who Loved Children by Christina Stead,
Published by Secker and Warburg.
Reprinted by permission of The Random House Group Ltd pp. 92 – 93.*

11. From the opening lines (1 – 3), explain TWO ways in which the writer indicates the condition
of Louie’s life. **[4 marks]**
12. Suggest ONE reason why Louie is referred to as “Looloo-girl”. **[2 marks]**
13. Explain the meaning of EACH of the following phrases and comment on the appropriateness
of EACH phrase:
- (i) “Clouds were passing over, swiftly staining the garden ...” (line 4)
(ii) “the legend of the family ...” (lines 19 – 20) **[6 marks]**

14. Identify the literary device used in EACH of the following phrases and comment on the effectiveness of EACH device:
- (i) “leopard-spotted yellow and blue ...” (lines 13 – 14)
 - (ii) “she was a square peg in a round hole” (lines 16 – 17) **[6 marks]**
15. Explain TWO contrasting impressions of Louie that are conveyed by the writer in this passage. **[6 marks]**

Total 24 marks

END OF TEST

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FORM 02232020/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 02

3 hours

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. There are **TWO** questions in Section A, **FOUR** questions in Section B and **TWO** questions in Section C.
3. Answer **THREE** questions, **ONE** from **EACH** section.

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02232020/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

SHAKESPEARE – TRAGEDIES AND ROMANCES AND MODERN DRAMA

Answer ONE question from this section.

EITHER

1. “The dramatic appeal of a play depends primarily on the playwright’s use of the stage conventions; the subject matter hardly matters.”

With reference to ONE Shakespearean tragedy or romance, AND ONE work of Modern Drama, discuss the extent to which you agree with this statement.

Total 40 marks

OR

2. “Theatre seems to rely on spectacle.”

With reference to ONE Shakespearean tragedy or romance, AND ONE work of Modern Drama, discuss the extent to which spectacle is significant in EACH play.

Total 40 marks

SECTION B
MODULE 2 – POETRY
CARIBBEAN POETRY

Answer ONE question from this section.

EITHER

3. With reference to at least THREE poems, discuss the significance of the natural environment as a mark of both thematic and stylistic distinction in Olive Senior’s Gardening in the Tropics.

Total 40 marks

OR

4. “Irony, though central to Olive Senior’s vision of Caribbean life, is no more important than other poetic techniques.”

With reference to at least THREE poems from Gardening in the Tropics, discuss the extent to which you agree with this statement.

Total 40 marks

OR

5. “Kendel Hippolyte, in his collection of poems, Night Vision, attempts to use the art of poetry to fix what is broken.”

With reference to at least THREE poems from Night Vision, discuss the extent to which you agree with this statement.

Total 40 marks

OR

6. “Kendel Hippolyte’s poetry is rooted in the Caribbean landscape in both theme and technique.”

With reference to at least THREE poems from Night Vision, discuss the validity of this statement.

Total 40 marks

SECTION C

MODULE 3 – PROSE FICTION

BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

7. “At the heart of each work of fiction is the exploration of conflict and resolution.”

With reference to ONE British, American, OR Postcolonial work of fiction, discuss the extent to which you agree with this statement.

Total 40 marks

OR

8. “Writers rely solely on central motifs in fiction to give their work cohesion.”

With reference to ONE British, American, OR Postcolonial work of fiction, discuss the extent to which you agree with this statement.

Total 40 marks

END OF TEST



FORM 02232032/SPEC/2010

TEST CODE 02232032/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 - PAPER 03/2

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. Answer **ALL** questions.

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02232032/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

Read the excerpt below and then answer question 1.

“The Evil Spirit”

The scene is the sitting-room of the Dawson’s, a middle-class family. When the curtain rises, Gem is seen teaching Bonnie to count, while Ivy reads the newspaper. Mrs. Dawson, a very talkative woman, enters from the street. She is wearing a pretty plaid dress, and carries a shopping bag.

- MRS. DAWSON: Hello my dears. I have returned.
- BONNIE: *(running to her mother)* What have you brought for me, mother?
- MRS. DAWSON: *(sits and takes a small parcel from bag. This she gives to Bonnie).*
Here is a cake my dear. Sit down. *(Bonnie sits, unwraps parcel and begins to munch cake.)*
- 5
- IVY: *(folds paper and places it on desk)* What’s the news, mother?
- MRS. DAWSON: *(placing bag on a chair)* You’ll be shocked when you hear the news. Today I heard words that made my hair grow.
(Gem and Ivy draw their chairs closer to their mother.)
- 10
- GEM: So you were lucky enough to meet him today, mother?
- MRS. DAWSON: Yes, and he told me things that I had never, never imagined possible.
- IVY: Did he charge you much mother?
- MRS. DAWSON: Only fifteen dollars.
- GEM: That’s good. I thought it would cost more than that.
- 15
- MRS. DAWSON: He’s an honest man. Not the money-making type. His aim is to see that everybody’s happy. You know, he said that there’s an evil spirit in this house, and that’s why you girls can’t get married.
(Gem and Ivy put their hands to their mouths, and look at each other in amazement.)
- 20
- IVY: Mother, who would have thought it?
- MRS. DAWSON: Eh, my child. I have never done a soul a wrong, and still they’ve put a spirit in my house to prevent my children from getting married.
- GEM: Well, I am so shocked, I don’t know what to say.
- IVY: Did he tell you who put it, Mother?

- 25 MRS. DAWSON: No, but he told me what to do to get it out. You know, I always thought something was wrong. You are good-looking girls, you are always well dressed, you're intelligent, and still no one would marry you. I suspected that something was wrong, that's why I decided to call on that gentleman. He is just as I've heard. He really knows his work.
- 30
- GEM: A blind man can see that a screw is slack somewhere. For instance look at Roland. He always told me that he loved me, and I believed him. When he asked me to marry him, I said "yes." Yet, the very next day he went to P.O.S. and has not even written me a line since then.
- 35
- MRS. DAWSON: Roland was not pretending either. He really loves you, I know it.
- IVY: Yes, I thought he would have married Gem, but just like that he has gone. It's really funny.
- GEM: Roland is the kind of person I had always longed for. Sweet and gentle, and kind. Oh! Who could be so cruel to do this to us? *(She hides her face in her hands.)*
- 40
- MRS. DAWSON: *(patting her on the back)* Don't think of Roland now darling. He has gone, but perhaps someone better is in store for you.
- GEM: Never mother, never. No one can be better than Roland.
- 45
- MRS. DAWSON: Behind every dark cloud, there's a silver lining, Gem. Our duty now is to get the evil spirit out of the house, and perhaps before the year ends, I'll have two married daughters.
- IVY: Yes, Gem dear. Cheer up. If we can get out the spirit, perhaps Roland will come back to you.
- 50
- MRS. DAWSON: Well, let us be up and doing. We have to work quickly before your father comes home. You know how he hates to hear the truth. *(She rises.)*
- IVY: If father knows, he'll laugh at us and call us idiots.
- MRS. DAWSON: Put this table out of the way. *(They lift the table and place it near to the*
- 55 *window.)* I don't know what to do, to make your father think as I do. He'll turn up his nose at us now, but he'll be jolly well proud of two married daughters. Take the chairs out of the way. *(Ivy and Gem place chairs against wall. Meanwhile Mrs. Dawson takes a small bit of paper from her bag and reads.)* First sprinkle ashes on the floor.
- 60 *(To Gem.)* Bring some ashes Gem, be quick. *(Gem hastens to the kitchen, and returns with ashes in a saucer. Mrs. Dawson gives paper to Ivy, takes the saucer from Gem and sprinkles ashes on floor.)* What's next on the paper, Ivy?

Veronica Fonrose, *The Evil Spirit* 1966, pp. 5 – 7.
With the kind permission of the University of the West Indies, School of Continuing Studies, St. Augustine, Trinidad and Tobago.

1. Write a critical appreciation of the above dramatic excerpt, paying particular attention to stage directions, dialogue, conflict, characterisation and themes.

Total 16 marks

SECTION B

MODULE 2 - POETRY

Read the poem below and then answer question 2.

Design

5 I found a dimpled spider, fat and white
On a white heal-all,¹ holding up a moth
Like a white piece of rigid satin cloth –
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth -
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

10 What had the flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness of appall? –
If design govern in a thing so small.

¹ heal-all: A common flower, usually blue,
once used for medicinal purposes

*Robert Frost, "Design".
Thinking and Writing about Literature:
A Study of Three Poets, by Michael Meyer, 1995, p. 868.*

2. Write a critical appreciation of the poem above, paying close attention to its form, theme, tone and language.

Total 16 marks

SECTION C

MODULE 3 – PROSE FICTION

Read the following passage and then answer question 3.

Nicolas Vidal

5 Born thirty years earlier in a windowless room in the town's only brothel, Vidal was the son of Juana, the Forlorn and an unknown father. The world had no place for him. His mother knew it, and so tried to wrench him from her womb with springs of parsley, candle butts, douches of ashes, and other violent purgatives, but the child clung to life. Once, years later, Juana was looking at her mysterious son and realized that, while all her infallible methods of aborting might have failed to dislodge him, they had nonetheless tempered his soul to the hardness of iron. As soon as he came into the world, he was lifted in the air by the midwife who examined him by the light of an oil lamp. She saw he had four nipples.

10 "Poor creature: he'll lose his head over a woman," she predicted, drawing on her wealth of experience.

Her words rested on the boy like a deformity. Perhaps a woman's love would have made his existence less wretched. To atone for all her attempts to kill him before birth, his mother chose him a beautiful first name, and an imposing family name picked at random. But the lofty name of Nicolas Vidal was no protection against the fateful cast of his destiny. His face was scarred from knife fights before he reached his teens, so it came as no surprise to decent folk that he ended up a bandit. By the age of twenty, he had become the leader of a band of desperadoes. The habit of violence toughened his sinews. The solitude he was condemned to for fear of falling prey to a woman, lent his face a doleful expression. As soon as they saw him, everyone in the town knew from his eyes, clouded by tears he would never allow to fall, that he was the son of Juana the Forlorn. Whenever there was an outcry after a crime had been committed in the region, the police set out with dogs to track him down, but after scouring the hills invariably returned empty-handed. In all honesty they preferred it that way, because they could never have fought him. His gang gained such a fearsome reputation that the surrounding villages and estates paid to keep them away. The money would have been plenty for his men, but Nicolas Vidal kept them constantly on horseback in a whirlwind of death and destruction so they would not lose their taste for battle. Nobody dared take them on. More than once, Judge Hidalgo had asked the government to send troops to reinforce the police, but after several useless forays, the soldiers returned to their barracks and Nicolas Vidal's gang to their exploits. On one occasion only did Vidal come close to falling into the hands of justice, and then he was saved by his hardened heart.

Isabelle Allende, "The Judge's Wife". The Bedford Introduction to Literature, Bedford Books, 1996, p. 493.

3. Write a critical appreciation of the passage above, paying attention to themes, point of view, choice of language, and characterisation.

Total 16 marks

END OF TEST

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02132010/SPEC/MS/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 PAPER 01

KEY/MARK SCHEME

SECTION 1

MODULE 1

Question 1

**Award 2 marks for a complete description which clearly indicates how he feels.
Award 1 mark for a response which is vague or a response not clearly expressed.**

The feelings may include:

- Bewildered
- Confused
- Annoyed
- Uncertain
- Perplexed/Puzzled/Baffled/Befuddled

(OR any other synonym in-keeping with the question)

**Award 2 marks for any ONE of the following clearly expressed.
Award 1 mark for a partial response.**

- He cannot understand how he has received a new appointment or given promotion and he has not been aware of this while others seem to know this information.
- He is confused by the new title since as far as he knows he has not been given a promotion.
- He is bewildered because his wife has withheld official information sent to him by his superiors. **[4 marks]**

Question 2

Distribute marks as follows:

- **Award 2 marks for a response which clearly identifies the dramatic function.**
- **Award 1 mark for a vague description of the dramatic function.**
- **Award 2 marks for clearly discussing the dramatic element in relation to the series of questions at the beginning of the extract.**
- **Award 1 mark for a general discussion of the dramatic element without relation to the series of questions.**

FOUR marks for any ONE of the following functions:

- The series of questions function as a kind of interrogation. This helps to establish the **conflict** in the dramatic extract. Clitheroe's rapid interrogation helps us to see that the issue of communication is related to some form of domestic dispute between himself and his wife.
- The way in which the questions are asked helps to reveal Clitheroe's commanding **character** and to perhaps point out that he might have experience in interrogation. Asking the questions reinforces that Clitheroe is appropriately selected for the position of commandant.

- The questions help to introduce the **theme** of deceit because it becomes clear that Nora has been withholding information from her husband with his knowing.
- The questions also create **suspense** since we are eager to get to the bottom of this oversight in passing on the information to Clitheroe. The location of the letter and the reason for Nora withholding are still unclear at the end of this series of questions.
- Helps to produce an **animated dialogue** right at the start of the extract. This piques our interest and we want to know more.
- Characters' responses to the questions help to unravel the **plot** or, in some cases, even cause more **suspense** for the audience. Thus the audience is engaged by the opening questions.
- Contributes to the mounting **tension** and buildup of **climax** within the drama. By increasing the speed of the exchange the tension builds, foreshadowing the climax and emotional exchange between Nora and Clitheroe. This in turn builds tension in the audience.
- The series of questions contribute to a military type of **atmosphere**, a force to be reckoned with by Nora, which is in-keeping with the theme of battle/fighting in the extract.

[4 marks]

Question 3

Award 2 marks for a complete explanation which clearly identifies the character trait.
(See list below).

Award 1 mark for a reasonable explanation where the descriptive word may be weaker than those identified below.

- (i) Capt. Brennan
 - diplomatic (careful)
 - sensitive
 - cautious
- (ii) Nora
 - passively resistant person
 - person who refuses to be bullied
 - defiant
 - dismissive (of her husband)
 - calculating person
- (iii) Clitheroe
 - commanding person
 - authoritative
 - potentially violent person/volatile
 - aggressive
 - hot-tempered/impatient/intolerant
 - cold/strict

[6 marks]

Question 4

Award 2 marks for a complete identification of the sound effect.

Award 1 mark for a partial response – e.g. whistling or song.

- The sound of Brennan’s whistling

OR

- The tune/sound of the song “The Soldiers’ Song”

Award 2 marks for a full, clear commentary of the dramatic significance using any of the points below.

Award 1 mark for a sketchy or vague response which shows some understanding of the dramatic significance of the sound.

(a) Characterization:

- The sound effect here helps to align Brennan’s loyalties with Clitheroe.
- It might indicate how insensitive Brennan is by reminding Nora about her loss.
- Prepares us for Clitheroe’s choice of public duty over domestic responsibility.

(b) Conflict:

- It helps reinforce the idea that the military enterprise has won the battle over the domestic one.
- It provides an aural clue to the resolution of the conflict, at least from the men’s point of view.
- Brennan’s whistling draws the attention of the audience away from the domestic conflict.

(c) Climax:

- Acts as a counterpoint to the noise of the quarrel, but ironically magnifies this climactic moment.
- It encourages or foreshadows the decision Clitheroe would make, i.e., to choose the military over his home/wife.
- It serves as an appropriate space-filler to avert the awkward silence (while Clitheroe was preparing to go).

(d) Audience/Atmosphere:

- Changes the atmosphere – the fighting is replaced by whistling – and depending on the audience’s alignment with specific characters, some might see the atmosphere as solemn (because of the lyrical content of “The Soldiers’ Song”) while others might see it as calming (to reiterate to Nora the importance of her husband’s call to duty)
- Serves to redirect the audience’s gaze (back) to Capt. Brennan, reminding the audience that he provided the information that instigated the conflict between Clitheroe and Nora, and that he was still in the picture, subtly or sublimely egging on Clitheroe with his whistling.

(Any other reasonable response.)

[4 marks]

Question 5

Award 1 mark each for any TWO of the following stage directions: (2 x 1)

- (a) “*there is a tone of hardness in his voice*” line 12
- (b) “*...pleadingly puts her arms around him*” line 15
- (c) “*angrily*” line 22
- (d) “*flaming up*” line 21
- (e) “*fiercely*” line 34
- (f) “*he grips her arm*” line 34
- (g) “*bitterly*” line 46”
- (h) “*with a bitter movement flings it*” line 49.

(Other stage directions should also be credited as they can arguably reflect/describe tone, if explained effectively by the candidate. This part of the question also seeks to test candidates’ ability to identify stage directions, separate and apart from characters’ dialogue.)

Responses can be merged or itemized according to specific stage directions. [4 marks]

If responses are MERGED, only award:

- 1 mark in each instance where the atmosphere is named; or if the explanation is inadequate and the atmosphere is NOT named.
- 2 marks where atmosphere is named and explained but there is no link to an element of drama or the extract as a whole.
- 3 marks if there are two separate instances (specific or alluded to) where atmosphere is named and a comment is offered either in relation to an element of drama or the extract as a whole.
- 4 marks if atmosphere is named and an explanation is offered about the relationship between tone and atmosphere (or another element of drama) and are linked to the extract as a whole.

Comments for which marks are to be awarded:

- The tone marked in the passage is primarily filled with anger and animosity and this creates a tense-filled atmosphere. Feelings of betrayal and frustration are expressed by Clitheroe, while Nora is angry and bitter because of her neglect. The dialogue is sharp and filled with harsh words that highlight the atmosphere of conflict.

OR

- Stage directions provide cues for the audience as they too are caught up in the tension of the drama. It creates an atmosphere of anticipation/suspense.

OR

- It is ironic that Nora too has the potential for explosive anger, not only Clitheroe, as demonstrated (in lines 48 – 50) when Nora pulls her hat from her head and flings it to the other side of the room. This contributes to the explosive, aggressive atmosphere in the extract.

[6 marks]

Any other reasonable response.

Total 24 marks

SECTION B

MODULE 2 – POETRY

Question 6

Award 1 mark EACH for identifying TWO activities and 1 mark EACH for TWO examples of textual support.

Activities (2 x 1)

- People are packing up to go away
- People are folding up chairs to go away
- People are unscrewing their names from doors
- People are packing up cooking utensils
- People are migrating

Textual support (2 x 1)

Candidates can be credited for paraphrase, summary or direct quote. Note that within an accurate direct quote the answer resides.

- “unscrew the name plates from the doors”
- “take the sauce of cabbage / and heat it up again, in a different place”
- “people take up their folding chairs / and emigrate”

[4 marks]

Question 7

Award 1 mark for identification of any ONE literary device. (1 x 1)

Award 2 marks for a complete, clearly expressed explanation of the effectiveness of any ONE device. The response must indicate the effect created by its use.

Award 1 mark for a partial response. (1 x 2)

- (i) Lines 5 – 6: “What sort of furniture is this / that advertises departure?”

If there is inaccurate identification of the device a candidate cannot get more than 1 for the explanation.

- Rhetorical question
- Metaphor
- Personification
- Irony
- Symbolism
- Sarcasm

Rhetorical Question

This question to which an answer is not expected conveys the persona’s **tone** of concern/ displeasure/puzzlement/censure/ridicule.

Metaphor/Personification/Symbolism

It suggests the ways in which the furniture takes on a symbolic role to **announce** their departure. The folding chairs act as a kind of billboard for people's displacement/dislocation/uprootedness.

Irony/Sarcasm

No answer is expected. The question is instead posed so as draw the reader's attention to the ways in which furniture, is generally associated with stability and rootedness, but a folding chair by its very structure, is associated with mobility and therefore is in this instance, functioning as a metaphor for dislocation and uprootedness.

(ii) Line 9: "Ships laden with homesickness and the urge to vomit"

- Personification
- Metaphor
- Metonym
- Transferred Epithet
- Symbolism
- Imagery

Personification / Metaphor / Symbolism

The emotion / feeling of homesickness is embodied, humanized and compared to cargo on a ship.

OR

Metonymy

The things they carry onto the ship (the cargo) stand in for the anguish and pain of dislocation which the migrants experience.

OR

Transferred Epithet

The extent of the homesickness and seasickness of the passengers on onboard the ship is conveyed as a burden of sickness that the ship carries. This conveys the theme of the trauma of dislocation / uprootedness. **[6 marks]**

Question 8

- A full answer (3 marks) should not only explain the meaning of the line (the literal) but should **also** fully explain the symbolism.
- Candidates who explain the meaning of the line (the literal) without **explicitly** showing how the symbolism works will be awarded 2 marks.
- Candidates who give a weak explanation of the line will be awarded up to 1 mark.

Award up to 3 marks for any ONE of the following: (1 x 3)

(i) “Unpatented owners”.

- The people on the ship seem to belong to nowhere, have no ties and unlike the folding chairs/furniture. They are migrating and have left the people they love behind.
- Conversely, since patent refers to rights, then the people on the ships own nothing of significance, nothing important enough for them to want to establish exclusive rights too, only basic things like pots and folding chairs.

Award up to 3 marks for any ONE of the following: (1 x 3)

(ii) “to and fro”

- The phrase describes the movement of people from one place to another as indicative of the human experience of uprootedness/dislocation/ displacement /impermanence.
- The phrase describes the swaying movement of the ships, which represents the movement of people from one place to another as indicative of the human experience of being cast away/set adrift/uprooted/dislocated /displaced.

[6 marks]

Question 9

“How sad these changes are.” These lines open and close the poem.

A full answer will encompass the overall impact of the repetition on the structure or thematic organisation of the poem and can get 4 or 3 depending on how well it is expressed.

An answer can get 2 or 1 depending on whether theme or structure is merely implied and expression is faulty.

Award up to 4 marks for any ONE full explanation of the following points: (1 x 4)

- Serve to **reiterate** the idea that migration and the changes it creates, is an occasion of sorrow
- Give **structural** and thematic **symmetry** to the poem
- Reinforce the **mood** of sorrow that overlays the poem
- **Create empathy** in the reader

[4 marks]

Question 10

The significance of the title

Answers that include an explanation of the literal folding (packing away) and the metaphorical folding (moving; migrating; displacement; up rootedness) can get 4 – 3 marks, depending on the fullness of the explanation.

Answers that are merely descriptive, or repetitive can be given 2 – 1 mark(s) depending on their level of accuracy.

Award up to 4 marks for any ONE of the following: (1 x 4)

Folding chairs

- Folding chairs are furniture that is temporary. Similarly, we get the sense that people, like this form of furniture, are not permanently rooted in one place.
- Folding (as a verb) of chairs suggest the act of packing up, of preparing to go away. It also conveys a sense of closure, the end of an event, a sense of finality. As people migrate, it is as if a chapter of their lives is closed, folded and put away (as the past),
- Folding chairs can be easily carried from place to place. In the poem, folding chairs become a metaphor for the customs and cultures that people carry with them when they migrate. It is also a metaphor for the people themselves who have the freedom to move from one place to another. **[4 marks]**

TOTAL 24 marks

SECTION C

MODULE 3 – PROSE FICTION

“Oliver Twist”

Question 11

Award 1 mark for identification of the funeral home / undertaker’s shop and 2 marks for a complete and clearly expressed explanation of any of the following:

- The scene is in a funeral parlor / undertaker’s shop that is usually associated with the weighty subject of death; this is enough to frighten a sad child.
- The scene is a dreary setting that overwhelms an already sad child or one who is alone.
- The scene is a place thought to be associated with death and ghosts and this puts fear and dread in the young boy who anticipates their appearance.

Award 1 mark for a partial response or one that does not clearly link the place to the child’s feelings.

[3 marks]

Question 12

(a) Award 1 mark for ANY THREE of the following: (3 x 1)

- Black
- Gloomy
- Deathlike
- Cold
- Dismal
- Frightful
- Mad

(b) Award 2 marks for a complete and clearly expressed explanation. The explanation must include the effect created and why the adjective is appropriate. Award 1 mark for a partial response.

Explanation: These adjectives

- help to reinforce/conjure/create/describe the depressing/gloomy/dreary atmosphere or mood of the shop.
- help the reader to visualize the setting
- evoke empathy with Oliver’s feelings
- strengthen the dramatic elements of suspense, realism, etc.

[5 marks]

Question 13

Identification: [1 pair x 1 mark + 1 pair x 1 mark = 2 marks]

- (i) “Row of boards” compared with “high-shouldered ghosts”
- (ii) “Recess beneath the counter” compared with “grave” (or “mattress” compared with “coffin”)

Effectiveness of each simile:

For 2 marks the candidate must show the effect created by the use of the simile i.e. how it functions as a tool in the creation of meaning.

Award 1 mark for a partial response.

- (i) The comparison of the shape of the wood to a “high-shouldered ghost” helps to **reinforce** the frightening **atmosphere** of the funeral home.

OR

The comparison helps to **reinforce** Oliver’s sense of dread that makes his imagination see ordinary things in an extraordinary light.

OR

The comparison **reinforces images** of death; this creates empathy in the reader for Oliver’s sense of fear and dread.

(Any 1 x 2 marks = 2 marks)

- (ii) The comparison of the space for Oliver’s bed to a grave helps to reinforce **Oliver’s sense of forlornness** and his own desire or longing to die.

OR

This comparison is consistent with all the other **images** associated with death and dying.

OR

The comparison helps to **reinforce** Oliver’s sense of dread that makes his imagination see ordinary things in an extraordinary way.

(Any 1 x 2 marks = 2 marks)

[6 marks]

Question 14

(a) Statements of negation: **(3 x 1)**

- “no friends to care for”
- “no recent separation”
- “no loved and well remembered face”

(b) **Award 3 marks for a response which clearly indicates the effect created by the use of the statements i.e. what it does for e.g. reinforces, underscores (see examples below)**

Award 2 marks if the effect is identified but not clearly explained.

Award 1 mark for an answer which vaguely shows the effect.

Award up to 3 marks for any ONE of the following:

The writer’s use of negation is significant because these negations:

- Reinforce what Oliver lacks-what is absent from his life-and ironically what one would expect every child to have
- Underscore the negative experiences Oliver has been having and help explain why he is so unhappy and forlorn
- Convey the sense of absence-Oliver desires to be absent from this terrible life and wishes for death
- Evoke sympathy in the reader for Oliver’s negative experiences
- Evoke memories of his past loss (making him wishfully think of reuniting with lost loved ones)

[6 marks]

Question 15

A full answer (4 marks) MUST identify the symbols and explain their connection to the ideas in the poem.

Award 2-3 marks if responses lack some precision in explanation but establish the connection to the ideas in the poem.

Award 1 mark for a partial response that merely describes or is repetitive.

The size and shape of the space of his bed resemble the size and shape of a coffin so much so that the bed becomes a **symbolic foreshadowing** of his desire for his death/final sleep.

OR

The bed as a symbol of the deathbed indicates Oliver’s desire to get ultimate rest from the weary, sad life he has experienced.

[Total 4 marks]

Total 24 marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 02

MARK SCHEME

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

CRITERIA	Marks (40)
(a) Knowledge and Understanding	14
Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	13 - 14
Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	11 - 12
Candidate shows a good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	9 - 10
Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	7 - 8
Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	5 - 6
Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	3 - 4
Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	0 - 2

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

CRITERIA	MARKS (40)
(b) Application of Knowledge	16
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text.	14 - 16
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text.	12 - 13
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text.	10 - 11
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text.	8 - 9
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to a set text.	6 - 7
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a basically weak manner and demonstrates an uninformed personal response to the set text.	4 - 5
Candidate shows little or no knowledge of the set text, and little or no skill in analysing, synthesising and evaluating information necessary to handling the question.	0 - 3

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

CRITERIA	MARKS (40)
(c) Organisation of information	10
Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language.	8 - 10
Candidate organises information coherently and effectively and communicates ideas with a very good use of syntax, grammar and language.	7
Candidate organises information coherently and effectively and communicates ideas with good use of syntax, grammar and language.	6
Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language.	5
Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.	4
Candidate shows basic weaknesses in organising and communicating information.	3
Candidate shows little or no skill in organising and communicating information.	0 - 2



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 PAPER 03/2

KEY/MARK SCHEME

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

SECTION A

MODULE 1 – DRAMA

Question 1

“After the Honeymoon”

Characterisation

FOUR marks for discussion of characterization related to ANY of the following:

Hedda:

- Insensitive – having slighted Aunt Julia, makes no real conciliatory attempt
- Does not appear to be a loving wife, nor is she affectionate to her husband, bearing in mind they are newly married.
- Easily angered
- Impatient with others
- Intolerant and dismissive of those she considers her social inferiors.

Aunt Julia:

- Devoted and loving aunt, she is prepared to be nice to Hedda for her nephew’s sake
- Easily hurt by Hedda’s slight about her bonnet.

George:

- Loving husband
- Devoted nephew
- Appreciative of the kindness of others
- A peace-maker
- Sensitive to the feeling of others
- The opposite of his wife

[4 marks]

Award 4 marks for a response which provides a comprehensive discussion of the character/s.

Award 3 marks for a response which shows a very good understanding of the characterisation.

Award 2 marks for a good response.

Award 1 mark for a limited or repetitive response.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Contrast

TWO marks for ANY ONE contrast:

- Hedda's lack of enthusiasm vis-à-vis her husband's bubbling bonhomie
- Her lack of sensitivity vis-à-vis her husband's appreciation for the efforts of others

[2 marks]

Stage directions

TWO marks for ANY ONE of the following:

- Offers direction for movement and positioning on stage: people in the process of leaving, people crossing the room
- Allows for the use of props: putting on the bonnet, picking up the parasol.
- Helps reveal character:
 - Hedda is impatient with others – frees herself from Aunt Julia's embrace
 - George is besotted with his wife – following her across the room, or directing others to look at her.

[2 marks]

Use of Props

TWO marks for discussion of props

- Bonnet
- Parasol
- Chair
- Slippers wrapped flat in newspaper
- Stove

[2 marks]

Themes:

- Family relationships
- Love

[2 marks]

Language

Use of pauses, interruptions and exclamations convey excitement, reveal character, suggest people at cross purposes. **[2 marks]**

Organising of information

Good / excellent	2
Satisfactory	1
Poor	0

[2 marks]
Total 16 marks

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

SECTION B

MODULE 2 – POETRY

“On Parade”

Question 2

Form and structure

Although there are stanzas, there is no punctuation in the poem. Accordingly it reads like a long thought, a stream of consciousness.

Free verse – experimentation with this form so as to violate conventional poetic structures.

[4 marks]

Award 4 marks for a clear, complete discussion of form and structure.

Award 2 – 3 marks for a response which indicates the form and structure and the discussion is adequate.

Award 1 mark for an identification of form and structure and little or no discussion.

Language

- Imagery/personification: “fat clouds came down the mountain,” “men stood guard with dead faces” These help to create a sense of foreboding, of dread
- Repetition of “no-one and nothing” help convey sense of emptiness
- Irony of the title “on Parade” – Parades are festivals of pomp, of color of gaiety, but instead the image presented here of men watching without sleeping, men waiting for enemy against which they must defend themselves.

[4 marks]

Award 4 marks for a complete discussion of the poet’s use of language.

Award 2 – 3 marks for a response which covers most of the points.

Award 1 mark for a vague sketchy response.

Tone

Fearful

Meditative

[2 marks]

Theme / meaning

War as a way of holding on to power

Power and the burdens it brings

The threat of usurpation that those in power feel

Protection / vigil as part of the terrain of power

[4 marks]

Award 4 marks for a complete, clear discussion.

Award 2 – 3 marks for a response which covers most of the points with adequate discussion.

Award 1 mark for a vague or repetitive response which deals with at least one point.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Organizing of information

[2 marks]

Good / excellent	2
Satisfactory	1
Poor	0

Total 16 marks

Question 3

“Home Girls”

Point of View

Third person omniscient

[2 marks]

Language

THREE marks each for any TWO

Imagery

- The people are compared to portraits-appropriate because they do not seem to come to life, they have no names; „thin one“, „fat one“, „foster mother“, accordingly they are like one-dimensional portraits which together suggest discord and tension.
- The harmony implicit to the neatly folded clothes contrasts to the disharmony in the room.

OR

Diction

- Staccato, has the quality of stage directions
- Violent language: Verbs, adjectives and adverbs which convey that violence

OR

Symbolism

Dialogue does not reveal the character’s true thought. Instead it is the body that speaks while words conceal. [6 marks]

Award 5 – 6 marks for a full, clear discussion of the writer’s use of language.

Award 3 – 4 marks for a very good response which covers most of the points.

Award 1 – 2 marks for response which shows limited understanding of the writer’s use of language.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Tone

- Pain
- Tension
- Unease
- Disquiet
- Uncertainty

[2 marks]

Narrative Techniques

- Use of simple, short sentences
- Use of contrast. The foster mother's attention to material details – the children's clothes are neatly put away; and her indifference to the children's emotional life.
- There is no intimacy between the foster mother and the children-no physical contact.
- Use of language which shows rather than tells.

[2 marks]

Theme

Describes a foster mother's relationship with her foster children. She is emotionally detached from them and they are uncertain as to how to react when in her company.

[2marks]

Organisation of information

Good/excellent	2
Satisfactory	1
Poor	0

Total 16 marks



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LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 01

KEY/MARK SCHEME

SECTION A

MODULE 1 – DRAMA

Award 2 marks EACH for any TWO of the following points of significance. For 2 marks the candidate must state what is happening in the opening scene and relate it to the entire extract. Award 1 mark for a partial response.

1.

- The opening begins with an outburst / a threat. This is significant because it draws our attention to **conflict** in the drama.
- The opening also introduces us to the nature of the main **characters** in this dramatic extract.
- It also arrests our attention because the passage begins right away with action-a fight between two people.
- **Plot development**; drives the plot of the play; raises questions in audience's minds.
- Introduces **foreshadowing**.
- Establishes **setting, mood and context and themes**.
- **Conflict** as integral to household.
- Establishes **background context** and informs audience of possible themes in the extract.
- Introduces audience to the **characters**.
- Heightens audience expectations (from the **mood and suspense** created).

Any other reasonable response.

**[2 + 2]
[4 marks]**

2. **Award 1 mark for any ONE of the following character traits and 1 mark for evidence:**

- Jimmy
 - assertive/aggressive/violent/volatile
 - the kind of person who does not back down from a challenge, as evidenced in his threat, —your teeth ...gol (line 1) and his lunging at Cliff, —Jimmy makes a frantic... (lines 8 – 9)
 - admits when he is wrong (lines 15 – 17)
 - impulsive/instinctive; careless
 - horses around/troublesome/meddlesome;
 - competitive
 - callous
- Cliff
 - persistent – does not back down from the challenge. —but Cliff hangs on! (line 2)
 - shows concern for others-his immediate enquiry about Alison
 - uncertain – in need of reassurance (lines 25, 29, 39)
- Alison
 - calm – she does not become too agitated by their behavior, —Alison carries on with her ironing. (lines 3 – 4)
 - passive-aggressive ; repressed
 - strong woman
 - patient/longsuffering/stoic – she has endured their horsing around for some time now. —This is routine, but she is getting close to breaking point. (lines 4 – 5)
 - hides her true feelings (even when she is in pain)
 - propensity for anger —Get out!! (line 16)
 - voice of authority (lines 16 – 18)
 - passive

[3 x (1+1)]
[6 marks]

Any other reasonable response.

3. **Award 2 marks each for any TWO of the following responses.**

Award 2 marks for a clear, unambiguous statement of the significance of the stage direction.

Award 1 mark for a response that is imprecise or vague but shows an understanding of the significance of the stage directions.

- **PLOT DEVELOPMENT** – stage directions help highlight the climax of the conflict OR establish a turning point in the drama.
- **ACTION** – the stage directions provide indications of the action for the stage, OR provide guidance for the actors in terms of positioning and movement OR speed of character's actions OR establishes background context for characters' reactions later on in the extract.
- **CONFLICT** – the action described on stage also exposes the presence of conflict among the characters.
- **CHARACTERISATION** –from the stage directions and the characters' action, the dramatist reveals the nature of the characters.

- **SYMBOLISM** – the collapsing of the ironing board might be a symbol of the break down in relationships among the three individuals (**or any other reasonable interpretation**).
- **FORESHADOWING OR ALLUSION** – of an emotional connection between Alison and Cliff.
- **SUSPENSE** – the impending relationship between Alison and Cliff.

[2 x 2]
[4 marks]

4. **Award 1 mark each for any TWO of the following props and 2 marks each for the accompanying commentary.**

For 2 marks the commentary must be clear, unambiguous and reasonable.

Award 1 mark if the response indicates an understanding of the significance but it lacks clarity and precision.

- **Table** – the table helps to suggest the extent of their total absorption in their fight OR their being under the table wrestling highlights how childish they seem since children are the ones one would find under a table playing.
- **Iron** – provides a source of stability or a source of activity, distracting the female from this routine behavior by these males OR locates the female in a domestic setting OR becomes the source for the complication of the scene; the iron burns Alison.
- **Ironing board** – provides a source of activity for distracting the female from this routine behavior by these males OR locates the female in a domestic setting OR it is a source of complication/suspense/drama OR establishes setting OR its collapse provides sound effects or for character revelation.
- **Clothes to be ironed** – provides a source of activity for distracting the female from this routine behavior by these males OR anchors the female in a domestic setting.
- **Armchair** – establishes home setting – source of rest and comfort OR provides an opportunity for role reversals (Cliff and Alison).
- **Bar of soap** – helps to symbolize Cliff's concerned nature, it becomes a tool for his expression of care and tenderness towards Alison OR it also reveals his character by his response to it; he clearly does not like sweet-smelling soaps and might be a reflection of his masculinity OR it helps to build an emotional bridge between Cliff and Alison OR it is symbolic of Cliff's gentleness OR it facilitates the resolution of conflict.

[(1+2) + (1 +2)]
[6 marks]

5. **TWO marks each for any TWO responses:**

For 2 marks the response must indicate the significance of the ending to the entire extract.

Award 1 mark for a partial response.

- The ending is significant because it **provides a kind of climax** to the entire incident.
- It underscores Alison's total exhaustion from this ongoing battle between the two men.
- The ending provides a **contrast** to the beginning, which was filled with volatility and hostility; the ending is filled with caring and tenderness.
- The **contrast between the beginning and the ending** demonstrates a different aspect of Cliff's personality. At first, he appears combative and now he is characterized as sensitive and caring; **it reveals another side to his personality.**
- It **allows for role reversals** (Alison is treated as the child while Cliff takes on the nurturing adult role).
- **It evokes sympathy in the audience** for Alison (and even respect for Cliff).
- **It changes the mood** of the extract; provides an opportunity for Alison's release of tension.
- **Furtheres the suspense** (re Alison's and Cliff's relationship).
- Illustrates Alison's differentiated **relationship** with Jimmy and Cliff.

[2 + 2]
[4 marks]

Total 24 marks

SECTION B

MODULE 2 – POETRY

6. Award 1 mark for identification:

The poem is a sonnet.

Award 1 mark for any ONE of the following:

- It has 14 lines
- It has an octave and a sestet—features of the Petrarchan sonnet
- Its rhyming scheme: abbaabbacdedcd
- Its rhythm is iambic pentameter

[1 + 1]
[2 marks]

7. Award 1 mark each for any TWO impressions, and 1 mark each for any TWO pieces of evidence:

Note that “impressions” can be of her personal characteristics or her impact

- Lovely —That mirror gave back all her loveliness (line 4)
- Beautiful —fair as the moon (line 11); —that mirror gave back all her loveliness (line 4)
- Kind, —with true kind eyes (line 10)
- Good —with true kind eyes (line 10)
- Joyful, —... Joyful as the light (line 11)
- Inspirational —when hope shone bright (line 13)
- Regal —A queen in opal (line 5)
- Innocent —A saint, an angel (line 7)
- Pure —A saint, an angel (line 7)
- Angelic/celestial —an angel at him (line 7)
- Loving —... true kind eyes look back on him (line 10)
- A source of inspiration —he feeds upon her face (line 9)
- Not present in the artist’s life —not as she is, but was... (line 13)
- Absent or dead —not as she is, but was... (line 13)

[1 + 1] + (1 + 1) [4 marks]

8. (i) —That mirror gave back all her loveliness. metaphor, **OR imagery, **OR** personification **OR** symbol.**

Award 1 mark for identification: The canvas is being compared to a mirror.

Award 2 marks for —appropriateness: Like a mirror which reflects what it sees, the canvas reflects the artist’s perception of the woman.

(for personification) The canvas has captured the life force of the woman.

(ii) —He feeds upon her face by day and night. Hyperbole **OR imagery **OR** metaphor **OR** alliteration.**

Award 1 mark for identification: The artist is always looking at the various images of the woman.

Award 2 marks for any ONE of the following:

- There is the sense that in his daily looking at her, his spirit is nourished.
- On another level, there is something vampiric about this image, the artist lives because he daily consumes the images (indicating obsession)
- The alliteration reinforces the force and strength of his attention.
- It reinforces the central idea of the artist's preoccupation with the girl.

Award 2 marks for a full, clear response which focuses on the effects of the device.

Award 1 mark for a partial response.

**[(1 + 2) + (1 + 2)]
[6 marks]**

9. Award 1 mark for the technique and 1 mark for the evidence.

- through his portrayal of the artist. For example:
 - he is always looking at the portraits of the woman
 - she is the object of his imagination
 - she dominates his dreams
 - she is his only muse and inspiration for his dreams and aspirations
 - everything in his studio relates to her
- through diction: —Self-same figure,|| —feeds,|| —every canvas means/the same one meaning,|| —she fills his dreams.||
- through his use of repetition: of the word —one||, —every||, —not||
- through elevated or exaggerated representation of the woman: —a queen||, —a saint, an angel||, —she fills his dreams||
- through his use of imagery: —the mirror gave back all her loveliness||, —a queen in opal||, —girl in freshest and summer greens||, —an angel||, —fair as the moon||.

**[3 x (1+1)]
[6 marks]**

10. Award 3 marks each for any TWO of the following:

Award 3 marks for a complete, unambiguous response which focuses on the relation of the ending to the entire poem.

Award 2 marks for a response which establishes the relation of the ending to the entire but the response is not clear.

Award 1 mark for a partial response.

- They tell us that the impressions the artist has of the woman/subject as not real but imagined
- Just as the woman is fixed/framed and contained on the canvas, so too are the impressions of her as she once was fixed in the artist's memory.
- The repeated use of the word —not— a negative word—stands in contrast to all the other positive images offered of the woman and accordingly directs the reader to question the artist's relationship with his subject.
- It conveys that she makes an impression on others, not just the artist.
- It shows that art is subject to different interpretations.
- It exposes the reader to a different view of the woman than appears in the artwork.
- It signifies a change of mood and tone.

Any other reasonable response

**[3 + 3]
[6 marks]**

Total 24 marks

SECTION B

MODULE 3 – PROSE FICTION

11. **Award 2 marks for any ONE of the following fully developed.**
Award 2 marks for a clear, complete response which indicates her state and how the writer shows us her state.
Award 1 mark for a partial response.

Louie lives a life of drudgery and abuse; was a servant/controlled, and was called names, very hard life; was ill-treated/mistreated; bullied; had no freedom; miserable/frustrated.

- Drudgery – She is constantly described as working.
- Unappreciated – No one expresses appreciation for what she does. She is ordered to do a task, but is not thanked. No other words are spoken to her, except to order her about.
- Word choice – The description of her —trudging to the kitchen
- Her dreaming is a symbol of her need to escape this life.
- Nicknames are mean and teasing/dreaming. [2 + 2]

Any other reasonable response [4 marks]

12. **Award 2 marks for any ONE of the following.**
Award 1 mark if the response suggests one of the following.

- To suggest mocking/teasing
- The term helps to reinforce the fact that she is associated with demeaning work.
- A term of familiarity, normally associated with affection is being used in the context of oppression, where she is being taken advantage of.
- To suggest that she is insignificant and foolish.
- To suggest that she is a child who should be kept in her place.
- To show a lack of respect for her. [2 marks]

13. **Award 1 mark for explanation, 2 marks for appropriateness.**
To gain full marks responses must be complete and clearly expressed.

(i) —Clouds were staining the garden.

EXPLANATION: This means that the clouds in the sky cast shadows on the garden and the new variation of sunlight made everything look as dark as a stain.

COMMENTARY: - This image is appropriate in a passage that abounds with references to filth and the need to clean up.
- Sun or light blocked out of her life, but this darkness is (possibly) temporary.
- A mask for reference to her clumsy nature.
- An emotional stain.

Award 1 mark for explanation, 2 marks for appropriateness.

(ii) —legend of the family

EXPLANATION: A legend is something that is well-known, often talked about, often discussed.

COMMENTARY: Ironically while legends normally carry a celebratory aspect, in Louie's case it is her untidiness and clumsiness which are legendary, it is her shortcomings rather than her virtues that are being evoked. Her uniqueness is well-known.

[1 + 2 + (1 + 2)]

[6 marks]

14. **Award 1 mark for identification, and 2 marks for explanation. To receive 2 marks for the explanation the response must explain the two things being compared and the effect of the comparison. Award 1 mark for a partial response.**

(i) **metaphor
symbolism**

—Leopard spotted yellow and blue means that Louie had many bruises on her body – as many bruises as a leopard has spots. Further, the bruises are being compared to leopard spots to suggest the quantity of bruises and to suggest how they darkened her skin. The colours yellow and blue, while not typically the colour of leopards' spots, relate to the blue bruises on her skin and the yellow pus that has collected in the sores caused by these bruises.

[1 + 2]

[3 marks]

Award ONE mark for identification. TWO marks for explanation

(ii) **metaphor
paradox**

Award 2 marks for any ONE example of appropriateness

15. **Award 3 marks for any TWO of the following:**

- Louie is constantly trying to adjust herself to a world to which she does not belong. Amidst the humdrum life that stifles dreams, she manages to separate herself from the life of care, and to dream of a brighter, more carefree world.
- Louie is referred to as an outcast of nature. This description further reinforces her un-belonging.
- Louie does not fit in, her difference is highlighted.

[1 + 2]

[3 marks]

- The Louie who is unwashed, and untidy, hair uncombed and the Louie who is a shy sweet girl with curls all over her head.
- The young Louie who had a mother who cared for her and the older Louie who is unloved.
- The Louie who dreams of another world and the Louie who refused to believe that had her mother been alive, her life would be different.
- A free-spirit but clumsy.

[3 + 3]

[6 marks]

Total 24 marks



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LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 PAPER 02

MARK SCHEME

CRITERIA	MARKS (40)
(a) Knowledge and Understanding	14
Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	13 - 14
Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	11 - 12
Candidate shows a good knowledge and understanding of the features and characteristics of genre, the context of and critical responses to the set text.	9 -10
Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	7 - 8
Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	5 - 6
Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	3 - 4
Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	0 - 2

CRITERIA	MARKS (40)
(b) Application of Knowledge	16
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text.	14 - 16
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text.	12 - 13
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text.	10 - 11
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text.	8 - 9
Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to the set text.	6 - 7
Candidate applies knowledge with minimal relevance and accuracy to the question; analyses, synthesises, and evaluates issues in a basically weak manner and demonstrates an uninformed personal response to the set text.	4 - 5
Candidate shows little or no skill of the set texts, and little or no skill in analysing, synthesising, and evaluating information necessary to handling the question.	0 - 3

CRITERIA	MARKS (40)
(c) Organisation of Information	10
Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language	8 -10
Candidate organises information coherently and effectively and communicates ideas with a very good use of syntax, grammar and language.	7
Candidate organises information with some coherence and effectiveness and communicates ideas with good use of syntax, grammar and language.	6
Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language.	5
Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.	4
Candidate shows basic weaknesses in organising and communicating information.	3
Candidate shows little or no skill in organising and communicating information.	0 - 2



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LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Question 1.

Stage Direction

- (i) Provides necessary information re: relationship between characters
- (ii) Character identity/characterisation/character's feelings
- (iii) Plot development
- (iv) Suspense

Any two of the above = 2 x 2

[4 marks]

Conflict

- (i) Between father's belief-system and the women's
- (ii) Between the Dawson family and some unknown individual in society
- (iii) Between world of the real and the supernatural

Any two of the above 2 x 1

[2 marks]

Characterization

- (i) Mrs Dawson – caring, “take charge person”, superstitious
- (ii) Father – not superstitious
- (iii) Obeah man – honest, not lover of money
- (iv) Ivy - literate interested in information, supportive
- (v) Gem - emotional, romantic, loyal, caring

Any four of the above 4 x 1

[4 marks]

Language

- (i) Use of endearments – repetition of “dear”
- (ii) Proverbial statements
- (iii) Irony
- (iv) Exaggeration

Any two of the above 2 x 1

[2 marks]

- Setting - sitting room – of middle-class activities
- re-arranging of family room

Any one of the above 1 x 2

[2 marks]

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Organisation of information

Good	2
Satisfactory	1
Poor	0

Total 16 marks

Question 2.

Form:

Sonnet

[1 mark]

The first stanza describes the scene. There are no commas as if to suggest one continuous action taking place, the ongoing cycle of life and death. The second stanza asks a series of philosophical questions about existence.

[2 marks]

Theme/Meaning

Award up to 3 marks for any ONE point explained = 1 x 3

- Death: Death sustains life, the spider must kill to live, the moth has to die so as to feed the spider.
- Planned destiny: There is in the small things of nature, as there is in the universe, a deliberate design, one that allows for good and evil to coexist.
- God: where is God, does he exist, and what is his nature. Is he a God from whom all good things come? Or is God a malevolent designer?

[3 marks]

Language

Award up to 3 marks EACH for any TWO of the following points explained.

Diction – appropriate choice of words.

- Use of adjectives, “dimpled,” “white,” “rigid,” “satin,” “dead,” “snow white” these are piled on to create a word picture. The pairing of a word like “dimpled (evocative of plump and cherubic babies) with “spider,” compounded by the addition of “fat”. Note how many times white is used (3 times in 3 lines). Satin typically associated with elegance, is paired here with “rigid” (rigor mortis) to evoke the lining of a coffin.
- Punning of words such as piece/peace, mourning/morning, right/rite, kite (child’s toy) /kite (bird of prey) reinforce the funereal quality of the poem.
- Symbolism/Imagery: the heal-all as a flower of healing is in this context, ironically and paradoxically, the site of death. Similarly “white” typically connotative of innocence is here linked to death. “Holding up” conveys the sense of flower as complicit, like an accessory to a crime – the death of the moth.

[6 marks]

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Tone

Award 1 mark for identification and ONE mark for explanation.

- Questioning / sense of bewilderment.
- How does one make sense of the paradox of life and death? **[2 marks]**

Organisation of material

Good/Excellent	2	
Satisfactory	1	
Poor	0	[2 marks]

Total 16 marks

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

SECTION C

MODULE 3 – PROSE FICTION

Question 3.

Theme/Meaning

Award 1 mark EACH for any TWO points explained.

Birth

Family

Brutality

Love

[2 marks]

Narrative Point of View

Third person. Omniscient. Sympathetic portrayal of Nicholas. Allows the reader to recognize that his brutality is a consequence of a childhood of lack and of isolation, one where he is fated because of a physical deformity.

[2 marks]

Choice of Language

Award up to 3 marks EACH for any TWO of the following points explained.

- Metaphor: “. . . tempered his soul to the hardness of iron”.
- Diction “the habits of violence toughed his sinews”.
- Irony: In spite of the outward hardness and brutality of Nicolas, there is a quality of sadness about him, tears he could not allow to fall, he is like his mother, given to sadness, an agent of sadness and sorrow.
- Imagery/symbolism: “her words rested upon the boy like a deformity”; “whirlwind of death and destruction”.

[6 marks]

Characterisation

Award up to 2 marks EACH for any TWO points explained.

- Nicolas is simultaneously a figure of dread and of pity.
- Capacity for competent leadership: he is able to manage his gang and to manipulate their taste for violence without that violence ever turning on him.
- Violent: The account of his predicted destiny, where love will make him weak, he seems to avoid love and resorts to violence.
- Doleful: His mother’s attempts to abort him seem to carry over into his young life where all he

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

has is a beautiful name and the legacy of her innate sorrow.

[4 marks]

Organisation of material

Good/Excellent	2
Satisfactory	1
Poor	0

[2 marks]

Total 16 marks



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LITERATURES IN ENGLISH

UNIT 1 PAPER 02

KEYS FOR QUESTIONS 1 - 4

Question 1

“Shakespeare’s creative genius is demonstrated by his witty characterization and humorous language”.

Discuss the extent to which this is a fair assessment of the comedy Twelfth Night.

SPECTACLE

Visualisation of the action – can create a sense of humour. Spectacle has the **characteristics** of an emotional attraction.

Language: Thought and Imagination

- Shakespeare’s genius functions as a symbolic expression of his knowledge of emotion. Under the influence of his artistic imagination.
 1. Use of song and music
 2. Use of exaggeration
 3. Use of soliloquy
 4. Use of eavesdropping
 5. Use of the clown as convention in comedy
 6. Use of dramatic and situational irony
- Language is the image [the medium through which the character expresses his reality].
- Diction – the art of delivery of speeches.
- Shakespeare’s use of **literary devices** and the quality of his **poetic style: the use of literary elements, unusual literary techniques** e.g. unexpected allusions, unusual juxtaposition of ideas unrealistic ideas that lead to the absurd.

Humorous Language

- Widened sense, as concerning the connections between language and emotion in human life.
- Language into which rhythm, „harmony“ and song/melody enter.
- Changing meaning to achieve comic effect.
- Denying the use of language and the meaning associated with it, its conventional meaning – theatre of the Absurd – even droll.
- By deviating from the normal idiom, the language gains distinction – humour – wit.

Some literary devices that can be examined:

- Double entendre
- Irony
- Ironic twist
- Misconceptions
- Puns
- Parody
- Spectacle
- The clown
- Denouement
- Resolution – in song.

Characterisation

- A work of art – a symbol of subjective life – expressing emotion, feeling, humour
- Musical element – engages the emotions through the melodic strains – dynamic – an integral part of the whole (similar to the chorus). Contributes to the unity of the plot
- Intricacies of the plot – the way or the arrangements of the incidents in Shakespeare's plays can have a comic effect
- Wit and humorous appeal of the characters
- Sometimes character is not as appropriate, not as true to life – or real or predictable therefore this unreality or lack of predictability can produce or increase the incidence of wit and humour
- Issues of Morality
- Issues of Ethics.

FOR THOSE WHO DISAGREE:

- The structure is loose and quite confusing
- Subplot and Main plot – may sometimes distract the viewing audience
- Language is not always humorous
- The idea of madness is also not believable
- The similarities between Viola and Olivia can be confusing.

Question 2

Disguise is the primary source of theatrical appeal in Shakespeare's Twelfth Night. Discuss the validity of this statement.

Three sources of disguise: as Camouflage/ Masquerade/ Costume

Language as Camouflage.

- **Has a quality of improvisation, extemporization and seduction.** [e.g. Malvolio]

A. Language of Malvolio contains the suggestion of desire within its hidden depths:

His self-projection. Witty. His speech is cunning, but also comprises craftiness [shrewd] and some ambiguity that is revealed in the following quotes:

- I. In his daydream-like soliloquy Act 2 Sc. IV
- II. In his reading of Maria's letter Act 2 Sc. IV

Language as Masquerade

B. Malvolio interprets, translates, discourses and speaks with a ridiculous boldness

Can be reminiscent of the Caribbean trickster figure – with some of the comic effect as well as containing some mastery of role playing. He is a master dramatist mimicking/ impersonating playing/portraying a character – in other words **masquerading** in a role evident in “playing the fool”.

Masquerade performances can be rituals of imagination (including the aesthetic and the mythological), an expression of freedom.

Malvolio's Performance – as Representative of Behaviours

Performance of multiple personalities capable of (improvisationally and extemporaneously) performing so that intention [as meaning or purpose for the act/change] is scripted for the moment/situation.

- Ingenious duplication – Olivia and Malvolio
- The use of madness – “merry madness” [Sebastian and Olivia]
- The cryptic nature of the songs

C. **Costume and Spectacle**

- Technique of visual artistic construction [visual aesthetic construction]
- Increases the festive and the spectacular traditions of theatre
- Effect on the audience

FOR THOSE WHO DISAGREE:

- Disguise may not be the primary source
- Not all characters are disguised – yet they play a major role in the play .e.g.: Sir Toby Belch, Feste – the jester
- Music is predominant and links the plots

SECTION A

MODULE 1

**UNIT 1 PAPER 02
SHAKESPEARE – COMEDIES AND HISTORIES**

MARK SCHEME

Question 3

RICHARD III

“The success of Richard III lies in the dramatic presentation of its compelling hero/villain.”

Discuss the extent to which you agree with this assertion.

In Shakespeare’s *History plays* the central problem of power, honour, the presence or absence of respect for the Elizabethan belief in „the divine right of kings“ and succession is explored.

Artistole’s *Poetics* on tragedy defines the hero as one who has a tragic flaw. This concept informs the characterization and structure of the genre.

FOR THOSE WHO AGREE

Stage Appearance and Presence

- The central figure makes his first appearance at the very beginning of the play opening with a powerful and engaging soliloquy.
- Richard appears in most of the scenes which engages the audience’s intellectual and emotional faculties.
- He remains at centre stage until his defeat.
- He is the central character and he directs most of the events/actions for at least 2/3 of the play (Act 1-3), hence conflict, suspense, etc., are sustained when he is present on stage.

Characterization

- The audience’s attention is controlled through Richard’s numerous asides and soliloquies which often comment on his manipulation of his victims. These help to engage the social, moral and political issues central to the play.
- Richard’s physical deformity is juxtaposed with his superior intelligence. His wit and the delight he relishes in his own dissembling make the presence of the other characters pale in comparison.
- He is witty and has a good grasp of the weaknesses of his victims which fascinates the audience.
His mental and physical validity are maintained throughout the play. Even in the face of imminent defeat he fights on (“A horse! My kingdom for a horse”).

Structural Elements

- It should be noted that Richard literally dominates the action for the first three acts of the play during which he is referred to as Gloucester. These acts may be seen as the „rise“ of Richard to the kingship. The remaining two acts presented him as King and dramatized his „fall“.
- How Richard’s asides and soliloquies are incorporated into the scene helps to give him the dramatic focus of the play.
- In the final act Shakespeare uses a split-stage technique that continues to give Richard’s character focus even as the audience anticipates Richmond’s victory. This includes the spectacular scene in which the ghosts/appartitions of Richard’s victims appear.

FOR THOSE WHO DISAGREE

- Other characters are just as important as without them Richard’s character/attributes could not be highlighted.
- Margaret (widow of Henry VI) is a conspicuous voice in the play representing prophetic retribution. The scene in which they do verbal battle, it could be argued that she emerges as a match for him.
- Other opposing forces against Richard include Richard’s own mother, the Duchess of York; Queen Elizabeth; and of course Richmond who is the „minister“ that eliminates the „scourge“ (Richard).
- There are other important secondary characters who at times share centre stage at various points in the play.
- The playwright’s handling of the ethical and political issues in the denouement – It is Richmond who has the final word and whose final speech embodies the triumph of good over evil, the restoration of order in the state.
- The success of any play lies not only in the presentation of its protagonist but equally in the issues presented; these issues are presented in a variety of ways which often work in combination; characterization does not operate independent of the issues themselves.

N.B. Responses may also lie in the middle of both extremes.

SECTION A

MODULE 1

SHAKESPEARE – COMEDIES AND HISTORIES

UNIT 1 PAPER 02

Question 4

The appearance of ghosts in the play Richard III is Shakespeare's main strategy to create spectacle and dramatic impact. Discuss the extent to which you agree with this statement.

The Features of the sub-genre of History

Deals with a period in British history (War of the Roses).

Deals with succession and death of heir to the throne.

FOR THOSE WHO AGREE

- The play would have been more than two hours on stage hence the ghosts' appearance would have combined colour, sound, movement, positions, lighting and engaged interest (audience).
- Swift movement of 8 ghosts on stage following each other in quick succession with similar and contrasting pronouncements.
- Appears at a delicate point in the play (anticlimax)
 - (1) Richard has become king.
 - (2) Richmond has only recently been executed.
 - (3) Stanley has to be tactful.
 - (4) War is imminent.
 - (5) Sleep is symbolic – both Richmond and Richard sleep – conscious and subconscious effect/mind.
- The audience is not prepared for their apparitions hence renewed interest is created and renewed energy in the conflict; there is heightened suspense and intensity deepens.
- The mood and reaction of persons should change with prophetic interventions. Although Richard contemplates, shows some fear of the time, he maintains his militaristic energy. Thus all types of irony are combined.

FOR THOSE WHO DISAGREE

The appearance of the ghosts is also important.

- It helps the audience to remember details of the play from the exposition to the point when the ghosts appear – through flashbacks and foreshadowings.
- It subtly guides the audience to accept the resolution of the plot.

- It merges chronological time.
- Serves as a moral lesson – murder is one of the seven sins (religious and cultural understandings) if committed there is retribution.

Total 40 Marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

UNIT 2 – PAPER 02

KEYS FOR QUESTIONS 3 – 6

Question 3

With reference to at least THREE poems, discuss the significance of the natural environment as a mark of both thematic and stylistic distinction in Olive Senior's Gardening in the Tropics.

FOR THOSE WHO AGREE

Features of natural environment linked to specific themes:

These are all alternatives – varying possibilities.

FOR THOSE WHO AGREE:

(1) Caribbean Sunshine

Theme:

- **The myth of idyllic/edenic Caribbean** challenged; natural beauty masks deep historical trauma
- **Unequal distribution of wealth** – the irony of outsiders benefiting more from the resources more than locals
- **Exploitation of natural resources:** natural resources are exploited by greedy outsiders – the golden sunshine that tourists seek out reminds us of other travelers who came for gold in an earlier exploitation of the natural resources.
- **Human Greed.**

(2) Trees of the landscape linked to specific themes:

Theme:

- Devastation of the trees etc. exposes **the vulnerability of the poor postcolonial Jamaicans**
- Destructive force of hurricane winds and rains demonstrates that **Caribbean nature is not always benign; challenges the myth of a Caribbean paradise**
- **Partnership with nature** reinforces the importance of having a good relationship with the land that can help one to survive (by reading the signs of nature, using the resources to protect yourself, finding food for sustenance), using nature as a safe haven
- **Landscape as a source of survival**

(3) Natural topography of the land:

Theme:

- **Social hierarchies of class** – the middle class man has roots “uphill” and “downhill” are people of a lower rank “barefoot country brothers”
- **Land as a source of exploitation** – Farm work abroad
- **Landscape/seascape source of separation and psychological trauma** as a consequence
- Reading the landscape exposes theme of different worldviews cosmologies
- Buried bones in the land – land as cemetery – brutal

(4) Plants:

Used as a metaphor for the colonial history of domination – weeds used to comment on the spread of conquest

- Used to celebrate an alternative African cosmology/world view and evokes different cosmologies, different ways of knowing.

(5) Fruits: symbols of native welcome / hospitality

(6) Fruit becomes a source of postcolonial resistance

(7) Natural disasters

Stylistic distinction:

Landscape as elaborate metaphor

Symbolism

- Sunshine as light becomes symbolic of enlightenment
- The sun’s colour – gold becomes symbolic of greed

Ironic Contrasts

- Gold which suggests golden opportunity is ironically contrasted to silver as an allusion to the betrayal (thirty pieces of silver) by discoverers who instead wreaked violence all through the Caribbean lands.

Motifs

- The colour yellow used to create a colour motif that suggests how traumatic Caribbean life is.
- Garden of Eden used ironically to explore the troubled condition of the so-called idyllic islands.
- Gardening as marker of gender distinction.

NOTE – Those who disagree may show that other elements are significant to thematic and stylistic distinction.

Imagery

Language – *Creole Language*

Tone

Oral traditional forms of cunning resistance:

Back chat (asides)

Picong Cuss-

off Proverbs

Form

Use of traditional poetic techniques

Free verse

Dramatic monologue

Total 40 Marks

SECTION B

MODULE 2 – POETRY

Question 4

“Irony though central to Olive senior’s vision of Caribbean life, is no more important than other poetic techniques.”

With reference to at least THREE poems from Gardening in the Tropics, discuss the extent to which you agree with this statement.

Use of:

- Irony
- Sarcasm
- Ironic tone
- Ironic asides
- Ironic Juxtaposition/contrast/opposition
- Structural and syntactic irony

Aspects of Caribbean Life represented:

- Colonial conquest
- Poverty and the stress and struggle of survival
- The role and experiences of women
- Man’s vulnerability in the face of natural disasters
- The environment
- Postcolonial abuse of power, political violence and the neglect of the poor and dispossessed.
- Personal psychological distress
- Loss of tradition
- Cultural erosion
- Alternative world views outside of Europe, namely African and Taino Culture
- Migration and its impact on Caribbean lives
- Postcolonial resistance

Other Elements of poetic craft significant to representing Caribbean life:

- Symbolism
- Motifs
- Imagery
- Diction
- Repetition
- Sound devices: alliteration, assonance, onomatopoeia
- Hybrid Tongue: Use of Creole Language in diction and syntax and a variety of variants of English

- Oral traditional techniques:

Back chat (asides)
Call and Response
Picong
Cuss-off
Proverbs
Story-telling

- Form:

Free verse
Dramatic monologue

Candidates may find different ways of approaching the question by suggesting that “irony” is not the central technique.

Total 40 Marks

Question 5

“Kendel Hippolyte, in his collection Night Vision, attempts to use the art of poetry to fix what is broken.”

With reference to at least THREE poems from Night Vision, discuss the extent to which you agree with this statement.

Students who agree will need to:

1. Identify / Explain “what is broken” and may propose any of these:
 - (i) sense of identity
 - (ii) connection to the past/history
 - (iii) positive social relationships
 - (v) identification with one’s own experience
 - (iv) community cohesion
2. Show the ways in which the art of poetry is being used to fix what is broken.

Poetic Elements

A. Themes explored

- (i) need to reinterpret history from within the region rather than from outside
“contrary to history / Columbus made one voyage only ...”
- (ii) quest for wholeness/understanding
“riven by time ... our first cry is a ken for a lost wholeness...” contra diction
“scanning centuries you say for traces, the glyphs of who you were ...”
- (iii) language as creator of new more truthful realities

Literatures in English

Unit 2 – Paper 02

Key

- B. Tone - optimistic that word has restorative power
- satirical – draws attention to negative direction in order that amends be made “snow”
- C. Symbol - Poetry presented as cure. The words are water (life) for us all.
“our language afterward is an attempt ... to reach the one word, original, indivisible ...
- Poet as healer
I search for water still / for us for all of us
- D. Metaphor - Language words = seeds scattered over the land
- hurricane searching for balance = people in the same situation
- E. Imagery - “Night Vision” presents a parable of historical elements –
hither to un-reconciled – as a necessary confrontation and a means of coming to terms
“Let them all go leaning yourself in the illumination...”
- F. Form - Poem itself exists as an attempt to bring order to lived experience
- “Broken Bowl” – sonnet form controls and orders while content = fragmentation attempt at “reparation”.

Students who disagree may argue that it is a failed attempt – the brokenness remains

OR that the brokenness is shown but no attempt is made to fix it

OR the poetry is not about brokenness but something else entirely

H. Sound Devices

Any other appropriate poetic elements presented with appropriate evidence will be credited.

Total 40 Marks

Question 6

“Kendel Hippolyte’s poetry is rooted in the Caribbean landscape in both theme and technique.” With reference to at least THREE poems from Night Vision, discuss the validity of this statement.

Candidates may agree with the proposed statement.

Caribbean landscape – possible definitions:

- physical environment
- social and political landscape
- cultural landscape

and show that

(i) Themes concerned with Caribbean experience

- historical legacy
- sense of dividedness
- increasing materialism of current populations
- effects of technology on traditional values and social relationships

Technique

- Use of images that reflect the features of the landscape
 - sea
 - flora
 - hurricane
 - sunlit water
- Allusion – to history
 - Columbus
 - slavery
 - Carib Warriors
 - Bussa
- Diction evoking traditions of region
 - drum
 - kerosene lamp
 - full moon stories
 - carnival
- Students may assert that references that point to spaces outside the regions are used by the poet to show the evolution of lived experience within the region.
- Sound devices – rhythm of Caribbean speech in “Ovalea’s Bedtime Story to the Third Child”

ANY OTHER POETIC ELEMENT WITH SUPPORTIVE EVIDENCE

Candidates might disagree with the proposed statement and show:

- (i) The universal nature of the themes explored by Hippolyte
- search for truth
 - search for balance
 - search for positive human interaction
 - power of language
- (ii) the international references/images/allusions in the poet's work – not characteristic of the Caribbean
- | | |
|----------------------------|----------------------|
| - snow | - Biblical allusions |
| - frost bite | - fable |
| - Hiroshima | - gray ghoulis |
| - gray smog | - seraphs |
| - Yankee-Doodle | - Dow Jones |
| - wild horses of the Ozark | - cyclops |
- (iii) the use of forms such as nursery rhymes; fable, sonnet that place his work in the wider Western tradition.
- (iv) Not a strong reliance/resort to Caribbean language nor oral traditions.
- They may conclude that no distinct space created in Hippolyte's poetry, but rather Caribbean seen as integral part of the world with outside influence as a reality of contemporary life.
- (v) Diction
- scarf
 - draff

ANY OTHER POETIC ELEMENT WITH SUPPORTING EVIDENCE

Total 40 Marks

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION**

MAY/JUNE 2004

LITERATURES IN ENGLISH

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LITERATURES IN ENGLISH

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION

MAY/JUNE 2004

GENERAL COMMENTS

The candidate entry for the Literatures in English examination continues to increase. The 2004 examination had a combined candidate entry (Units 1 and 2) of 1823, compared to the previous year's entry of 1529. Overall, there is improvement in the performance on Paper 01 and Paper 02; the performance on the Internal Assessment remains at the same satisfactory level as 2003.

Although, there has been some improvement on Paper 02 of the examination, there is still a great deal of room for improvement on some aspects of this paper. While candidates are gaining more marks for showing evidence of knowledge of genre, the performance on some modules is weaker than on others. Candidates performed much better on drama than they did on prose or poetry. While many candidates are familiar with the conventions of the poetic genre, a substantial percentage fail to demonstrate knowledge of the prose genre at that basic level. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's take on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. In the prose genre, in particular, candidates often merely narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

Although the drama Module on Unit 1, Paper 01 was well done, the general performance on Paper 01 of both Units was less than expected. Candidates have to be careful that they pay equal attention to both Papers in order to maximize their performance overall. Far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since

the marks on this paper are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. It is clear that candidates need to be given practice in time management under examination conditions. In this paper, as in Paper 02, candidates need to demonstrate an understanding not just of literary terms but of the ways in which writers manipulate these to achieve artistic effect. The questions which were weighted heaviest tended to require competent application of this skill and candidates' failure to engage with this aspect of literature compromised their performance. More practice in making judgements about artistic choices in literature needs to be given to candidates.

DETAILED COMMENTS

UNIT 1

Paper 01

Module 1 - Drama

Candidates found this extract, "Lady Windermere's Fan", interesting and responded well to the questions. The best performance of candidates on Paper 01 was seen on this module. However, the ability to explain overall significance of the use of various dramatic devices was not always in evidence in candidates' responses. In general, candidates should be given more practice in developing their analytical skills.

Question 1

Candidates found the question straightforward and responded satisfactorily.

Question 2

Candidates were able to identify stage directions in drama and answered this question satisfactorily. However, not all candidates could

comment on the dramatic significance of the stage directions.

Question 3

Most candidates were able to identify two props. However, weaker candidates were unable to comment on the dramatic significance of these props.

Question 4

Candidates were able to clearly identify aspects of characterization.

Question 5

Candidates demonstrated clear understanding of the dramatic concept of suspense and tension as contributing to atmosphere.

Module 2 - Poetry

Some candidates found the poem hard to access because of their unfamiliarity with the term “glad rags”. However, stronger candidates were able to score high marks on this module given that many questions did not require that the candidate possess an intimate understanding of this term.

Question 6

Many candidates did not know what the term “glad rags” meant nor could they use context clues to correctly decipher its meaning. However in Part (b), even though many candidates could not correctly identify what “glad rags” meant, most were able to recognize ironic dimensions of the term.

Question 7

Candidates were able to identify the persona and were able to handle this question well.

Question 8

Generally, candidates were able to identify the literary devices, but as in all questions of this nature, the weaker candidates were un-

able to explain their effectiveness.

Question 9

This question was well done. Most candidates scored full marks. Most candidates could identify aspects of the father's character and give textual evidence to support their claims.

Question 10

In part (a) many candidates were unable to identify 'tone' in poetry and therefore could not answer the question. In Part (b) however, candidates' answers were generally satisfactory and the responses suggested that candidates had generally understood and were responding imaginatively to the poem.

Module 3 - Prose Fiction

Candidates responded positively to this extract from the novel "The Innocence of Age". However, weaker candidates treated the passage as a comprehension piece and were unable to appreciate the ways in which language works, especially irony, and its effectiveness. This lack of literary appreciation compromised performance.

Question 11

Part (a) of this question was satisfactorily handled. Weaker candidates tended to repeat the adjectives given in the phrase without establishing a relationship between these adjectives and the impression conveyed. The performance in Part (b) of the question revealed that candidates needed much more practice in detecting inferences and overall impression from a set of suggestive clues given in literature.

Question 12

Candidates responded well to this question and performed satisfactorily. Many candidates understood the significance of setting in prose fiction.

Question 13

This question was not well handled. While candidates could identify the literary devices, they were unable to comment on how these devices create humour. Candidates would profit from doing more exercises that help them to recognize the purpose and effectiveness of literary devices.

Question 14

Candidates seemed to have found this question easy and it was well handled.

Question 15

Most candidates handled this question well. There were many creative and imaginative responses given.

Paper 02

It was heartening to see improvement on this paper, especially in the area of knowledge. However, candidates needed to improve on the application and organization skills. Many candidates still failed to formulate a coherent response to the question. While some referred to knowledge of the writer's biography or historical and social context in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions. In the profile of organization, many candidates did not maximize their marks by paying particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Outlining an argument in the beginning of an essay establishes, from the outset, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is sometimes important to define the terms on which the argument rests.

The weakest performance was on the prose module; many candidates tended to spend time telling the story, and plot is only one feature of the genre. Incidents from the plot should have been used primarily as evidence to support an argument. With these kinds of questions on genre, the candidates should not ignore the other fea-

tures of the various genres.

Module 1 - Drama

Question 1

This question was a popular choice by candidates. Candidates understood and responded satisfactorily to the question. Sometimes, candidates did not give equal weight to both plays and in this regard may not have earned maximum marks especially in the area of knowledge. However, candidates showed improvement in the area of knowledge of the genre, although most needed to develop the ability to explain how these features contributed to thematic and dramatic significance. While the question directed attention to “conflict”, other features of the genre were also important in defining what is dramatic in drama. Not enough candidates engaged in the evaluative dimension of the question. Their ability to make judgments about whether conflict is the defining element of drama would have provided the basis for arriving at quality arguments in response to the question. These evaluations would also have afforded candidates the opportunity to offer their informed, reasoned, personal response to literature.

Question 2

While this was the less popular of the two questions in this Section, those candidates who chose this question seemed to find it interesting and they responded satisfactorily. However, candidates could have given more attention to the phrase “means by which”. This phrase directs candidates to engage with the features of genre that writers’ manipulate to engage with the issues of the personal and the social. Since this syllabus is genre-based, it is important for candidates to pay particular attention to features of the genre.

Module 2 - Poetry

Question 3

Many candidates chose Wordsworth, Carter and Eliot to answer this question and the question was satisfactorily done. More candidates recognized the features of the poetic genre and began to score more on the knowledge component of the assessment. However, candidates cannot score as much as they should when they merely

list poetic conventions without any clear understanding of these concepts. Moreover, they tend to lose marks on “application of knowledge” when they fail to explain the significance of the poet’s artistic choices. When candidates are answering a question on two writers or two books, they should ensure that they give equal attention to both.

Question 4

Many candidates could relate thematic and stylistic features that defined a poet’s “voice.” Again, Wordsworth and Eliot were popular choices. There were some excellent essays on Eliot that demonstrated candidates’ ability to manipulate information on a poet’s biographical, literary and cultural/historical context to weave an argument about a poet’s distinctive voice.

Module 3 - Prose Fiction

Question 5

Many candidates responded satisfactorily to this question and were able to identify and discuss incidents and reasons for madness. However, some provided unorthodox and unsubstantiated interpretations of the term “magic”. Many, too, did not produce the level of analysis that the questions demanded. Instead, candidates tended to narrate rather than analyse how features of the genre supported such themes. Both the terms “merely” and “paints”, that would provide room for argument, were ignored in some instances reducing the chance of the candidate scoring well on “application of knowledge.”

Question 6

This question was also popular. Many candidates were able to identify either men or women who experienced displacement. However, some ignored the ways in which gender displacement was represented in these novels or short story collections. For some who chose Senior’s short stories, they sometimes used stories that were less than effective to make their arguments. Selecting the textual details as evidence is very important in arguing effectively and candidates should be careful in the selection of short stories they choose

to make an argument.

Paper 03 - Internal Assessment

The performance on the Internal Assessment this year was similar to last year's. The samples showed evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. However, teachers needed to be more careful that the assignments set were able to fulfil the objectives of the syllabus.

Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism and should always provide the evidence and explanation when such an example is used in the samples sent to the Council.

Module 1 - Drama

This module recorded the best performance of the three modules. It was apparent from the submissions that candidates enjoyed this module. There was evidence in the better scripts that candidates knew the features of drama. The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was also generally well done. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for artistic choice of the director and the dramatic effectiveness of such choices, or an evaluation of the performance.

Module 2 - Poetry

In some cases, excellent critical articles of appropriate length and quality were selected that provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. However, some articles chosen by the teachers were too long and complex. Some of these responses were long (beyond the 1000 word limit) and typed. **That raised questions about whether the in-class and time limit requirements were adhered to.** The

weaker responses tended to merely summarize the critical essay without any evaluation of the critic's argument. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some of the questions the candidates responded to (for example, reporting on a poet's background) did not help the candidate to fulfil the objectives set out for this assignment. While this is useful work in the study of literature, this will not help candidates to gain high marks on the assignment.

Module 3 - Prose Fiction

While candidates performed satisfactorily on this module, there was much room for improvement in the way prose fiction was discussed. Many candidates continued to narrate plot lines without sufficient attention to the other features of the genre. Too many candidates only listed features without sufficient analysis of their effective deployment in the piece of art. Sometimes the problem was related to the passage selected often being too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help candidates in their close-reading skill, so necessary for Paper 01.

UNIT 2

Paper 1

Module 1 - Drama

The drama extract was not well done. Candidates did not seem to understand clearly what was taking place in this extract and accordingly did not respond well to the questions. Many candidates failed to understand how dramatic devices were being deployed and could not therefore comment on the significance of the playwright's manipulation of the resources of the genre for dramatic effect - a skill which the syllabus requires and one which candidates ought to possess.

Question 1

This question was generally well done and candidates were able to score full marks.

Question 2

Candidates were generally able to identify an appropriate device but as with other questions of this nature, the weaker candidates were unable to explain the effectiveness of the literary device selected.

Question 3

Candidates performed very poorly on this question. Many did not know the meaning of 'allusion' and were unable to discuss audience appeal.

Question 4

This question was generally well done. However, weaker candidates tended to describe Missy's costume rather than analyze the dramatic effect created by her costume.

Question 5

This question was poorly done. Candidates were unable to identify the dramatic technique used to create a fast-paced scene and therefore were unable to correctly respond to Part (b) which required that the candidate establish a relationship between dramatic technique and dramatic effect.

Module 2 - Poetry

While many candidates demonstrated a general understanding of the poem, "Anthem for Doomed Youth", some responses were less than satisfactory. Generally, candidates had difficulty explaining the effectiveness of literary devices and, accordingly, were unable to comment on the significance of these devices. Of the three genres, the least satisfactory performance is traditionally on the poetry module. Therefore, teachers are encouraged to continue devoting extra attention to this genre.

Question 6

Generally, many candidates were able to identify the form of the poem and scored full marks on this question.

Question 7

Part (a) of this question was well handled. However, in Part (b) most candidates had difficulty explaining the effect of these two kinds of imagery.

Question 8

While candidates were able to identify the sound and visual images, many sought to explain effectively by merely paraphrasing the way sound and visual images work, without relating this to effectiveness in the poem.

Question 9

This question was satisfactorily done. Generally, candidates were able to identify the literary devices, but as in all questions of this nature, the weaker candidates were unable to explain their effectiveness.

Question 10

This question, that asked for a reason why ending the poem with a rhyming couplet was an appropriate device, was not well done. Candidates would profit from a more in-depth understanding of poetic form.

Module 3 - Prose Fiction

Candidates performed creditably on this module. They related intelligently to the subject matter.

Question 11

This question was very well done and most candidates scored full marks.

Question 12

This question was very well done and most candidates scored full marks. Where typically candidates have difficulty explaining the effectiveness of a figure of speech, in this instance they were able to

explain clearly the appropriateness of the simile.

Question 13

In the main, candidates answered this question well. However in Part (b), weaker candidates had difficulty justifying the selections made.

Question 14

Part (a) of this question was very well done and most candidates scored full marks. Where typically candidates have difficulty explaining the effectiveness of a figure of speech, in this instance they were able to explain clearly the effectiveness of repetition.

Part (b) of this question was not as well done as Part (a). However, stronger candidates were able to demonstrate an understanding of how repetition functioned in the passage as a whole.

Question 15

Both parts of this question were well handled by most candidates.

Paper 02

Candidate performance on this paper improved from 2003. It was gratifying to see improvement on this paper, especially in the area of knowledge. However, candidates still needed to improve on the application and organization skills. Many candidates failed to formulate a coherent response to the question. While some referred to knowledge of the writer's biography or historical and social context in their answers, many of the candidates did not synthesize this information into a strong argument in response to the questions. In the profile of organization, many candidates did not maximize their marks by paying particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Outlining an argument in the beginning of an essay establishes, from the outset, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is sometimes important to define the terms on which the argument

rests. The weakest performance was on the prose module; many candidates tended to spend time telling the story, and plot is only one feature of the genre. Incidents from the plot should have been used primarily as evidence to support an argument. With these kinds of questions on genre, the candidates should not ignore the other features of the various genres.

Module 1 - Drama

Question 1

Candidates' responses to this question were satisfactory. Many candidates saw how language use was important to dramatic effect. Many candidates when discussing Shakespeare, discussed the imagery in characters' language, the different speech types that signaled social positioning and, in very good responses, certain central motifs established through language. Some candidates extended the definition of "language" to mean literary language and spoke of dramatic conventions as tools used by playwrights to explore issues of society. Too many, however, needed to have clearly defined the key words around which their arguments were constructed. *Othello* and *Ti-Jean and His Brothers* were popular choices for this question.

Question 2

This was a popular question and the performance on this question was satisfactory. Many candidates chose "imagery" and "ideas about society" as their two signals of culture in plays. It was disappointing that "stage craft" was not given as much attention, although some candidates could not help referring to stage craft even when it was not part of their selection. Examiners were pleased that candidates demonstrated knowledge of the genre. However, candidates needed to present more careful arguments in response to the question.

Module 2 - Poetry

Question 3

This question was the slightly less popular of the two in this section. Many candidates chose to use Langston Hughes and Martin Carter to answer the question. The examiners were pleased to see that candidates recognize that they do not have to agree with the lead

statement, although, too many failed to engage with the second part as much as they engaged with the first. Some also missed the necessary correlation between the two that the lead statement presumes.

Question 4

Performance on this question was satisfactory – a similar performance as the previous question. In the better responses, candidates argued that clarity is not necessarily opposed to meaningfulness and supported their argument with evidence from the poems.

Module 3 - Prose Fiction

Question 5

Many candidates were aware of narrative perspective as informing viewpoints about issues in prose fiction. However, some were unable to distinguish the different types of narrative perspective and discuss how this difference affected “moral perspective.” Candidates effectively used *The Beautiful Ones are Not Yet Born* and *Jane Eyre* to answer this question. One weakness in candidates’ responses, was that they tended to ignore the phrase “largely responsible”, that would have provided room for their own distinct argument in response to the question.

Question 6

This question was fairly well done. One of the best essays from this Unit presented a tightly woven argument about “freedom and entrapment” in *Dubliners*. The weaker candidates tended to offer examples of characters encountering freedom or entrapment without ever dealing with the representation of these issues.

Paper 03 - Internal Assessment

The performance on the Internal Assessments this year was similar to last year’s. The samples showed evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. However, teachers needed to be more careful that the assignments set were able to fulfil the objectives of the syllabus.

Length, complexity and appropriateness in light of syllabus objectives must be considered. The area of application of knowledge that tests the skills of analysis, synthesis and evaluation needs greater attention. Teachers need to continue to be vigilant about plagiarism and should always provide the evidence and explanation when such an example is used in the samples sent to be moderated.

Module 1 - Drama

This module recorded the best performance of the three modules. It was apparent from the submissions that candidates enjoyed this module. There was evidence in the better scripts that candidates knew the features of drama. The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was also generally well done. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for artistic choice of the director and the dramatic effectiveness of such choices, or an evaluation of the performance.

Module 2 - Poetry

In some cases, excellent critical articles of appropriate length and quality were selected that provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. However, some articles chosen by the teachers were too long and complex. Some of these responses were long (beyond the 1000 word limit) and typed. **That raised questions about whether the in-class and time limit requirements were adhered to.** The weaker responses tended to merely summarize the critical essay without any evaluation of the critic's argument. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some of the questions the candidates responded to (for example, reporting on a poet's background) did not help the candidate to fulfil the objectives set out for this assignment. While this is useful work in the study of literature, this will not help candidates to gain high marks on the assignment.

Module 3 - Prose Fiction

While candidates performed satisfactorily on this module, there was much room for improvement in the way prose fiction was discussed. Many candidates continued to narrate plot lines without sufficient attention to the other features of the genre. Too many candidates only listed features without sufficient analysis of their effective deployment in the piece of art. Sometimes the problem was related to the passage selected often being too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help candidates in their close-reading skill, so necessary for Paper 01.

The examiners are encouraged by candidates' improved performance in 2004 and wish to encourage teachers to continue to refine their examination preparation of candidates.

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION**

MAY/JUNE 2005

LITERATURES IN ENGLISH

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LITERATURES IN ENGLISH
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2005
GENERAL COMMENTS

The candidate entry for the Literatures in English examination continues to increase. The 2005 examination had a combined candidate entry (Units 1 and 2) of 2229, compared to the previous year's entry of 1823. Overall, the performance remains about the same as last year.

There has been some improvement on Paper 02 of the examination, but there is still a great deal of room for improvement on some aspects of the essay paper. While candidates are gaining more marks for showing evidence of knowledge of genre, the performance on some modules is weaker than on others. Candidates performed much better on drama than they did on prose or poetry. While many candidates are familiar with the conventions of the poetic genre, many fail to demonstrate knowledge of the prose genre at that basic level. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. In the prose genre, in particular, candidates often merely narrated the story or relevant sections of the story rather than produced analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

Although the prose module on Unit 1, Paper 01 and the drama module on Unit 2, Paper 01 were well done, the general performance on Paper 01 of both Units was less than expected. Candidates have to be careful that they pay equal attention to both Papers in order to maximize their overall performance. Far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on this Paper are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. It is clear that candidates need to be given practice in time management under examination conditions. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules.

DETAILED COMMENTS**UNIT 1****Paper 01****Module 1 - Drama**

The questions on this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization and features of drama such as soliloquy and stage directions. Candidates found this extract interesting and responded well to the questions. However, the ability to explain overall significance of the use of various dramatic devices such as stage directions was not always in evidence in candidates' responses. Candidates need more practice in evaluating artistic choices in literature. In general, candidates need more practice in developing their analytical skills.

Question 1

Candidates scored full marks on the first part of the question. Weaker candidates were unable to identify the dramatic significance of Popova's revelation and instead focused on describing Popova's mood rather than relating mood to dramatic action or character revelation.

Question 2

The dramatic significance of stage directions continues to pose difficulty for weaker candidates. Although most candidates were able to identify stage directions, many were unaware of the dramatic function served by the inclusion of these directions, for example, the ways in which stage directions serve to reveal character, provide acting instructions or advance plot.

Question 3

Candidates found this question straightforward and responded satisfactorily. Responses suggested that candidates had generally understood the extract and were responding critically to it.

Question 4

This question was satisfactorily handled. Weaker candidates tended to paraphrase the statement. Stronger candidates were able to relate state of mind to the ways in which each character uses "state" and were at the same time able to recognize that the play on the word provides humour.

Question 5

Many candidates failed to respond critically to the significance of a character who,

while he shapes the dramatic action on stage, is dead and can only be represented by what others say of him. The stronger candidates were sensitive to this paradox and performed well on this question.

Module 2 -Poetry

Candidates performed poorly on this question. Many candidates responded to the feminist appeal of the poem and in their enthusiasm tended to offer general philosophical comments on the fate of women, rather than specifically responding to the questions asked. The knowledge of poetic elements continues to be an area of weakness and candidates' ability to make evaluative judgements on the use of these techniques is equally weak.

Question 6

Candidates did not perform well on this question. Many of them did not know the term "allusion" or more particularly, the allusion to the creation story. Candidates should be able to identify Biblical allusions—one of our more prominent kinds of allusions in our literature. The second part of the question was also poorly done. While they were able to describe Adam's reaction to his lost rib, they were unable to respond critically to the excessiveness of his reaction and the ways in which his response to the lost rib shapes his later behaviour.

Question 7

Candidates were not able to identify the appropriate poetic techniques. Candidates would benefit from doing more exercises that help them to recognize the purpose and the effectiveness of literary devices. Far too often, they resort to labelling all poetic techniques as examples of simile. Weaker candidates resorted to repeating the explanation given for conceit as an explanation of poetic technique.

Question 8

Surprisingly, this question was poorly answered. Candidates were unable to identify the rhyme used in the poem. The syllabus requires knowledge of rhyme, therefore, candidates would benefit from a more in-depth study of the elements of poetry, literary devices and their effectiveness in reinforcing meaning.

Question 9

Candidates responded well to this question and responded satisfactorily. There were many creative and imaginative responses to the use of the pronoun "we."

Question 10

Candidates performed well on this question. They were able to explain the ways in which the title of the poem is appropriate. Responses were both creative and insightful.

Module 3 - Prose Fiction

Candidates responded positively to this extract and performed creditably. The best performance of candidates on Paper 01 was on this module. However, weaker candidates continue to have difficulty commenting on the effectiveness of literary devices. In general, candidates should be given more practice in developing their analytical skills.

Question 11

This question was well done. Candidates found the question straightforward and responded satisfactorily. Most candidates scored full marks.

Question 12

Candidates seemed to have found this question easy and it was well handled.

Question 13

This question posed some difficulty for weaker candidates. While many candidates were able to identify both metaphors, they were unable to explain their effectiveness.

Question 14

This question was well handled. Weaker candidates tended to make comments on character that were unrelated to the stimulus given.

Question 15

This question was well done. Candidates were able to identify the different dimensions of Esmie's character.

Paper 02

While the performance on the essays remains satisfactory in the area of knowledge, candidates still need to improve on the application and organization skills. Many candidates still fail to formulate a coherent response to the question; candidates often seem to write without planning or outlining. While some referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions. In the profile of organization, many candidates are not maximizing their marks by paying particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Outlining an argument in the beginning of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to

define the terms on which the argument rests.

The weakest performance continues to be on the prose module; many candidates tended to spend time telling the story, and plot is only one feature of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's technique in exploring various issues.

The most significant area of weakness is application. In general, this category awards marks for argumentation, analysis, synthesis of ideas and evaluation of relevant issues. With effect from the 2006 examination based on the revised syllabus, this category will be given a greater weight (rather than 10 marks, 16 marks will be awarded) and it is, therefore, important that students develop these important skills of constructing reasoned positions about their evaluations of literature.

Module 1 - Drama

Question 1

This question was designed to test a candidate's ability to recognize the ways in which artistic choice influences the reception of drama. Any recognition of the ways in which the playwright's choice of language, literary devices, structural elements and features of drama might influence audience response would have been credited. While many candidates could identify the significant issues emerging in the play, they failed to identify the different means by which the early scenes introduced these issues. Many candidates identified important characterizations or crucial incidents introduced to the audience at the start of the play that facilitated the playwright's exploration of significant issues. More sophisticated responses recognized symbolic symmetry, recurring motif and foreshadowing as additional means through which the significant issues are connected to the early scenes. Sometimes, candidates did not give equal weight to both plays and in this regard tended to lose marks especially in the area of knowledge. Candidates also need to develop the ability to explain how these features contribute to thematic and dramatic significance. More attention needs to be given to objectives 2 and 3 of the drama objectives. Candidates' ability to "assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is what is being tested. Much more emphasis has to be given to exercises that help the students develop critical judgements about literature.

Question 2

While this was as popular a question as Question 1, many candidates again focussed primarily on the conflict between "individual desires and society's con-

straints” without giving equal attention to the features of the genre that the playwright uses in exploring those conflicts. The question explicitly directed candidates to engage with the features of genre that writers’ manipulate to engage with the issues of the personal and the social. Many candidates who used Tennessee Williams’ *A Streetcar Named Desire* seemed to understand the dramatic features of that play and could discuss the ways in which costuming, lighting, symbolism, sound effects and even props influence the audience’s understanding of the conflicts explored in the play. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of questions provide scope for candidates to debate and express their reasoned personal response to literature.

Module 2 - Poetry

Question 3

This question was the less popular choice, presumably because it required knowledge of two poets. While the question was general enough to allow any candidate with adequate preparation of two poets to do well, candidates failed to select salient details about the use of poetic strategies to reinforce a common theme. Candidates continue to fail to score as much as they can when they merely list poetic conventions without any clear understanding of these concepts. Moreover, they tend to lose marks on “application of knowledge” when they fail to explain the significance of the poet’s artistic choices. When candidates are answering a question on two writers or two books, they should ensure that they give equal attention to both. The performance on this question was barely satisfactory. Much more attention must be given to the relationship between poetic structures and meaning.

Question 4

Many candidates chose this question. However, many candidates tended to discuss the emotional state of the poet exclusive of the emotional impact that poetry had on the audience. While many candidates identified various emotions, several of them failed to discuss the poetic techniques that conveyed such emotion. Some poets like Eliot, who do not belong to the Romantic period with its ready emphasis on emotions, would require a more complex response. Some candidates rose to the challenge and wrote very sophisticated responses.

Module 3 - Prose Fiction

Question 5

Many candidates demonstrated an understanding of the various “psychological experiences” explored in these narratives. They also could give many instances of

the various difficult psychological experiences in the narratives. However, far too many candidates failed to link narrative technique with the exploration of the issues facing these psychologically damaged characters. When candidates engaged with the term “narrative technique,” they narrowly defined it as narrative point of view. The whole gamut of narrative structure, including stream of consciousness technique and interior monologue, so important to exploring psychological experience, was often ignored. Some candidates who chose *Wide Sargasso Sea* as one of the novels used a variety of narrative techniques—symbolism, foreshadowing, setting-- to argue their position. These were the more pleasing discussions.

Question 6

This question was the more popular of the two in this section. Most candidates were familiar with the set texts and could identify “voiceless and disregarded” characters. However, many of the discussions merely provided sketches of these characters without giving enough attention to the ways in which the author assigned value to them. Moreover, the even more important attention to the prose techniques that the writers used to give voice and value was often absent. However, there were a few sophisticated responses to *Wide Sargasso Sea*. Many candidates discussed narrative point of view and balance in point of view, literary language, symbolism and plot development as crucial techniques used by Rhys to give value and voice to often disregarded characters. Some even used contextual information about Rhys’ motivation for writing this book as itself a demonstration of her desire to give greater value to the disregarded “mad woman in the attic, Bertha” of Bronte’s *Jane Eyre*.

Paper 03 - Internal Assessment (See page 14)

The performance on the Internal Assessments this year was similar to last year’s. The samples showed evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. However, in some cases, teachers needed to be careful that the assignments set were able to fulfil the objectives of the syllabus.

Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

UNIT 2

Paper 01

Module 1- Drama

The questions on this dramatic extract tested candidates’ ability to identify and evaluate strategies of character revelation, to correctly identify stage props, to examine the dramatic significance of the use of “alcohol” and to correctly identify and explain

examples of suspense. Candidates clearly engaged with this extract and responded well to the questions. Some candidates failed to understand how dramatic devices were being deployed and could not therefore comment on the significance of the playwright's manipulation of the resources of the genre for dramatic effect—a skill which the syllabus requires and one which candidates ought to possess.

Question 1

Most candidates were able to identify the three props that would be needed on stage. Candidates who had not read the question carefully identified the “trunk” and the “bunch of keys,” not recognizing that these props are never used on stage. Some candidates confused use of stage props with other stage conventions such as the use of lighting and costuming.

Question 2

The first part (Question 2 (a)) was well handled. Candidates were generally able to identify character traits based on inferences drawn from the letter. However, for Question 2 (b), many candidates did not understand the term “ellipses” and accordingly were unable to identify the dramatic significance of the pauses. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques to create dramatic effect.

Question 3

Candidates could identify personality types from the characters' behaviour or action on stage. While this question was well done, some candidates failed to provide the textual support required.

Question 4

This question was not well done. Many candidates chose to focus on the evils of alcohol, although the context of the play extract does not suggest that kind of judgement. Candidates have to be careful how they use extra-textual assumptions to answer questions. The question required candidates to assess the ways in which the playwright deploys stage conventions for effect. For example, one could argue that the playwright's use of alcohol in this extract helps to create suspense and an atmosphere of celebration.

Question 5

Candidates demonstrated a clear understanding of the dramatic concept of suspense and were able to correctly identify and explain two examples of suspense in the extract.

Module 2 - Poetry

The questions in this section tested candidates' ability to recognize poetic symmetry, to comment on the poets' use of contrast and to correctly identify literary devices and to evaluate their effective use. Generally, candidates had difficulty explaining the effectiveness of literary devices and, accordingly, were unable to comment on the significance of these devices.

Question 6

Candidates responded positively to this question and correctly identified the situation described in the poem.

Question 7

Generally, candidates were able to identify the various poetic devices, but as in questions of this nature, the weaker candidates were unable to explain the effectiveness of those literary devices.

Question 8

Candidates performed well on this question; they were able to explain the subtleties of poetic expression.

Question 9

This question was well done. Most candidates scored full marks. Many candidates were able to identify the contrast and to explain the ways in which contrast is important in the context of the poem.

Question 10

Candidates' answers were generally satisfactory. The responses suggested that candidates generally understood poetic symmetry. They demonstrated clear understanding of the poet's craft and responded imaginatively to this question.

Module 3 - Prose Fiction

Weaker candidates found this extract difficult and many did not seem to have paid sufficient attention to the context of the passage. Consequently, many did not respond satisfactorily to the questions. Many candidates failed to understand the significance of the writer's deployment of literary devices and therefore could not comment on their effectiveness.

Question 11

Part (a) of this question was well done. Weaker candidates had trouble responding

adequately to Part (b); they were unable to explain the symbolism of the phrase and tended to paraphrase the stimulus given.

Question 12

Candidates were able to identify figures of speech but encountered difficulty explaining their effectiveness.

Question 13

This question was well done and most candidates scored full marks.

Question 14

This question was poorly handled. Candidates were unable to comment on the effectiveness of the writer's choice of words such as "fumes," "contamination," and "clattered." They also could not recognize any significance in the writer's use of these words in such close proximity to each other.

Question 15

This question posed a challenge for weaker candidates. Many of them did not pay sufficient attention to the requirements of the question and failed to recognize the thematic and structural significance of the writer beginning and the ending the passage with Mr. Rossiter's unuttered thoughts. Many merely summarized those thoughts.

Paper 02

Performance on this Paper was satisfactory. It was gratifying to see improvement in the area of knowledge. In the drama module where candidates are required to answer the questions with reference to two books, they will not score very high marks if they only write on one book. In respect to the poetry module, there is evidence of poor choice of questions where a candidate chooses the two-book question, but only writes on one book. Often the material used for the two-text question would have been sufficient to answer the question that required knowledge of only one poetry text. Candidates should be given exercises in improving their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected. When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to, and critical evaluations of literary practice. Many more candidates need to be encouraged to make use of the spaces created by the questions to offer their unique informed perspectives on literary production.

Module 1 - Drama

Question 1

This question required candidates to examine the ways in which meaning is influenced by a playwright's historical context. In addition, the question created space for candidates to demonstrate knowledge of genre by asking them to pay attention to the "ways in which playwrights from different historical contexts explore similar themes." Candidates, in their study of literary texts, must consider the literary tools available to a writer for the exploration of issues in particular contexts. While this question was not as popular as the other, many candidates could discuss the similar issues facing different societies, but did not pay as much attention to the dramatic techniques employed in the examination of these issues. *Ti-Jean and His Brothers* and *Hamlet* were popular choices for this question. The candidates with the better responses could relate the common issues to slavery and plantation society in the case of the Caribbean play and to conventions of revenge and religious beliefs in respect to the British play. Many also paid attention to the structural elements and features of drama such as the chorus, soliloquy, play-within-a-play, lighting effects, costuming, movement and sound effects.

Question 2

This question which required candidates to examine the various uses made of disguise or ritual by playwrights, was by far the more popular choice. Most candidates chose disguise rather than ritual. However, they made excellent cases for seeing disguise as both theme and dramatic strategy. Those who chose *Ti-Jean and His Brothers*, for example, referred to Walcott's use of costuming in the Devil's disguise as well as to the strategies of deception throughout the play. Some very sophisticated responses even explored psychological deception as a form of disguise. The creative response to this question was very refreshing.

Module 2 - Poetry

Question 3

This question was the more popular question of the two. Many candidates failed to recognize that the question required them to make a judgement on whether knowledge of historical context was always the most important factor in a reader's interpretation of poetry. Many candidates tended to agree with the proposition, failing to present alternative arguments to that statement. Their knowledge of the writer's biography or of poetic conventions or of critical orientations such as feminism, would have been useful in challenging such a proposition. Candidates should be reminded that they need not agree with the proposition in the question, especially when asked to determine "the extent to which the statement is true."

Question 4

While those candidates who chose this question performed satisfactorily, the fact that this was an unpopular choice might suggest that candidates are intimidated about discussing sound in poetry. Sound is of supreme significance in the interpre-

tation of poetry and teachers are encouraged to give this area on the syllabus its due attention.

Module 3 - Prose Fiction

Question 5

This question required candidates to assess whether prose works are carefully structured. The ability to recognize prose fiction as genre with distinctive features that allow a writer to construct a story was important in responding to this question. Candidates, therefore, needed to assess the relationship between form and content. Many candidates were able to recognize and discuss the significance of the generic features of prose fiction such as narrative point of view, characterization, plot structure and thematic development, but many failed to make an argument about whether they agreed that prose works in general are “carefully structured.” Many who chose *The Beautiful Ones are Not Yet Born* could demonstrate the ways in which the imagery, plot development, characterization and symbolism all work toward reinforcing the idea of corruption in postcolonial politics. In this way, they proved that the work was carefully structured.

Question 6

While this question was satisfactorily done, on the whole, many candidates restricted the definition of “narrative details” to plot incidents. The better candidates widened the definition to include all narrative techniques, giving great importance to recurring motifs or images and demonstrated the ways in which these details took on symbolic weight in identifying thematic emphasis. Many candidates who used *Cat’s Eye* and *The Beautiful Ones are Not Yet Born* made good use of many different kinds of narrative details.

Paper 03 - Internal Assessment for Units 1 and 2

The performance on the Internal Assessments this year was comparable to last year’s performance. The samples showed evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. However, in some cases, teachers needed to be careful that the assignments set were able to fulfil the objectives of the syllabus. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

Module 1 - Drama

This module recorded the best performance of the three modules. It was apparent from the submissions that candidates enjoyed this module. There was evidence in the better scripts that candidates knew the features of drama. The art pieces of specific

scenes were well done and the dramatic adaptation, through live performance, was also well done. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for artistic choice of the director and the dramatic effectiveness of such choices, or an evaluation of the performance. Some teachers failed to provide the instructions to the candidate for completing an assignment. With the new syllabus, the suggestions for activities are clearly outlined. Teachers should endeavour to have students indicate clearly the task set for a particular assignment. Note that for review assignments, candidates must submit the actual review that they are evaluating along with their evaluations. The syllabus also indicates that penalties will be applied when candidates exceed the word limit for these assignments.

Module 2 - Poetry

In some cases, excellent critical articles of appropriate length and quality were selected that provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. However, some articles chosen by the teachers were too long and complex. Some of these responses were long (beyond the 1000 word limit) and typed, which raised questions about whether the in-class and time limit requirement were adhered to. The weaker responses tended to merely summarize the critical essay without any evaluation of the critic's argument. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some of the questions the candidates responded to (for example, reporting on a poet's background) are not helping the candidate to fulfil the objectives set out for this assignment. While this is useful work in the study of literature, this will not help candidates to gain high marks on this assignment. Some candidates still seem to have difficulty in offering "informed" opinions on these critical essays.

Module 3 - Prose Fiction

While candidates performed satisfactorily on this module, there is much room for improvement in the way prose fiction is discussed. Many candidates continue to narrate plot lines without sufficient attention to the other features of the genre. Too many candidates can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help candidates in their close-reading skill, so necessary for Paper 01.

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2006**

LITERATURES IN ENGLISH

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LITERATURES IN ENGLISH

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION

MAY/JUNE 2006

GENERAL COMMENTS

The candidate entry for the Literatures in English examination continues to increase. The 2006 examination had a combined candidate entry (Units 1 and 2) of 2 692, compared to the previous year's entry of 2 239. The performance on this year's examination of the new revised syllabus shows an improvement, one that is even more noticeable in Unit 2. In Paper 02, candidates are earning higher marks on "application of knowledge" especially on the specific questions. However, candidates need to be mindful that they should use every opportunity to score marks on the area of "knowledge and understanding" and they are not always exploiting these opportunities presented in the specific questions of Unit 1 Module 1 and Unit 2 Module 2. Also, it is important that candidates respond to the questions in their entirety and not ignore some aspects. The ability to select relevant knowledge to make an argument in response to all aspects of a question must be demonstrated in candidates' responses in order to maximize their performance in the area of "application of knowledge." Candidates must be reminded that of the 40 marks allotted for a question on Paper 02, "application of knowledge" carries the largest portion of those marks—16 marks. Answering only part of the question will not guarantee maximum scores.

In both Units 1 and 2, candidate performance on Paper 01 continues to be strong, with responses to Drama being the most pleasing. Of the three genres, the least satisfactory performance has traditionally been on Poetry. Teachers have been encouraged to continue devoting extra attention to this genre and this year there has been an improvement in performance in the Poetry module. Generally, there continues to be room for improvement, especially with respect to candidates' appreciation of the literary devices being deployed and their understanding of the significance of the writer's manipulation of the resources of the genre for artistic effect. In general, students need more practice in developing their analytical skills, and in applying those skills to answering questions on this paper.

There has been significant improvement on Paper 02 of the examination, but there is still a great deal of room for improvement on some aspects of this paper. While candidates are gaining more marks for showing evidence of knowledge of genre, the performance on some modules is weaker than on others. We are pleased to see the improvement on the Prose module; however, candidates need to improve their question analysis skills to maximize their "application of knowledge" scores. While many candidates are familiar with the conventions of each genre, many candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain the ways in which different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. Candidates will also have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance. The ability to analyse and synthesize evidence in support of an argument is crucial to doing well. In the Prose module, in particular, that requires candidates to use two books in their response to the question, candidates need more practice in comparative essay writing.

Although all modules on Unit 2, Paper 02 were satisfactorily done, the general performance on Paper 01 of both Units could still be improved. Candidates have to be careful that they pay equal attention to both Papers in order to maximize their overall performance. Far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on this Paper are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. It is clear that students need to be given practice in time management under examination conditions. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules.

DETAILED COMMENTS

UNIT 1

Paper 01

Module 1 - Drama

The questions in this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, use of literary devices, use of structural elements such as characterization and use of features of drama such as stage directions. Candidates found this extract interesting and responded well to the questions. However, the ability to explain the significance of irony and the way it contributes to dramatic effect was not always evident in candidates' responses. The best performance of candidates on Paper 01 was on this module.

Question 1

Most candidates scored full marks on this question.

Question 2

The question was generally well handled. The function of dramatic devices continues to pose difficulty for weaker candidates. Although most candidates were able to identify what constituted inclement weather, many were unaware of the dramatic function served by the rain, lightning and thunder, in advancing plot, creating suspense, and visually representing character's isolation. Stronger candidates were able to interpret the weather as functioning both dramatically and symbolically.

Question 3

Candidates found this question straightforward and responded satisfactorily. Responses suggested that candidates had generally understood the ways in which stage directions reveal character.

Question 4

This question on the dramatic significance of movement on style was satisfactorily handled.

Question 5

This question was satisfactorily handled. However, many candidates failed to understand the concept of irony and to apply it appropriately to the extract.

Module 2 – Poetry

Candidates' performance in this module continues to improve. The questions in this section tested candidates' ability to recognize imagery and symbolism, to correctly identify literary devices and to evaluate the effectiveness of their use. The knowledge of poetic elements continues to be an area of weakness and candidates' ability to make evaluative judgements on the use of these techniques is equally weak.

Question 6

Candidates performed satisfactorily on this question.

Question 7

This question was generally poorly answered. Weaker candidates were not able to identify the effectiveness of the poet's use of a one-line stanza. Stronger candidates were able to recognize that both the physical layout of these one-line stanzas and the choice of words help reinforce isolation and desolation.

Question 8

Candidates were not able to identify the appropriate poetic techniques. Candidates would benefit from doing more exercises that help them to recognize the purpose and the effectiveness of literary devices. Far too often, they resort to labelling all poetic techniques as examples of simile. Figures of speech such as personification and allusion, while they could be identified, were not appropriately explained in terms of effectiveness.

Question 9

Candidates responded well to this question. They were able to identify the effectiveness of the poet's word choice.

Question 10

Candidates' responses were weak on this question. They were not always able to explain the ways in which the title of the poem is appropriate. However, some responses were both creative and insightful.

Module 3 - Prose Fiction

Candidates responded positively to this extract, but many tended to be tangential in their responses, focusing too closely on indications of Jonathan's ill-temper, rather than on the circumstances which produce that mood. While candidates understood the extract and could speak clearly to the plot, they were unable to explain the ways in which meaning is conveyed through narrative technique. Weaker candidates continue to have difficulty commenting on the effectiveness of literary devices. In general, students should be given more practice in developing their analytical skills and in applying them to the answering of questions on this paper.

Question 11

This question was well done. Candidates found the question straightforward and responded satisfactorily. Most candidates scored full marks.

Question 12

This question posed some difficulty for weaker candidates. While many candidates were able to identify the literary devices, they were unable to explain their effectiveness.

Question 13

This question was well handled. Weaker candidates tended to make comments on character that were unrelated to the stimulus given.

Question 14

Generally candidates were able to explain the effective use of exclamation marks in the passage. Stronger candidates were able to relate the use of exclamation marks to the animation that characterises the entire scene.

Question 15

This question was not well done. Candidates, while they were able to identify significance of the last sentence, were unable to establish a relationship between this sentence and the extract as a whole. In rare instances were candidates able to recognize the structural antithesis of the sentence the way in which the change in mood is marked both through word choice and structure.

Paper 02

While the performance on the essays remains satisfactory in the area of knowledge, application of knowledge and in organization, many candidates still fail to formulate a proper introduction and conclusion to their argument. Outlining the argument in the beginning of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to define the terms on which the argument rests. Many candidates often seem to write without planning or outlining. While some referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions. In the profile of organization, many candidates are not maximizing their marks by paying particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Also, too often the language of candidates at this level remains pedestrian.

While there has been improvement on the Prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's technique in exploring various issues. On the Poetry module, students should be guided not to treat poetry as merely sociology. Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. A question about "social or personal issues" cannot ignore the poetic expression of these issues. Attention to the elements of poetry, literary devices and poetic forms, for example, should be given equal attention. In Drama, more focus needs to be given to objectives 2 and 3 of the Drama objectives. Candidates' ability to "assess how meaning is expressed through, the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is what is being tested. Much more emphasis has to be given to exercises that help the students develop critical judgements about literature.

Module 1 - Drama

Question 1

The Drama module contains the text-specific questions in this Unit and these allow candidates to focus on particular aspects of the dramatic texts. These questions were designed to test a candidate's ability to recognize the ways in which artistic choice influences the impact of the drama on the audience. Any recognition of the ways in which the playwright's choice of language, literary devices, structural elements and features of drama might influence audience response would have been credited. While the responses were generally satisfactory, some candidates tended to focus too narrowly and missed opportunities to demonstrate their knowledge of genre. Question 1, for example, directs the candidate's attention to the dramatic significance of Don Pedro's character. In this question, the relationship between characterization and dramatic effect is emphasized. While many candidates could identify features and actions of the character very well, they were less able to discuss the dramatic significance of Shakespeare's characterization to develop plot, to act as a foil for other characters or to create humour or intrigue in the play.

Question 2

This question was slightly more popular than Question 1. Many candidates who attempted this question did not do very well. While candidates could identify contrasting couples in *Much Ado About Nothing*, they were not very good at recognizing the ways in which that contrast between couples contributed to the humour of this Shakespearean comedy. Although the question created the possibility of arguing that the contrast between couples was not the primary source of humour, they tended to ignore the "to what extent" part of the question. This section of the question allows for students to exercise their judgement on the writer's artistic choices. It was surprising that candidates, in their preparation, did not pay attention to such an important part of a comedy—humour—and the ways in which the playwright produces humour in this comedy. Part of the knowledge of the sub-genre of comedy would necessitate understanding the ways in which humour is produced.

Question 3

Candidates who chose this question performed satisfactorily. Candidates were very good at identifying and discussing the theme of honour and the characterization linked with that theme. However, they failed to discuss thoroughly the "dramatic representation" of that theme, outside of characterization. The important marriage between form and content or theme and dramatic technique should be given emphasis in preparing candidates. More attention needs to be given to objectives 2 and 3 of the drama objectives. Candidates' ability to "assess how meaning is expressed through, the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is what is being tested. Much more emphasis has to be given to exercises that help the students develop critical judgements about literature.

Question 4

Candidates did not handle this second question on *Henry IV, Part 1* as well as they did Question 3. Many candidates made use of historical information, connected characterization to the theme of war and satisfactorily discussed thematic development. However, many candidates failed to demonstrate the dramatic significance of war in this play. In what ways did the issue of war provide the dramatist with ready material for a dramatic representation? How might the war issue lead to dramatic plot development, to elements of suspense and high tension, to theatrical stage pictures and the use of costume, lighting, sound effects and stage props? This central relationship between theme and generic resources to represent theme needed to be explored by the candidates in order to maximize their performance.

Module 2 – Poetry

Question 5

This question directed candidates' focus on the significance of word choice and the power of poetry. While many candidates could discuss themes adequately, many failed to evaluate the significance of word choice or any other literary device in producing powerful poetry. The essential question of making judgements about what makes poetry "powerful" or effective was often ignored. Objective 3 of the syllabus needs to be fore-grounded in candidate-preparation: "explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme".

Question 6

For many candidates, this question was a popular choice and many found Margaret Atwood and Robert Frost very useful for exploring themes related to the personal and the social. Many candidates demonstrated knowledge of the poet's life, knowledge of criticism on the poetry and knowledge of appropriate themes. However, the question of the ways in which the genre of poetry is used to "effectively" reinforce theme was often ignored. So while students might score marks for knowledge, the area of application of knowledge was often less than satisfactory because half of the question was ignored. Many candidates are not making use of the opportunity provided for presenting discriminating arguments that reflect their own informed opinion of and personal response to the poetry taught. Questions that ask them to discuss "*the extent to which,*" for example, "poetry is used as an effective vehicle," are specially designed to elicit candidates' informed personal response. Many could have highlighted the elements of poetry that help to reinforce various themes.

Question 7

Many candidates chose this question and gave enthusiastic and appropriate responses using *Brother Man* and *A Grain of Wheat*. Many understood what the term "moral character" meant and the authors' representation of "moral character." While this question was satisfactorily done, weaker candidates encountered difficulty in establishing a relationship between moral character and narrative solution. The link to narrative ending or narrative resolution or the denouement in narrative was not always in evidence, although some very good candidates saw that certain moral characters helped to determine narrative endings or even that some moral characters did not receive the kinds of solutions they deserved. Also, many candidates failed to evaluate whether this connection between moral character and narrative solution was the distinguishing characteristic of the novels under study. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. More practice in comparative essay writing is needed.

Question 8

This question required candidates to assess the relationship between narrative technique and theme, between form and content. Candidates performed satisfactorily on this question. The phrase “narrative technique” could be defined in a number of ways. Candidates offered “narrative point of view,” “narrative structure,” and various narrative strategies such as motifs, interior monologue or symbolism as reasonable definitions of the term and set up their arguments accordingly. This is the kind of critical thinking that the examination promotes. Teachers need to continue to help the students develop the ability to set up an argument around a clearly defined set of criteria that is supported by textual and extra-textual evidence. Weaker candidates experienced problems in linking narrative technique with theme. Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. Students should be encouraged to articulate their own informed personal responses to literature and should be made aware of opportunities that questions provide for such personal opinion. This section of the question, “discuss the extent to which you agree,” provides such an opportunity.

UNIT 2

Paper 01

Module 1 - Drama

The questions on this dramatic extract tested students’ ability to identify and evaluate strategies of character revelation. This module, usually one where candidates perform very well, was poorly handled. Generally candidates did not demonstrate knowledge of the literary function of dramatic irony and asides— literary techniques which are included in the syllabus. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques to create dramatic effect.

Question 1

Most candidates were able to correctly identify Joseph’s state of mind.

Question 2

The first part of the question was well handled. Candidates were generally able to indicate that Joseph needed privacy away from the prying eyes of his neighbour. However, the second part of the question required that candidates demonstrate knowledge of the ways in which a stage direction could produce dramatic significance. Many candidates proceeded to establish, erroneously, a clandestine relationship between Joseph and his neighbour. Stronger candidates were able to explain the ways in which a drawn screen contributes to secrecy and heightens audience’s anticipation of the action to follow.

Question 3

This question was poorly handled. Even while stronger candidates were able to correctly identify literary device, they were not able to explain the significance. In the instance of Part 3 (ii) candidates failed to recognize the irony of Joseph’s comment and, instead, interpreted ‘constancy’ as personification. Candidates had difficulty understanding the ways in which language functions in this extract.

Question 4

This question was not well done. The question required candidates to assess the ways in which the playwright deploys literary conventions for effect. Candidates were generally unable to identify the irony in Lady Teazle’s opening speech.

Question 5

This question was not well done. The question required candidates to assess the ways in which the playwright deploys literary conventions for effect. Candidates were generally unable to comment on the dramatic function served by the asides. Stronger candidates were able to show how the asides contribute to plot development and character revelation.

Module 2 - Poetry

The questions in this section tested candidates' ability to recognize poetic symmetry, to comment on the poet's use of symbolism and to correctly identify literary devices and to evaluate their effective use. Generally, candidates had difficulty explaining the effectiveness of literary devices and, accordingly, were unable to comment on the significance of these devices. However, there was an improvement in candidate performance in this module compared with that of last year.

Question 6

Candidates responded positively to this question and correctly identified the situation described in the poem.

Question 7

Candidates performed well on this question; they were able to explain the association between the uniform and happiness.

Question 8

Generally, candidates were able to identify the various poetic devices, but as in questions of this nature, the weaker candidates were unable to explain the effectiveness of those literary devices.

Question 9

This question was well done. Many candidates were able to explain the meaning of the line and to comment on its significance.

Question 10

This question was not well done. Candidates did not know the meaning of the word "shroud" and were, therefore, unable to comment on the effectiveness of its use.

Module 3 - Prose Fiction

Candidates generally performed poorly on this module. Stronger candidates related intelligently to the subject matter. Weaker candidates found this extract difficult and many did not pay sufficient attention to the writer's use of poetic prose. Consequently, many did not respond satisfactorily to the questions. As with the other modules, many candidates failed to understand the significance of the writer's deployment of literary devices and therefore could not comment on their effectiveness.

Question 11

This question was well done.

Question 12

This question was poorly handled. Candidates were unable to comment on the effectiveness of the writer's choice of words such as "forked," "veined," and "vicious." They also could not recognize any significance in the writer's use of these words in such close proximity to each other, or the structural significance of a sentence made lengthy through the piling up of images.

Question 13

Candidates were able to identify figures of speech but encountered difficulty explaining their effectiveness and tended to paraphrase the stimulus given.

Question 14

This question was well handled by stronger candidates and responses were both creative and insightful. Weaker candidates tended to paraphrase the stimulus given.

Question 15

This question posed a challenge for weaker candidates. Many of them did not pay sufficient attention to the requirements of the question and failed to recognize that they were required to comment on the ways in which narrative technique conveys the power of the storm. Many merely described the power and consequence of the storm.

Paper 02

As in Unit 1, Paper 02, the performance on Unit 2, Paper 02 has improved from last year. It was gratifying to see improvement on this paper, especially in the area of knowledge. In the Drama module where candidates are required to answer the questions with reference to two books, they will not score very high marks if they only write on one book. In respect to the Poetry module, there is evidence of that candidates are not paying sufficient attention to craft. Even when theme is highlighted in a question, that does not mean that candidates should ignore aspects of poetic craft. The same comment is applicable to the Prose module. Candidates must pay attention to the directive of questions to the matter of artistic representation. Not enough reference is being made to the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices that provide a writer with tools for representation.

Candidates should be given exercises in improving their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected. When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to and critical evaluations of literary practice. Many more candidates need to be encouraged to make use of the spaces created by the questions to offer their unique informed perspectives on literary production.

Module 1 - Drama

Question 1

This question required candidates to examine the relationship between the dramatic significance of the climax and plot and character development. Candidates performed satisfactorily on this question. While most candidates could discuss with confidence climax, plot and characterization, many failed to adequately examine “dramatic significance.” Candidates should pay particular attention to the dramatic impact created by playwrights’ manipulation of genre. The ability of candidates to assess the dramatic impact of a playwright’s use of the structural elements of drama was crucial for doing well on this question. Moreover, candidates need not to have agreed with the proposition. They could have argued that other dramatic techniques such as costuming, lighting and sound effects determined the dramatic effect of climax or that plot and characterization are only part of the dramatic significance.

Question 2

Requiring candidates to examine the extent to which spectacle is significance to drama, this question appeared to be the less popular choice. Most candidates seemed unable to understand the key term of the question: “spectacle.” The word is neither technical nor archaic. It was surprising that candidates at this level should have been stumped by such a non-technical term. The term that simply means “a visually striking performance or display” is an everyday word. Moreover, candidates were given an opportunity to suggest other factors that contribute to the theatrical in dramatic works. The question essentially is a question about what contributes to the dramatic in theatre. Any attention to objectives 1, 2 or 3 should have provided ready answers to the question. More attention to question analysis and to the significant features and elements of drama will help candidates to respond more effectively to such questions.

Module 2 - Poetry

Question 3

This question represented the first of four specific questions on Paper 2. Most candidates performed creditably, but they did not take full advantage of gaining higher grades with this question. While most candidates identified thematic evidence of landscape in Senior’s poetry, many ignored the aspect of the question that pointed to landscape as a stylistic device. The ways in which “gardening” operates a central motif or other aspects of the landscape—trees, plants, land, fruits, natural disasters—function as metaphors or symbols were often ignored in the responses. Teachers must engage in exercises that force students to make connections between poetic technique and theme. They should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 of the poetry objectives needs to be emphasized. The ability to “explain how meaning is expressed through the poet’s choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme” needs to be demonstrated to maximize marks. Some more capable candidates identified the motif of gardening or selected the hurricane poems and discussed both style and technique in response to this question. These were very carefully organized and synthesized responses that were very pleasing.

Question 4

As with Question 3, many candidates failed to engage the poetic in their responses to this question. Many candidates interpreted the question to be primarily thematic. All candidates must remember that this examination is heavily genre-based and all questions will require answers sensitive to this demand of the syllabus. Discussions of theme should not be separated from discussions of poetic technique. So many candidates agreed with the proposition but only offered discussions about Senior's representation of women's issues. Very little attention was given to the ways in which gender might also be reflected in her writing style beyond theme. Her use of female deities, mythological figures and historical figures did not often feature in such arguments. Also, the whole oral tradition that she evokes as part of her style that is often aligned with women's revolt or a feminine resource is often not acknowledged in these discussions. Even the traditional feminist appropriation of traditional poetic conventions for feminist ends is missed as well in these kinds of responses. All questions on this examination will require responses examining the relationship between theme and style.

Question 5

Many candidates who attempted this question were able to avoid the theme/poetic technique divide because the question emphasized this relationship. Many candidates were able to correctly discuss both the social and political context of Martin Carter's poetry as well as features of his poetic craft such as symbolism, imagery, metaphor and tone. This question was satisfactorily done. Many of the very good scripts rejected the proposition of the question as seen in this response:

Martin Carter was a Guyanese poet based entirely in the Caribbean. In addition to being a poet, Carter was also a political activist and was involved in Guyana's struggle for independence from the cruel institution of the plantation system. Though a strange combination at first, Carter's poetic abilities and his involvement in politics were quite synchronized and produced powerful weapons which were used to spur on the people of Guyana to struggle against oppression. Therefore, it is short-sighted to state that "it is his politics and not his poetic genius that makes Martin Carter a remarkable poet."

Question 6

This question was not as popular as the previous one. However, candidates could discuss tone and other features of Carter's poetic craft satisfactorily. One candidate, for example, does not restrict her/his argument to this reasonable conclusion: "As a Caribbean poet living in a time of political oppression, social discontent and among a people hungry for change, *Martin Carter's poetry is written in tones of rebellion ... , but, at the same time, a common thread of hope runs through much of his work.*" However, the candidate goes on to argue "tone, while significant, merely works hand in hand with other features of Carter's craft which have a great bearing on meaning." These kinds of nuanced arguments are likely to score high marks in the area of "application of knowledge."

Module 3 - Prose Fiction

Question 7

Responses to this question were generally satisfactory. Most candidates could discuss convincingly the relationship between the past and the present in any one of the three books on the syllabus. *The Sun Also Rises* and *Clear Light of Day* were popular choices. However, not all candidates paid attention to the phrase "the ways in which the relationship ... is represented" in the question. In this regard, many only answered half of the question and the section that allowed them to demonstrate knowledge of genre was ignored. The more sophisticated responses engaged with the narrative techniques of characterization, motifs, setting and symbolism as significant features of the writer's representation of that relationship between past and present.

Question 8

While this question was satisfactorily done, on the whole, many candidates concentrated more on the writers' "representation of the characters' encounters with boundaries" and very few on whether this aspect of the novels represented the distinguishing feature of modern works. Opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression.

Paper 03 - Internal Assessment for Units 1 and 2

The performance on the Internal Assessment remains at the same satisfactory level as last year. The samples show evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. Some schools/teachers are doing great, creative work for these assignments. For example, candidates are writing and acting and reviewing plays. Candidates seem to be enjoying these exercises and this is part of the goal of such activities. However, in some cases, teachers need to be careful that the assignments set are able to fulfil the objectives of the syllabus. Length, complexity and appropriateness in light of syllabus objectives must be considered. Reviews given for critical responses must be of high literary and academic merit. Teachers should ensure that essays easily downloaded from the Internet, for example are carefully screened and critically assessed for their analytical value. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of "prescribed" texts for assignments.
2. It is the detailed commentary (of 1500-2000 words) that is marked out of 48 not the reinterpretation or other creative pieces.
3. Teachers should ensure that if students are given the highest marks in each category their assignments are excellent in nature.
4. Some teachers are not adhering to the stipulation of sending 5 samples. Some send two or three even when they have 8 or 15 candidates doing the examination. Some send in 2 of 3 even though the rules say all should be submitted if there are fewer than 5 candidates.

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2007**

LITERATURES IN ENGLISH

LITERATURES IN ENGLISH**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2007****GENERAL COMMENTS**

The candidate entry for the Literatures in English examination continues to increase. The 2007 examination had a combined candidate entry (Units 1 and 2) of 3246, compared to the previous year's entry of 2692. The performance on this year's examination, the second testing of the revised syllabus, approximated the same pass rate as the previous year, but with fewer candidates gaining the higher passes.

There has been marginal improvement on Paper 02, the essay paper, of the examination, but there is still a great deal of room for improvement on some aspects of this paper. While candidates are gaining more marks for showing evidence of knowledge of genre, the performance on all Modules is basically about the same. However, in the area of knowledge, candidates are failing to demonstrate aspects of knowledge beyond thematic development and a few basic features of genre. In drama, theme, plot and characterization are emphasized to the general exclusion of knowledge of other generic features of drama, knowledge of literary devices and their function and knowledge of literary context. While many candidates are familiar with the conventions of the poetic genre, many fail to demonstrate knowledge of the prose genre at that basic level. In poetry, much more attention is given to symbolism, imagery and diction than to the other generic aspects of poetry. Nevertheless, there is evidence that many more candidates are exploring the range of poetic devices to their credit. On the Prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. In the prose genre, in particular, candidates often merely narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

Candidates have been improving on their performance on Paper 01, including the Poetry module. However, all candidates must pay equal attention to both Papers in order to maximize their overall performance. Far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks on that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. It is clear that students need to be given practice in time management under examination conditions. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to both papers.

DETAILED COMMENTS**UNIT 1****Paper 01****Module 1 – Drama**

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization, development of conflict, creation of suspense and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by entrances and

exits, or by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques such as irony to create dramatic effect.

Question 1

The first part of this question was satisfactorily handled. Weaker candidates were unable to explain the ways in which the opening introduces plot, character and dramatic conflict.

Question 2

Candidates scored full marks on this question.

Question 3

Candidates found this question straightforward and responded satisfactorily. Responses suggested that most candidates generally understood the ways in which stage directions reveal character, create suspense and advance plot. Weaker candidates continue to have difficulty explaining how dramatic techniques work.

Question 4

The question was generally well handled. Weaker candidates were unable to find two ways in which Leandre's entrance serves a dramatic function. While they were able to connect his entrance to plot development, they were unable to explain the ways in which the entrance also provides character revelation and manages the suspense that has been at the core of the extract.

Question 5

The first part of this question was well handled; the second part was not well done. Many candidates failed to understand the concept of irony and to explain its dramatic function in the extract.

Module 2 – Poetry

The questions in this module tested candidates' ability to recognize imagery, to comment on the significance of word choice (diction), to correctly identify literary devices and to evaluate the effectiveness of their use. Candidates' performance in this module continues to improve. Candidates seemed to relate well to the theme of the poem and that impacted positively on their responses. The knowledge of poetic elements continues to be an area of weakness and candidates' ability to make evaluative judgements on the use of these techniques is equally weak.

Question 6

Candidates performed well on this question.

Question 7

While most candidates were able to identify the active verbs, weaker candidates were not able to identify the effectiveness of the poet's use of these verbs. Stronger candidates were able to recognize that these verbs help to reinforce the power and force that define these women.

Question 8

The first part of this question was well handled. The second part of this question posed some difficulty for weaker candidates. While many candidates were able to identify the military images, they were unable to explain their effectiveness.

Question 9

Candidates responded well to this question. They were able to identify the effectiveness of the poet's word choice.

Question 10

Candidates performed well on this question. They were able to explain the ways in which the lines convey the force of these women as they battle to create educational opportunities for their children.

Module 3 – Prose Fiction

Candidates understood the extract and could speak clearly to characterization of the two sisters. Weaker candidates continue to have difficulty commenting on the effectiveness of literary devices.

Question 11

Candidates responded satisfactorily to this question. Weaker candidates tended to paraphrase the statement while stronger candidates were able to explain the use of the metaphor of shadow to describe the sisters' relationship.

Question 12

This question was well done. Candidates found the question straightforward and responded satisfactorily. Most candidates scored full marks.

Question 13

This question was well handled. Weaker candidates tended to confuse Sharada with Vasanta.

Question 14

Generally, candidates were able to identify the music imagery in the extract and were able to explain how these images are effective in conveying the differences between the sisters.

Question 15

This question was well handled. Weaker candidates tended to make comments on character that were unrelated to the stimulus given.

Paper 02

While the performance on the essays remains satisfactory in the area of knowledge, application of knowledge and in organization, many candidates still fail to score higher than average grades. Many candidates are not exploring the opportunities to gain higher scores by demonstrating a range of knowledge, by carefully constructing an argument or by presenting good models of expression. In the area of knowledge, some candidates referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, but many of them were still not synthesizing this information into a strong argument in response to the questions. Also, candidates need to formulate a proper introduction and conclusion to their argument. Outlining the argument in the introduction of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to define the terms on which the argument rests. Many candidates often seem to write without planning or outlining. Too many candidates produce very inadequate introductions. Far too many candidates are not maximizing their marks by paying particular attention to the effective use of: thesis sentence, introduction, transition, paragraphing and conclusion. Also, too often, the language of candidates at this level remains pedestrian.

While there has been improvement on the Prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's

technique in exploring various issues. On the Poetry module, students should be guided not to treat poetry as merely sociology. Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. A question about "the extent to which poetry represents the world as beautiful, terrible and astonishing" cannot ignore the poetic expression of these issues. Attention to the elements of poetry, literary devices and poetic forms, for example, should be given equal attention. In Drama, more focus needs to be given to objectives 2 and 3 of the Drama objectives. Candidates' ability to "assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is what is being tested. Much more emphasis has to be given to exercises that help the students develop critical judgements about literature.

Module 1 – DramaQuestion 1

The Drama module contains the text-specific questions in this Unit and these allow candidates to focus on particular aspects of the dramatic texts. This question was designed to test a candidate's ability to evaluate sources of dramatic significance in the play. Beyond the focus on deception, any recognition of the ways in which the playwright's choice of language, literary devices, structural elements and features of drama might create dramatic impact would have been credited. Essentially, the question required candidates to indicate the sources of dramatic impact. Is "deception" the main tool of dramatic impact or are there other sources of dramatic impact? While the responses were generally satisfactory, some candidates tended to focus too narrowly and missed opportunities to demonstrate their knowledge of genre. Also, more candidates can make use of their knowledge of the historical, political and social contexts of the plays in their responses to the question. Candidates need to develop the ability to explain the ways in which these features contribute to thematic and dramatic significance. More attention needs to be given to objectives 2 and 3 of the drama objectives.

Candidates' ability to evaluate the effectiveness of "the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is being tested by these kinds of questions.

Question 2

This question required candidates to consider the significance of the title in relationship with the dramatic features of the play. Candidates were expected to evaluate the dramatic significance of the title, *Much Ado About Nothing*. Alternatively, the question left room for candidates to suggest that there were other sources of dramatic impact other than what was suggested in the title. Any consideration of the ways in which the title directed the audience to the structural elements of plot, theme and character development or related to stage action or drew attention to the use of stage conventions for dramatic impact would be credited. Again, much more use could have been made of extra-textual knowledge in these responses.

Question 3

Not many candidates chose this question, but those who did performed very well. Candidates were very good at discussing the dramatic significance of the character, Falstaff. Many could relate the portrayal of this character to structural elements of drama (plot and thematic development; character foil) and to stage action.

Question 4

This question was the least popular of the four questions on this module. Many candidates did not handle this question very well. Although the works of art on the Drama module will have the distinctiveness of dramatic features which implies staging, these works rely on literary language as well. Therefore, objective 2 of the syllabus which states, "students should be able to assess how meaning is conveyed through the playwright's choice of language and literary devices," is the objective that is being tested by this question. Therefore, candidates could have discussed, for example, Shakespeare's use of military language or the ways in which language is used for comic effect or even the general rhetorical features of various speeches (in asides or soliloquies) and the impact this kind of language

might have had on the dramatic impact of the play. Furthermore, the question created the space for candidates to argue that language was **not** the main source of dramatic impact. Other elements such as the carefully constructed plot or the use of stage conventions such as costume, sound effects and stage props were more significant in creating dramatic effect.

Module 2 – Poetry

This question foregrounded rhythm and imagery. In the responses to this question, which was less popular than question 6, many candidates demonstrated excellent knowledge of imagery, but were often imprecise about rhythm. Some candidates did not even know the difference between rhythm and rhyme. In very good responses, candidates discussed with ease and comfort the various ways in which metrical structure supported the rhythmic and thematic power points of the poetry. Also, many candidates, to their credit, did not limit their evaluation of "good poetry" to only the use of rhythm and imagery, they considered the range of devices available to the poet. Objective 3 of the syllabus needs constant emphasis in candidate-preparation: "explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme" (page 9 of syllabus). In addition, use of relevant extra-textual information can be of great use in responding to the questions.

Question 6

For many candidates, this question was a popular choice and many found all three poets Margaret Atwood, William Wordsworth and Robert Frost very useful for discussing the poetic representation of the “world as beautiful, terrible or astonishing.” However, too many candidates were treating poetry as sociology and paid little attention to the “poetic elements”. For many candidates, the question allowed them to discuss various issues and their responses treated the question as primarily about theme. The stronger candidates had very nuanced responses that never ignored poetic craft. The “relationship between form and content” is at the heart of all the questions and candidates should not miss the opportunities given to discuss the means by which poets achieve artistic impact.

Module 3 – Prose Fiction

Question 7

Many candidates who chose this question demonstrated an understanding of “narrative technique” and “conflict.” For this question, *Brother Man* was the most popular text chosen and *The Meeting Point* the least popular. Although most candidates understood the key terms, many tended to ignore the specificity of the phrase “*conflict with society*”. While this question was satisfactorily done, weaker candidates ignored the part of the question that asked them to discuss “the extent to which” the statement was true. Again, candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by that phrase. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. More practice in comparative essay writing is needed. Students should be encouraged to see how themes are developed by way of the resources of the prose genre. These questions require candidates to assess the relationship between narrative technique and theme, between form and content. Too many candidates are ignoring the fact that literature is an art form with distinctive features marking each genre. In addition, candidates need to develop their writing skills paying attention to diction, syntax and the use of transitions to connect their ideas.

Question 8

Candidates generally performed poorly on this question. Most candidates could identify intimate relationships in the novels, but failed to identify any non-intimate man/woman relationships. In *Clear Light of Day*, for example, many candidates ignored the sibling relationships across gender. Moreover, too many candidates ignored the word “representation” which is the cue to discuss the various narrative techniques that prose writers use to explore social issues. The syllabus highlights the genres/sub-genres of prose fiction, the elements of fiction and general literary devices that writers can manipulate to reinforce theme. There will be no question on this examination that will be primarily thematic. All questions will demand that candidates connect form and content as the syllabus requires. Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. This question also asked candidates to “compare the representation” in both texts. In representing man/woman relationships, did both writers use the same resources of prose fiction and did their use of similar resources produce the same effect? Making evaluations about artistic production is at the heart of this examination; the question provided this kind of opportunity with the request to “compare.” Attention to this word would have helped candidates to produce comparative analyses rather than descriptions of relationships. Students should be encouraged to articulate their informed personal responses to literature and should be made aware of opportunities that questions provide for such personal opinion. The section of the question, “discuss the extent to which you agree,” provides such an opportunity.

UNIT 2**Paper 01****Module 1 - Drama**

Candidates found this extract interesting and responded well to the questions. The questions on this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, use of literary devices, use of structural elements such as characterization and use of features of drama such as stage directions. However, the ability to explain the significance of interjections and the way these contribute to dramatic effect was not always evident in candidates' responses.

Question 1

Most candidates were able to say that the stage directions provided an indication of the setting. Some candidates tended to discuss the importance of setting as a general dramatic convention, rather than on the ways in which the setting is important to the specifics of the extract.

Question 2

Both parts of the question were well handled.

Question 3

Candidates handled this question very well.

Question 4

This question was not well done. The question required candidates to assess the ways in which the playwright deploys interjection for effect. Candidates were generally unable to show how the interjections serve to reveal characterization or how they create comedic effect.

Question 5

This question was well done.

Module 2 - Poetry

Candidates performed poorly on this module. Many candidates afforded a clichéd interpretation of the poem as an indictment against madness, and did not recognize that the persona sees madness as a choice one makes. Stronger candidates related intelligently to the subject matter. The questions in this section tested candidates' ability to recognize poetic symmetry, to comment on the poet's use of symbolism and to correctly identify literary devices and to evaluate their effective use. Generally, candidates had difficulty describing the context of the poem. The inability to explain the effectiveness

of literary devices continues to be a weakness and, accordingly, candidates were unable to comment on the significance of these devices. This year, there was a fall in candidate performance in this module.

Question 6

Candidates responded poorly to this question and were unable to describe the situation described in the poem.

Question 7

Candidates performed poorly on this question. They tended to paraphrase the lines rather than explain the significance of the writer's choice of words such as "thin ages," "mad mind's release" and "vicious."

Question 8

Generally, candidates were able to identify two examples of repetition, but as in questions of this nature, the weaker candidates were unable to explain the effectiveness of this literary device.

Question 9

This question was not well done. Many candidates did not seem to know the concept of opposition and were, accordingly, unable to identify the images of opposition in the poem and to comment on the ways in which the poet juxtaposes ideas.

Question 10

This question was not well done. Candidates, having offered an erroneous interpretation of the poem, tended to read the last lines as a summary of madness. Stronger candidates were able to explain effectiveness in terms of thematic and/or structural importance to the poem.

Module 3 – Prose Fiction

Candidates responded positively to this extract and were able to explain the ways in which meaning is conveyed through narrative techniques. There has been some improvement in the analytical skills that are deployed in the answering of questions on this module.

Question 11

This question was well done. Most candidates scored full marks.

Question 12

Candidates found this question straightforward and were able to satisfactorily explain the appropriateness of the poet's use of these adjectives.

Question 13

Most candidates were able to identify what was being compared but the weaker candidates encountered difficulty when they attempted to explain the effectiveness of the comparison.

Question 14

This question was well handled by candidates and responses were both creative and insightful.

Question 15

This question posed a challenge for weaker candidates. Many of them did not pay sufficient attention to the requirements of the question and failed to recognize that they were being asked to identify the symbolism and explain how it connects to Oliver’s recurring death wish. Many merely paraphrased the stimulus given.

Paper 02

As in Unit 1, Paper 02, the performance on Unit 2, Paper 02 remains about the same as last year. In the Drama module, where candidates are required to answer the questions with reference to two books, they will not score very high marks if they only write on one book. In respect to the Poetry module, there is evidence that candidates are not paying sufficient attention to craft. Even when theme is highlighted in a question, that does not mean that candidates should ignore aspects of poetic craft. The same comment is applicable to the Prose module. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation. Not enough reference is being made to the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices that provide a writer with tools for representation.

Students should be given exercises to help them improve their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected. When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to and critical evaluations of literature. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique informed perspectives on literary production.

Module 1 – DramaQuestion 1

This question required candidates to examine the relationship between thematic revelation and dramatic features. Candidates performed satisfactorily on this question. While most candidates could discuss with confidence plot and characterization, many failed to adequately examine the other dramatic features. Many candidates, even when they considered the other dramatic features such as stage conventions, experienced difficulty in establishing a relationship between the dramatic elements and meaning. The ability of candidates to assess the dramatic impact of a playwright’s use of the structural elements of drama was crucial for doing well on this question. Candidates need to be able to explain the crucial relationship between form and content and theme and style.

Question 2

An opposition is set up in the question between “complex characterization” and “complicated plots” in this question. It would seem that dramatic power is achieved by one and not the other. This kind of dichotomy is difficult to maintain and the question provided a wonderful opportunity for varying arguments about what really is the source of dramatic impact in the two plays chosen. Candidates were given an opportunity to suggest other factors beside the two (“complex characterization” and “complicated plots”) that contribute to the dramatic impact of the plays. Any attention to objectives 1, 2 or 3 should have provided ready answers to the question. More attention to question analysis and to the significant features and elements of drama will help candidates to respond more effectively to such questions.

Module 2 – Poetry

Question 3

This question represented the first of four specific questions on Paper 02. Most candidates performed creditably, but they did not take full advantage of gaining higher grades with this question. While most candidates identified thematic evidence of various struggles of Caribbean people, they failed to explain the ways in which the hurricane motif provided an excellent trope to represent these issues.

Many candidates spent most of their time outlining the various kinds of struggle or narrating the content of the poems, but failed to explain the effectiveness of Senior's use of the hurricane motif. Alternatively, they could have explained the effectiveness of other motifs such as the garden motif used throughout the collection. Teachers must engage in exercises that force candidates to make connections between poetic technique and theme. They should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 of the poetry objectives needs to be emphasized. The ability to "explain how meaning is expressed through the poet's choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme" needs to be demonstrated to maximize marks. Some of the more capable candidates identified these other features of the poetic genre that they saw engaged by Senior to explore the struggles of Caribbean people.

Question 4

This question required candidates to engage with poetic craft by directing attention to the story-telling technique in Olive Senior's poetry. Many candidates who chose this question did not examine as thoroughly the various kinds of story-telling techniques: the use of narrative point of view, character creation, plot structure, creation of suspense and strategies of demonstrating an awareness of audience. Many of the story-telling techniques of the oral tradition could have been discussed as well: proverbs, picong, back chat (asides)... . Beyond these story-telling elements, are there other features that help to make her poetry distinctive? This is really the question: in your opinion, what makes Senior's poetry distinctive? Expanding the response to include other elements of poetic genre would also have been an effective way to respond to the question.

Question 5

The performance on the questions on Martin Carter was much better than the performance on the questions on Olive Senior. Many candidates who attempted this question were able to avoid the theme/poetic technique divide because the question emphasized this relationship. Finally, we are seeing candidates disagreeing with the proposition of the question and creating room for good arguments. Many candidates were able to correctly discuss both the themes of Martin Carter's poetry as well as features of his poetic craft (symbolism, imagery, metaphor and tone), while at the same time engaging with the question of whether there is a sense of hopelessness in his poetry.

Question 6

Many candidates seized upon the general nature of this question and used whatever they had prepared to respond satisfactorily to the question. By focusing on aspects of poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration, many were able to discuss the significant themes of Carter's poetry. This question that required candidates to discuss the relationship between Carter's poetic craft and his exploration of various social issues was fairly well done.

Module 3 – Prose Fiction

Question 7

Good performance was seen in the responses to this question that required candidates to evaluate the centrality of plot development to a story. Candidates demonstrated correct knowledge of terms such as “conflict” and “resolution” and could connect elements of plot to other features of the genre. While many candidates chose *The Sun Also Rises* for this question, *The Power and the Glory* was used more effectively to engage the issue of narrative resolution. However, not all candidates responded to the question of what is at the heart of a work of fiction. Responding to this part of the question would have allowed many candidates to express their informed personal response of what they see as the significant core of works of fiction. How central is “conflict and resolution” to fiction? The more sophisticated responses engaged with the other narrative techniques of characterization, motifs, setting and symbolism as significant features of these narratives.

Question 8

While this question was satisfactorily done, on the whole, many candidates concentrated more on the writers’ use of symbolism in general rather than on the symbolism of the title. Not many candidates could discuss the link between the titles of these works of fiction and the other generic features of the novels. This would therefore compromise their performance in the area of knowledge. Also, the opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression.

Paper 03 – Internal Assessment for Units 1 and 2

The performance on the Internal Assessments this year was similar to last year’s. The samples show evidence that candidates are enjoying these activities that provide room for their critical judgement, informed personal response and creativity. It was apparent from the submissions that candidates enjoyed the assignments. The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was also well done. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for artistic choice of the director and the dramatic effectiveness of such choices or an evaluation of the performance. In this discussion, evidence of knowledge of generic features would be crucial for scoring high marks. Too many candidates can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Also, teachers need to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample. Candidates must be reminded of the word limit of 1500-2000 words.

In some cases of the critical responses to a review, excellent review articles of appropriate length and quality were selected that provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic’s argument or any reference to the characteristics and features of the genre. Other responses sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic’s ideas. Some candidates still seem to have difficulty in offering “informed” opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of “prescribed” texts for assignments.
2. It is the detailed commentary (of 1500-2000 words) that is marked out of 48 not the reinterpretation or other creative pieces.
3. Teachers should ensure that if students are given the highest marks in each category their assignments are excellent in nature.
4. Some teachers are not adhering to the stipulation of sending 5 samples. Some send two or three even when they have 8 or 15 candidates doing the examination. Some send in 2 of 3 even though the rules say all should be submitted if there are fewer than 5 candidates.

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
JUNE/JULY 2008**

**LITERATURES IN ENGLISH
(TRINIDAD AND TOBAGO)**

LITERATURES IN ENGLISH**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
JUNE/JULY 2008****GENERAL COMMENTS**

The candidate entry for the Literatures in English examination continues to increase. The performance on this year's examination, the third testing of the revised syllabus, showed an improvement.

Candidates have been improving in their performance on Paper 01, especially the Poetry Module. Candidates must continue to pay equal attention to all three modules in order to maximize their overall performance on this paper. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules. Students must continue to receive practice in time management under examination conditions.

There has been some improvement on Paper 02 of the examination, but there is still room for improvement. While candidates are gaining more marks for showing evidence of knowledge of genre, some continue to fail to demonstrate aspects of knowledge beyond thematic development and a few basic features of genre. In drama, theme, plot and characterization continue to be emphasized while insufficient attention is paid to the other generic features of drama, knowledge of literary devices and their function, and knowledge of literary context. This year, on the Poetry Module, many candidates demonstrated knowledge of the conventions of the poetic genre, although much more attention continues to be given to symbolism, imagery and diction than to the other generic aspects of poetry. However, there is evidence that, to their credit, many more candidates are exploring the range of poetic devices. On the Prose Module, candidates limited themselves to discussing theme, plot and characterization, and often ignore the other generic features.

In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn. It is not sufficient to give a list of features of the genre. In the prose genre in particular, candidates often merely narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

It is important that candidates maximize their chances of doing well in Literatures in English by giving due attention to both papers.

DETAILED COMMENTS**UNIT 1****PAPER 01**

Candidates generally performed well on this paper. Some had difficulty identifying and/or explaining the irony in the dramatic extract and the poem, while some did not seem to understand the concept of "dramatic significance". Additionally, where students had to provide a fuller explanation or rationale for artistic choices made, examiners found that candidates' poor use of language and limited vocabulary affected their responses and the quality of communication.

Module 1 – Drama

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization, creation of suspense and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by entrances and exits, or by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques such as irony to create dramatic effect.

Question 1

This question was well done. Candidates had no difficulty identifying the setting of the extract and two activities that were taking place in the scene.

Question 2

This question was satisfactorily done. Some candidates did not consider that the question required two separate pieces of information: commentary on the dramatic significance of Edward's departure and return.

Question 3

Most candidates had no difficulty identifying three aspects of Julia's character, and providing evidence to support their conclusions. Weak candidates provided situational characteristics even though the question asked for aspects of Julia's character.

Question 4

Candidates found this question straightforward and responded satisfactorily. Responses suggested that most candidates generally understood the ways in which suspense reveals character, advances plot and maintains audience interest. Weaker candidates continue to have difficulty explaining how this dramatic technique works.

Question 5

This question was satisfactorily handled. Candidates' responses were creative and insightful, often linking their explanation of irony to the broader purpose for which the playwright deploys irony, be it for comedic impact or for character revelation. Weaker candidates failed to understand the concept of irony and to apply it appropriately to the extract.

Module 2 – Poetry

Candidates' performance in this Module continues to improve. The questions in this section tested candidates' ability to correctly identify literary devices and to evaluate their effective use. The knowledge of poetic elements continues to be an area of weakness and candidates' ability to make evaluative judgments on the use of these techniques is equally weak.

Question 6

Candidates responded well to this question. They were able to identify and provide evidence of the various activities taking place.

Question 7

This question was not well handled. Some candidates are still unskilled in identifying 'rhetorical question.' Generally, candidates who identified 'personification,' had difficulty explaining its effectiveness. Students need to be given the vocabulary and syntax to explain the effectiveness of literary devices. They must be taught that "effectiveness" is always based on the writer's purpose and on the other elements of the poem (theme, tone, structure/diction, etc.)

Question 8

This question posed some difficulty for weaker candidates. While many candidates were able to explain the meaning of the phrases, they were unable to explain the symbolism or to comment on their appropriateness.

Question 9

This question was satisfactorily handled. Candidates' responses were creative and insightful.

Question 10

This question was not well handled. Candidates' responses tended to be repetitive or merely descriptive when they should be explanatory and evaluative.

Module 3 – Prose

Candidates responded positively to this extract. Weaker candidates continue to have difficulty commenting on the effectiveness of literary devices. In general, students should be given more practice in developing their analytical skills.

Question 11

This question was done very well.

Question 12

This question was satisfactorily handled. Some candidates are still experiencing difficulties in commenting on the effectiveness of the figures of speech. Teachers should be encouraged to assist students to identify the element that is being highlighted in the technique used and show them how to explain the significance of its use in the passage. The difference between the definition and the effectiveness of the technique should also be stressed, because the weaker students will invariably provide the definition.

Question 13

This question was not well handled. Students need to be trained to comment on “effectiveness” so that they do not merely explain what is meant, but analyze the writer’s use of language to maximize effect.

Question 14

This question was well done. The ease with which most candidates identified and commented accurately on ‘simile’ and ‘metaphor’ indicates that they are more familiar with these literary devices unlike those required for answering Question 13.

Question 15

Some candidates had difficulty explaining the significance of the image because they did not relate it to what had gone before in the excerpt. Those who understood the artistic unity of the piece answered this question well.

PAPER 02

This year there has been some improvement in candidate performance and we hope this is the start of a new trend. While stronger candidates formulate a coherent response to the question, weaker candidates often seem to write without planning or outlining. It is heartening that many candidates referred to knowledge of genre or the writer’s biographical, historical and social contexts in their answers. However, weaker candidates are still not synthesizing this information into a strong argument in response to the questions.

We continue to remind candidates that elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration (interior monologue, stream of consciousness), and satire are significant aspects of the writer’s technique in exploring various issues.

In the profile of organization, many candidates are not maximizing on the opportunity to earn full marks. They do not pay particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Outlining the argument in the beginning of an essay establishes the candidate’s main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to define the terms on which the argument rests.

Module 1 – Drama

Generally, this module was well done. Again, as in past exams, the seemingly thematic questions appear more attractive to candidates than those which are explicitly technique-focused. However, all questions in this module require candidates to assess how meaning is expressed through the playwright’s choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama – syllabus objectives that are being tested in this examination. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

Question 1

This question although the most popular of the four, was not well done. An opposition was set up between Dogberry’s contribution to the comedy of Much Ado About Nothing and the other comedic factors that give dramatic power to the play. Weaker candidates were unfamiliar with the concept of low comedy and chose to disagree with the premise, yet never engaged specifically with refuting the claim made by the question. Quite often candidates perceived that a contrast was being set up between the role of Dogberry and that of Beatrice/ Benedict and devoted much attention to the role of the latter

in the play. This limited analysis adversely affected performance in this question. More sophisticated responses also discussed the ways in which Shakespeare captivates his audience by the use of costuming, lighting, symbolism, sound effects and setting. Candidates should take care not to use cinematic details as textual support.

Question 2

This question was not well done. Candidates ignored the latter part of the question and focused solely on the tragic elements. They did not explore the ways in which these elements are “kept at bay” and did not discuss the comedic and dramatic aspects of the play.

Question 3

This question was well handled. Contrast was explored even in uses not outlined, for example, dramatic effect. Generally, candidates’ vigorous engagement with Henry IV, Part 1 made the reading of their responses a pleasurable experience. A few candidates focused only on contrast of characters but even with such a limited interpretation, the responses were generally well done.

Question 4

This question was done by only a small number of candidates, and the general response was very poor. Candidates did not understand what was meant by the phrase “the staging of history.” Most responses demonstrated good knowledge of text, but suffered in the area of application.

Module 2 – Poetry

In this module, Objective 3 of the syllabus needs to be constantly emphasized in candidate preparation: “explain how meaning is expressed through the poet’s choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, meter, lineation, and rhyme” (9). In addition, the inclusion of relevant extra-textual information can be of great use in responding to the questions.

Question 5

This question was well done. The stronger candidates were able to skillfully incorporate poetic techniques to illustrate how the poet successfully explored nature as a source of creativity and inspiration. Wordsworth and Atwood were the poets of choice and these responses, especially those on Atwood, produced some of the most thought-provoking responses. The essays on Frost were generally weaker, because the candidates’ choice of poems generally did not offer them enough scope to produce convincing answers. Teachers should encourage students to study a range of poems and not to limit themselves to three, the minimum required for an essay.

Question 6

Very few candidates attempted this question. Weaker candidates continue to have difficulty understanding the relationship between form and content.

Module 3 – Prose Fiction

The questions on this module required candidates to assess the relationship between narrative technique and theme, and between form and content. Candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by the phrase “the extent to which”. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response.

Weaker candidates continue to ignore the fact that literature is an art form with distinctive features marking each genre. The syllabus highlights the genres/sub-genres of prose fiction, the elements of fiction and general literary devices that writers can manipulate to reinforce theme. There will be no question on this examination that will be primarily thematic. All questions will demand that candidates connect form and content as the syllabus requires. Stronger candidates showed a wide knowledge of the set texts and the features and characteristics of the prose genre, thereby producing essays that were rich in knowledge.

Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. More practice in comparative essay writing is needed. In addition, students need continuing practice so as to develop their writing skills, paying attention to diction, syntax and the use of transitions to connect their ideas.

Candidates are using texts from other modules to answer questions on this module and accordingly penalize themselves by this choice. It is obvious that candidates who did this, totally disregarded the rubric requirements for that section of the paper. Teachers must make it their point of duty to remind students of the importance of distinguishing the genres and texts.

Question 7

This question was the more popular one. It required candidates to discuss the ways in which narrative strategies are used to reveal painful truths about societies. Candidates performed well. Generally, they displayed an improvement in discussing how features of the genre conveyed thematic concerns. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of questions provide scope for candidates to debate and express their reasoned personal responses to Literature.

Question 8

This question was not a popular choice. It required candidates to establish a relationship between the cultural background, literary traditions, and the ways in which narratives are woven. Candidates who attempted this question made a good attempt to link cultural background and literary traditions to techniques such as characterization, motifs, setting, symbolism, elements of plot and theme.

UNIT 2**PAPER 01****Module 1 – Drama**

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization, creation of suspense, and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate stage action to reveal character and to create dramatic effect.

Question 1

Candidates, for the most part, correctly described Clitheroe's state of mind. However, in some instances, a few candidates did not provide a plausible reason for the same; such answers tended to be an extended explanation of Clitheroe's bewilderment and confusion.

Question 2

Candidates' explanations of "the series of questions" demonstrated good working knowledge of the elements of drama. However, some candidates neglected to use specific literary jargon, such as "conflict", "suspense", "plot", "characterization", and so on, to underscore for examiners' that they know these literary terminologies that speak to dramatic function. To a lesser extent, some candidates' responses resembled plot/summary re-telling rather than an explanation of the function of any one dramatic element at that point in the extract.

Question 3

While some candidates were able to clearly identify character traits, many candidates confused the word "behaviour" with "trait", and explained the actions of characters rather than identified a specific character trait evident in each stage direction. It must be reinforced that character "trait" and character "behaviour" are not necessarily synonymous.

Question 4

Candidates were generally able to identify the sound effect and provided insightful responses about its dramatic significance. However, in some instances, candidates interpreted sound effect to mean the effect of the sound on the audience (such as soothing or calming) rather than to name/specify the actual sound effect (whistling) at that specific point in the extract. Some candidates also misinterpreted the second half of the task and provided a summation of lines 34 – 35 instead.

Question 5

Candidates correctly identified stage directions that described tone, but the quality of their commentaries was generally weak. Some candidates had difficulty connecting stage directions to atmosphere and/or other elements of drama in the extract as a whole.

Module 2 – Poetry

This year, there was an improvement in candidates' performance in this module. The questions in this section tested students' ability to correctly identify literary devices and to evaluate their effective use. Candidates seemed to enjoy and understand the poem "Meeting at Night", identifying interesting nuances that enriched their responses to select questions. Some candidates gained full marks in this module. This reflects an improvement in candidates' skills in analysing the features of poetry.

Question 6

Candidates performed well on this question. The more discerning candidates were able to identify and distinguish human activities from those of nature and provided suitable substantiating evidence to support their claims.

Question 7

Part (a) of this question proved challenging for weaker candidates who could not accurately identify an example of assonance within the poem. Such candidates tried to camouflage their ignorance of this literary device by writing out whole lines from the poem instead of identifying a specific example of assonance. Candidates must be encouraged to perform the requisite task(s) of a question: for Part (a) candidates were to extract the exact words that reflected alliteration and assonance, while for Part (b) candidates were to explain the link between the sound device and the mood of the poem.

Question 8

Candidates found this question accessible and many of them provided very insightful responses discussing the effectiveness of each personification. The shortfall tended to be candidates' inconsistency in answering both parts of the question for both comparisons.

Question 9

This question was also well done by most candidates. They accurately identified the images of light within the poem, and, additionally, candidates' comments were carefully nuanced and clearly expressed. Some responses, however, needed to address the poem in its entirety when discussing the appropriateness of the light image(s) for the subject matter.

Question 10

This question gave candidates the opportunity to apply a reader response approach to explaining how line 12, the ending of the poem, linked back to the poem. While many candidates performed commendably at this task by first discussing the meaning of the line and then its relationship to the entire poem, other candidates had difficulty effectively executing this task, keeping their responses mainly at the literal level.

Module 3 – Prose

For this module, candidates' handling of the questions was somewhat uneven. Stronger candidates had no difficulty understanding and responding accurately to the questions. Weaker candidates had difficulty with select questions.

Question 11

Candidates generally responded appropriately to this question. However, a number of candidates overwrote because they did not focus on the specific requirement of the question, to identify one aspect of the river that fascinates and one that frightens the persona.

Question 12

Many candidates accurately identified the two things being compared in lines 5 and 10 and produced, for the most part, cogent commentaries discussing the effectiveness of each comparison. The flaw identified in some candidates' responses to this question was that their comments lacked analytical depth, hence they did not score full marks.

Question 13

Many candidates correctly identified the specific adjectives that contributed to the atmosphere of the passage and, for the most part, provided relevant comments about the appropriateness of the writer's choices which earned them full marks for this question. Some candidates, however, did not perform the requisite task and extracted instead whole sentences or lengthy phrases from lines 5-9 without taking the necessary care to distinguish those words that function as adjectives. In preparing for this exam, students must be encouraged to follow instructions precisely so as to achieve focus and enhance clarity when answering questions.

Question 14

For this two-part type of question, where candidates had to first "identify" and then "comment", candidates scored full marks for correct identification, but did not effectively handle the follow-up section to "comment". Candidates were expected to link the figures of speech to theme and/or techniques identified within the extract and provide a full explanation of the relationship between the two. Teachers must train students to differentiate between levels of comprehension so as to appropriately perform both the lower order (to "identify") and higher order (to "comment") tasks.

Question 15

Candidates generally understood the irony in line 15 of the extract and did a good job in demonstrating that knowledge. However, in commenting on the irony (in light of the fact that it ends the passage), candidates failed to effectively discuss the thematic and structural nuances associated with its placement in the extract.

PAPER 02

While there has been an overall improvement in performance on this paper, many candidates still fail to formulate a coherent response to the question; candidates often seem to write without planning or outlining. While some referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions.

When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to, and critical evaluations of, literature. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique, informed perspectives on literary production. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

In the profile of organization, candidates would maximize their marks by paying particular attention to the effective use of: the thesis sentence, introduction, transition, conclusion and paragraphing. Candidates should be given exercises that improve their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected.

Module 1 – Drama

Candidates demonstrated an awareness of the factors that contribute to the dramatic impact of “King Lear,” “Death of a Salesman” and “Pantomine.” Credit is always given to any recognition of the ways in which the playwright’s choice of language, literary devices, structural elements and features of drama might influence audience response. However, many needed to establish from the start of the essay the terms on which their argument would rest. The development of a thesis allows the candidate to maintain focus throughout the essay. Sometimes, candidates did not give equal weight to both plays and in this regard tended to lose marks especially in the area of knowledge.

Question 1

Candidates did not perform well on this question. This question was designed to test a candidate’s ability to recognize the relationship between dramatic form and content. While many candidates could identify the social and political messages in the play, they failed to identify the different means by which these ideas are dramatically rendered. Very few candidates took issue with words such as “host” and “strong” or with the phrase “takes care to.” In failing to respond critically to the opinion offered in the question, candidates tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of questions provide scope for candidates to debate and express their reasoned personal response to literature.

Question 2

This was not a popular question. In general candidates seemed to have difficulty understanding the phrase “the human condition.” Weaker candidates resorted to an explication of themes. Few candidates were able to see the entertainment value of plays being discussed.

Module 2 – Poetry

In this module, candidates’ performance improved. They are demonstrating knowledge of poetic craft. There is still a tendency to discuss thematic issues in isolation and to treat poetry as merely history or sociology; candidates should not ignore the artistry of poetry. Teachers must continue to engage in exercises that encourage students to make connections between poetic technique and theme. Objective 3 of the poetry objectives needs to be emphasized. The ability to “explain how meaning is expressed through the poet’s choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, meter, lineation and rhyme” needs to be demonstrated to maximize marks.

Question 3

This question represented the first of four specific questions on Paper 02. While it was not a popular choice, candidates who attempted this question performed creditably. They were able to engage with the diverse meanings of ‘play’ that were appropriately linked with the genre of poetry and Oliver Senior’s poems in particular.

Question 4

This question was satisfactorily handled. However, in some instances, the candidates were unable to make a clear link between ‘tropical garden’ and Senior’s poems, resorting instead to summarizing the poems. Candidates who were able to demonstrate textual details of the poems and to use more technical devices to discuss the issue of ‘tropical garden’, were awarded high marks.

Question 5

This was the most popular question. However, candidates' performance was average. In many instances, candidates used less than three poems, as required by the question. Weaker candidates tended to focus more on themes than on techniques; and in the process, disregarded 'sound'. These responses were also rife with factual inaccuracies. Stronger candidates handled the question very well; they quoted extensively, and made reference to critical material.

Question 6

This question was satisfactorily handled. The question seemed to have posed some problem for weaker candidates who were not able to define 'land' or 'landscape.' This would have guided them to write more superior essays. Stronger candidates focused on both 'themes' and 'techniques' instead of themes alone.

Module 3 – Prose Fiction

Candidates' performance in this module has improved. This year, some candidates were able to demonstrate knowledge of not just the terms associated with the generic features, but of the ways in which writers manipulate the different features of this genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to develop. Giving a list of features of the genre is not sufficient. Weaker candidates, unable to differentiate between knowledge of text and knowledge of plot, still merely narrated the story or relevant sections of the story rather than produced analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance in this module.

Question 7

This question was the more popular one. It required candidates to explore the narrative techniques used to represent the hopelessness of modern society. Candidates performed well. Generally, they displayed an improvement in discussing how features of the genre conveyed thematic concerns. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to "discuss the extent to which [they] agreed with [the] statement." These kinds of questions provide scope for candidates to debate and express their reasoned personal response to literature.

Question 8

This question was satisfactorily handled. Weaker candidates did not understand the meaning of the term 'ambivalence'. They resorted to a discussion of themes and ignored 'ambivalence.'

PAPER 03**Internal Assessment for Units 1 and 2**

This year, there was a decrease in candidate performance on the Internal Assessments. The samples showed evidence that candidates are enjoying activities that provide room for their critical judgment, informed personal response and creativity. The art pieces of specific scenes were well done. So too were the dramatic adaptations. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choice of the director and the dramatic effectiveness of such choices; or an evaluation of the performance. In this discussion, evidence of knowledge of generic features is crucial for scoring high marks. Too many candidates can only list features without providing sufficient analysis of their effective deployment in the piece of art.

However, sometimes the problem was related to the passage selected: it was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Teachers need to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to provide students with articles/essays of literary worth and some depth in order to elicit detailed and meaningful responses from the candidates. Published blurbs downloaded from the internet, and popular textual notes do not give students arguments, or literary perspectives that they can refute or support in their explication of the original text. A review of a poet should be of at least three poems from the collection of poetry. A review of one poem, unless it is being argued as typical of the poet's style and concerns, severely limits the candidates' ability to be comprehensive. The same goes for reviews of prose fiction that limit the candidates to a few pages of the text.

There were many instances where excellent review articles of appropriate length and quality were selected. These provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Other responses sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some candidates still seem to have difficulty in offering "informed" opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. The syllabus stipulates the use of "prescribed" texts for assignments. It is the detailed commentary that is marked out of 48 and not the artistic/creative reinterpretation.

Candidates are reminded that their commentaries of movie versions of the set texts need to compare the adaptation to the original. Many candidates forget the original in their exuberance to critique the film.

Teachers need to continue to be vigilant about plagiarism and should always provide the evidence and explanation when such an example is included in the sample. Candidates must be reminded of the word limit of 1500-2000 words.

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
JUNE/JULY 2008**

**LITERATURES IN ENGLISH
(REGION EXCLUDING TRINIDAD AND TOBAGO)**

LITERATURES IN ENGLISH

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION JUNE/JULY 2008

GENERAL COMMENTS

The candidate entry for the Literatures in English examination continues to increase. The performance on this year's examination, the third testing of the revised syllabus, saw an increase in the number of candidates accessing acceptable grades.

Candidates have been improving on their performance on Paper 01, including the Poetry Module. They must continue to pay equal attention to all three modules in order to maximize their overall performance on this paper. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in no marks being awarded for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. Students must continue to receive practice in time management under examination conditions. Some candidates spent far too long on the first Module and seemed to have had difficulty completing the other Modules.

It is important that candidates maximize their chances of doing well in Literatures in English by giving due attention to both papers.

There has been some improvement on Paper 02, the essay paper, of the examination, but there is still room for improvement. While candidates are gaining more marks for showing evidence of knowledge of genre, they continue to fail to demonstrate aspects of knowledge beyond thematic development and a few basic features of genre. In drama, theme, plot and characterization continue to be emphasized while insufficient attention is paid to the other generic features of drama, knowledge of literary devices and their function, and knowledge of literary context. On the Poetry Module, many candidates demonstrated knowledge of the conventions of the poetic genre, although much more attention is given to symbolism, imagery and diction than to the other generic aspects of poetry. However, there is evidence that many more students are exploring the range of poetic devices to their credit. On the Prose Module, candidates limit themselves to discussing theme, plot and characterization, and often ignore the other generic features.

In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn, merely giving a list of features of the genre is not sufficient. In the prose genre in particular, candidates often simply narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

DETAILED COMMENTS

UNIT 1

PAPER 01

Candidates generally performed well on this paper. Some had difficulty identifying and/or explaining the irony in the drama and the poem, while some did not seem to understand the concept of “dramatic significance”. Additionally, where students had to provide a fuller explanation or rationale for choices made, examiners found that candidates’² (is this a quote from someone? Where does it end?) poor use of language and limited vocabulary affected their (content) responses and the quality of communication.

Module 1 – Drama

The questions on this dramatic extract tested candidates’ ability to explain the ways in which meaning is conveyed through the playwright’s choice of language, structural elements such as characterization, creation of suspense and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by entrances and exits, or by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques such as irony to create dramatic effect.

Question 1

Candidates performed well on this question. They were able to explain the ways in which Henry’s speech shows him to be rude and opinionated, even while he is philosophical and aware of human foibles. Responses were both creative and insightful.

Question 2

Candidates found this question straightforward and responded satisfactorily. Responses suggested that candidates understood the ways in which the introduction of a character on stage provides an opportunity for character revelation, creates suspense and promotes stage business. Stronger candidates were able to identify the ways in which Eliza’s entrance introduces the theme of appearance versus reality.

Question 3

Candidates responded satisfactorily to this question. Responses suggested that most candidates generally understood the ways in which stage directions reveal character, and advance plot. Weaker candidates were not always able to fully explain what the stage direction indicated about the character and resorted to merely repeating words from the lines given in the question.

Question 4

Most candidates were able to identify the props. Some candidates identified the “door” as a prop and did not understand that a stage prop is a moveable theatrical property that is used by the actor. Weaker candidates confused use of stage props with other stage conventions such as the use of lighting and costuming. The second part of the question required candidates to comment on the dramatic significance of those two props. Many responses focused on the ways in which these props allow for character revelation. Stronger candidates were able to comment on the ways in which the props allow for characters to act in particular ways and the ways in which some of the props produce sound effects that enhance the drama unfolding on stage.

Question 5

This question was satisfactorily handled. Candidates' responses were creative and insightful, often linking their explanation of irony to the broader purpose ~~to~~ for which the playwright deploys irony, be it for comedic impact as in the instance of Mrs. Higgins warning her son about the need for social decorum and his subsequent inelegant blundering towards the divan, or for character revelation as it relates to Higgins' subtle schooling of Eliza into socially appropriate behavior even while he seems to possess none. Weaker candidates failed to understand the concept of irony and to apply it appropriately to the extract.

Module 2 – Poetry

Candidates' performance in this Module continues to improve. The questions in this section tested candidates' ability to recognize imagery and symbolism, and to correctly identify literary devices and to evaluate their effective use. The knowledge of poetic elements continues to be an area of weakness and candidates' ability to make evaluative judgments on the use of these techniques is equally weak.

Question 6

Candidates responded well to this question. They were able to identify the various activities which demonstrate the father's devotion to his family.

Question 7

This question was satisfactorily handled. Candidates were able to speak extensively about the association of "blueblack"- and were able to offer interesting explanations as to why the poet chooses such a phrase. Stronger candidates were also able to show how the repetition of the "b" (plosive) sound in the alliteration "blueblack" reinforces the idea of the force or destructiveness of the cold winds and the way in which the cold is presented as something injurious and damaging to the father. Weaker candidates, while they were able to explain the image of "blueblack", were unable to comment on the ways in which the poet's choice of this phrase reinforces the father's devotion while at the same time helping to create atmosphere.

Question 8

This question was not well-handled. While candidates were able to identify the appropriate poetic devices, they were unable to comment on the purpose and the effectiveness of these literary devices. Far too often, they resort to labeling all poetic techniques as examples of imagery. Figures of speech such as symbolism, onomatopoeia and alliteration, while they could be identified, could not be appropriately explained in terms of effectiveness.

Question 9

This question was satisfactorily handled. Candidates' responses were creative and insightful, and many candidates were able to comment on the irony of the family's response to the father's devotion and the ways in which he is able to break the ice that coats the house in the morning, yet unable to thaw the indifference with which his family responds to him.

Question 10

This question posed some difficulty for weaker candidates. While many candidates were able to identify the tone as reflective and remorseful, weaker candidates were unable to explain how the poet uses tone to highlight the persona's growth and adjusted judgment on his father.

Module 3 – Prose

Candidates responded positively to this extract but many tended to be tangential in their responses, focusing too closely on the circumstances which produce that may have produced this abuse, rather than remaining within the confines of the abstract. Weaker candidates continue to have difficulty commenting on the effectiveness of literary devices. In general, students should be given more practice in developing their analytical skills.

Question 11

Candidates responded well to this question. They were able to explain the conditions of Louie’s life and in their enthusiastic empathy went on to indict the adult in the extract, making a moral judgment that the question did not require. Most candidates scored full marks on this question.

Question 12

Responses were both creative and insightful. Candidates saw the name “Loo-loo” as pejorative and as an indication of the low status she held in the household.

Question 13

This question posed some difficulty for weaker candidates. While many candidates were able to explain the meaning of the phrases, they were unable to comment on their appropriateness. “Legend of the family” posed difficulty for weaker candidates who tended to read the phrase literally and were thus unable to speak to the irony implicit to it.

Question 14

This question was well done. Candidates were able to identify the literary devices and produced interesting explanations of the appropriateness of these devices.

Question 15

This question posed some difficulty for weaker candidates who often misunderstood the wording of the question: “What TWO contrasting impressions”, and consequently identified only one contrasting feature, for example, Louie’s clumsiness vs. the neatness displayed in the photograph.

PAPER 02

This year there has been some improvement in candidate performance and we hope this is the start of a new trend. While stronger candidates formulate a coherent response to the question, weaker candidates often seem to write without planning or outlining. Many candidates referred to knowledge of genre or the writer’s biographical, historical and social contexts in their answers, although weaker candidates are still not synthesizing this information into a strong argument in response to the questions.

We continue to remind candidates that elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration (interior monologue, stream of consciousness), and satire might become significant aspects of the writer’s technique in exploring various issues. In the profile of organization, many students are not maximizing their marks by paying particular attention to the effective use of: thesis sentence, introduction, transition, conclusion and paragraphing. Outlining your argument in the beginning of an essay establishes, from early, a candidate’s main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to define the terms on which the argument rests.

Module 1 – Drama

Generally, this Module was well done. Again, as in past exams, the seemingly thematic questions appear more attractive to candidates than those which are explicitly “technique-focused.” However, all questions in this Module require candidates to assess how meaning is expressed through the playwright’s choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama” – syllabus objectives that are being tested in this examination. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

Question 1

This was a very popular question but candidates did not score top marks because they failed to engage rigorously with both aspects of the question. Specifically, many candidates concentrate mainly on establishing the dramatic conventions Shakespeare deploys – soliloquies, masques, music, playacting - that make “Much Ado About Nothing” comedic/humorous. In so doing these candidates neglected to explore serious matters such as betrayal, deception and the death of hope. Where candidates concentrated on the discussing the themes of the play they were unable to illustrate how specific comedic features were used to convey these issues.

Question 2

While this was not a popular question, candidates who attempted this question did very well. They were able to demonstrate knowledge of the variety of themes and other dramatic techniques and devices linked to the concept of ‘gardens’ pertinent to this play. Stronger candidates were able to argue that the while ‘the garden’ advances plot, the garden’s setting allows the playwright to introduce various themes; it is also a perfect frame for the lightness, color and gaiety which are at the heart of comedy. Again, much more use could have been made of extra-textual knowledge in these responses.

Question 3

This was the more popular of the two “Henry IV” questions. However, like Question 1, candidates did not score top marks because they focused more on the thematic concerns of the play than on demonstrating how Shakespeare deliberately uses this sub-genre to explore the theme of rulership. Candidates needed to demonstrate knowledge of the ways in which Shakespeare’s histories chronicles national events in British history and portray the life of historical royalty—the threats to their safety, the wars they fought to preserve their rule. At the same time, these historical plays detail the humanity of these larger-than-life historical figures – their pettiness, insecurities, and their greed. The playwright is able to render these actions dramatic by his characterization of these rulers, his use of elevated military language, and his depiction of the pomp and ceremony of war. The question, in requiring the candidates to engage with the problems of leadership, allowed for extra textual connections to be made between the reign of Elizabeth 1, and the national anxieties that surrounded her queenship.

Question 4

This question was the least popular of the four questions. Candidates who attempted it; did not handle this question very well. They were unable to identify “clever verbal patterns”, be they Falstaff’s use of puns, *double entendres* and asides; Prince Hal’s verbal parries with Falstaff,; or Hotspur’s elevated military language. While candidates had a general sense of the theatrical effect of the play, they were unable to engage in a rigorous exploration of Shakespeare’s use of stage conventions such as costume, sound effects and stage props to achieve theatricality.

Module 2 – Poetry

In this Module, Objective 3 of the syllabus needs to be constantly emphasized in candidate-preparation: “explain how meaning is expressed through the poet’s choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, meter, lineation, and rhyme” (9). In addition, the inclusion of relevant extra-textual information can be of great use in responding to the questions.

Question 5

Many students supplied their own definition of “commonplace.” The stronger students were able to skillfully incorporate poetic techniques; to illustrate how the poet successfully treated the commonplace; so that new meanings were created. Wordsworth and Atwood were the poets of choice and these responses, especially those on Atwood, produced some of the most thought-provoking responses. The essays on Frost were generally weaker, for the candidates’ choice of poems generally did not offer them enough scope to produce convincing answers. Teachers should encourage students to study a range of poems and not to limit themselves to three, the minimum required for an essay.

Question 6

Some candidates appeared to have difficulty in understanding what a symbol is. Generally speaking, the weaker ones chose images. Since the question already pointed them to the technique (the symbol), many candidates ignored the other stylistic devices. Stronger candidates were able to disagree with the statement and effectively analyze the poems to show that the world which was being treated in the poems was indeed the “real” one, and not one that was being dreamt of.

Module 3 – Prose Fiction

These questions on this Module require candidates to assess the relationship between narrative technique and theme, between form and content. Candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by the phrase “the extent to which”. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response.

Weaker candidates continue to ignore the fact that literature is an art form with distinctive features marking each genre. The syllabus highlights the genres/sub-genres of prose fiction, the elements of fiction and general literary devices that writers can manipulate to reinforce theme. There will be no question on this examination that will be primarily thematic. All questions will demand that candidates connect form and content as the syllabus requires. Stronger candidates showed a wide knowledge of the set texts and the features and characteristics of the prose genre, thereby producing essays that were rich in knowledge.

Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. More practice in comparative essay writing is needed. In addition, students need continuing practice so as to develop their writing skills – paying attention to diction, syntax and the use of transitions to connect their ideas.

Candidates are using texts from other Modules to answer questions on this Module and accordingly penalize themselves by this choice. It is obvious that students who did this totally disregarded the rubric requirements for that section of the paper and teachers must make it their point of duty to remind students of the importance of distinguishing the genres and texts.

Question 7

This question was handled fairly well by most candidates. The arguments for the most part were a little lopsided because candidates tended to write more on the first book chosen and not enough on the second. For most candidates their knowledge of the techniques was sound. The most popular books for this question were “Brother Man” and “Their Eyes Were Watching God” followed by “Pride and Prejudice” and “A Grain Of Wheat”. Again, candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by the phrase ‘to what extent’.

Question 8

For this question, “Brother Man” and “Their Eyes Were Watching God” were the most popular texts chosen and “Meeting Point” the least popular. This question was not well done. Candidates had difficulty relating “boundaries” to the “social context.” Boundaries were easily identifiable, but “social context” seemed a concept with which many candidates seemed unfamiliar. Candidates also had difficulty connecting the elements of genre to “boundaries.” In other words, they were unable to say what techniques the writer used to highlight boundaries. Weaker candidates continue to write on theme and nothing else. Students should be encouraged to see how themes are developed by way of the resources of the prose genre. In addition to teaching the text and the elements, teachers should teach students how to interpret questions.

UNIT 2

PAPER 01

Module 1 – Drama

The questions on this dramatic extract tested candidates’ ability to explain the ways in which meaning is conveyed through the playwright’s choice of language, structural elements such as characterization, creation of suspense, and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate stage action to reveal character and to create dramatic effect.

Question 1

This question was well handled and many candidates scored full marks. Most candidates were able to say that the opening lines of the extract provided an indication of the setting, allowed for the introduction of characters, established the conflict and heightened audience expectations.

Question 2

Candidates found this question straightforward and responded satisfactorily.

Question 3

Candidates found this question straightforward and responded satisfactorily. Responses suggested that most candidates generally understood the ways in which stage directions reveal character, and advance plot. Weaker candidates continue to have difficulty explaining how dramatic techniques work.

Question 4

This question was well handled. All candidates were able to identify the two props. The second part of the question required candidates to comment on the dramatic significance of those two props. Many responses focused on the ways in which these props allow for character revelation. Stronger candidates were able to

comment on the ways in which these props allow for characters to interact in particular ways, and enhance the drama unfolding on stage. For example, the bar of soap provides the opportunity for Cliff to reveal a tenderness towards Allison which contrasts with his earlier violence.

Question 5

This question was satisfactorily handled. Candidates' responses were creative and insightful. They were able to explain fully that the calm of the ending contrasts with the violence of the opening, and that the ending allows the audience a different view of Cliff. Stronger candidates were able to show how the suspense that introduces the extract remains, although now it is more speculative as the audience tries to make sense of the tenderness unfolding on stage.

Module 2 – Poetry

This year, there was an improvement in candidate performance in this Module. The questions in this section tested candidates' ability to recognize imagery and symbolism, and to correctly identify literary devices and to evaluate their effective use. Candidates can benefit from reading the questions more carefully and by paying attention to all parts of the questions.

Question 6

This question was well done. Most candidates were able to identify the sonnet by its form.

Question 7

This question was satisfactorily handled. In some instances, although candidates could state impressions of the woman along with evidence, they were not careful to state two distinct impressions with two distinct pieces of evidence.

Question 8

Generally, candidates were able to identify the various poetic devices, but as in other questions of this nature, the weaker candidates were unable to explain the appropriateness of those literary devices by drawing evidence from the poem.

Question 9

This question was satisfactorily handled. In some instances, candidates tended to make the same point in two different ways. When multiple responses are required from one source candidates must ensure that their offerings are discreetly different.

Question 10

Surprisingly, this question was generally poorly answered. Candidates did not pay enough attention to the potential of the sestet to diverge from the rest of the poem and were unable to recognize that the reader is now exposed to a different view of the woman than that which is indicated in the first part of the poem. Consequently, they reiterated many of the responses made to Question 9 in their responses to this question. Superior candidates were able to show that the woman is framed and contained on the canvas, and similarly the impressions of her as she once was, is fixed in the artist's memory.

Module 3 – Prose

This Module was well done. Candidates displayed a great understanding of the passage and were able to produce interesting responses to the questions asked.

Question 11

This question was generally well handled. Weaker candidates were unable to recognize that the question required that they discuss the ways in which the writer uses tone, irony, comparison and the use of negation to create an impression of Prince.

Question 12

This question was satisfactorily handled. Some candidates are still experiencing difficulties in commenting on the effectiveness of the figures of speech. Teachers can be encouraged to assist students in being able to identify the element that is being highlighted in the technique used and show them how to explain the significance of its use in the passage. The difference between the definition and the effectiveness of the technique could also be stressed, for the weaker students will invariably provide the definition.

Question 13

Although the majority of the candidates understood this question and were able to quote salient examples, a few still quoted lengthy sections of the passage; hence, revealing their difficulty in identifying the key words. Where candidates were able to identify the active verbs, weaker candidates were not able to identify the effectiveness of the writer's use of these verbs. Stronger candidates were able to recognize that these verbs help to reinforce the violent power and force that define Prince.

Question 14

This proved to be the question of greatest difficulty. Many candidates were able to identify the irony, but found some difficulty in explaining it. In many instances, the phrases were explained but the irony was not highlighted. However, stronger candidates were able to comment on the ways in which the writer positions Prince as tough and violent and simultaneously undercuts that representation by showing him using that power against those who are unable to retaliate, instead of on the able-bodied who manage to escape.

Question 15

This question was well handled. A range of interesting examples and explanations were produced.

PAPER 02

While there has been an overall improvement in performance on this paper, many candidates still fail to formulate a coherent response to the question; candidates often seem to write without planning or outlining. While some referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions. Candidates should be given exercises in improving their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected.

When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to, and critical evaluations of, literature. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique, informed perspectives on literary production. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

In the profile of organization, candidates would maximize their marks by paying particular attention to the effective use of: the thesis sentence, introduction, transition, conclusion and paragraphing.

Module 1 – Drama

Candidates demonstrate an awareness of the factors that contribute to the dramatic impact of “King Lear,” “Death of a Salesman” and “Pantomine.” Credit is always given to any recognition of the ways in which the playwright’s choice of language, literary devices, structural elements and features of drama might influence audience response. However, many needed to establish from the start of the essay the terms on which their argument would rest. The development of a thesis allows the candidate to maintain focus throughout the essay.

Question 1

This question was designed to test a candidate’s ability to recognize the relationship between dramatic form and content. While many candidates could identify the social relations in the play, they failed to identify the different means by which these relationships are dramatically rendered. Candidates also need to develop the ability to explain how these features contribute to thematic and dramatic significance. More sophisticated responses discussed the ways in which costuming, lighting, symbolism, sound effects and even props influence the audience’s understanding of the social relations explored in the play. Very few candidates took issue with “primarily”, and in failing to respond critically to the opinion offered in the question and tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of question provide scope for candidates to debate and express their reasoned personal response to literature.

Sometimes, candidates did not give equal weight to both plays and in this regard tended to lose marks especially in the area of knowledge.

Question 2

This year, as it has been in past exams, in this question an opposition was set up in this question between “stage conventions” and “language and literary devices”. It would seem that dramatic power is achieved by one and not the other. This kind of dichotomy is difficult to maintain and the question provided a space to engage with the playwright’s manipulation of stage conventions and the other structural elements of drama, as well as with the playwright’s choice of language and, use of literary devices. Weaker candidates did not take advantage of the opportunity for varying arguments about what really is the source of dramatic impact in the two plays chosen. More attention to question analysis, and to the significant features and elements of drama will help candidates to respond more effectively to such questions.

Module 2 – Poetry

In this Module, candidate performance has improved and they are demonstrating knowledge of poetic craft. There is still a tendency to discuss thematic issues in isolation and to treat poetry as merely history or sociology; candidates should not ignore the artistry of poetry. Teachers must continue to engage in exercises that force candidates to make connections between poetic technique and theme. Objective 3 of the Poetry Module needs to be emphasized. The ability to “explain how meaning is expressed through the poet’s choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, meter, lineation and rhyme” needs to be demonstrated to maximize marks.

Question 3

This question represented the first of four specific questions on Paper 02. Most candidates performed creditably; stronger candidates took full advantage of gaining higher grades with this question by engaging with Senior’s use of symbolism, ironic contrasts, diction, imagery, repetition and sound devices to represent trauma. The nature of this question, with its emphasis on the resources of poetry, encouraged them to deal with the genre of poetry and to incorporate techniques into their discussion. Weaker candidates however were simplistic in their responses, mainly explaining what the word “trauma” meant and providing examples from Senior’s poetry.

Question 4

This question proved more challenging than Question 3 because some candidates took the word “language” literally to mean only the language variety. Stronger candidates were able to analyze the stylistic features of the poems, showing how effective they were to the presentation of ideas. Very few candidates took advantage of the opportunity to argue that Senior’s Caribbeanness might equally be marked by the poetic representation of her concerns, and then discuss how all her techniques help to reinforce Caribbean issues. Questions like this encourage candidates to respond critically to the opinion offered in the question. However, candidates still tend to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of question provide scope for candidates to debate and express their reasoned personal response to literature.

Question 5

This question was the one of choice for Martin Carter and candidates performed well. In their answers candidates were not only able to deal with the socio-historical and political issues in the poems, but to include relevant background information and to illustrate how the poet’s craft was integral to an understanding of the work. Stronger candidates were able to argue that no one dimension—theme, style, context, biography—but all aspects help in the appreciating and understanding of Carter’s poetic expression. In some instances, candidates concluded by arguing that the socio-historical/ political context is not limited to Guyana, but it is part of the whole postcolonial world, which is why Carter’s work is relevant to Caribbean society and other post colonial spaces.

Question 6

Although not the major choice for Carter, there were still some outstanding essays where candidates were able to show how the very craft of the work effectively presented Carter’s distinct poetic voice. Many candidates were able to correctly discuss both the subject matter of Martin Carter’s poetry that make him distinctive as well as features of his poetic craft (symbolism, imagery, metaphor, motifs, parallelisms and tone).

Module 3 – Prose Fiction

Candidate performance in this Module has improved. This year, some candidates were able to demonstrate knowledge of not just the terms associated with the generic features, but of the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author’s view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. Weaker candidates, unable to differentiate between knowledge of text and knowledge of plot, still merely narrated the story or relevant sections of the story rather than produced analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance in this Module.

Question 7

This question was the more popular one. It required candidates to evaluate the centrality of setting to the exploration of personal and social concerns. Candidates performed well. Generally, they displayed an improvement in discussing how features of the genre conveyed thematic concerns. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of question provide scope for candidates to debate and express their reasoned personal response to literature.

Question 8

This question was not a popular choice. It required candidates to engage with literary craft by directing attention to the story-telling technique. Candidates who attempted this question made a good attempt to connect narrative techniques such as characterization, motifs, setting and symbolism to elements of plot and theme. Candidates are reminded that they need not agree with the proposition in the question, especially when asked to “discuss the extent to which [they] agreed with [the] statement.” These kinds of question provide scope for candidates to debate and express their reasoned personal response to literature.

PAPER 03

INTERNALASSESSMENT

UNITS 1 AND 2

This year, there was a decrease in candidates’ performance on the Internal Assessments. The samples showed evidence that candidates are enjoying activities that provide room for their critical judgment, informed personal response and creativity. The art pieces of specific scenes were well done. So too were the dramatic adaptations. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choice of the director and the dramatic effectiveness of such choices; or an evaluation of the performance. In this discussion, evidence of knowledge of generic features is crucial for scoring high marks. Too many candidates can only list features without providing sufficient analysis of their effective deployment in the piece of art.

However, sometimes the problem was related to the passage selected: it was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Teachers need to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to provide students with articles/essays of literary worth and some depth in order to elicit detailed and meaningful responses from the candidates. Published blurbs downloaded from the internet, and popular textual notes do not give students arguments, or literary perspectives that they can refute or support in their explication of the original text. A review of a poet should be of at least three poems from the collection of poetry. A review of one poem, unless it is being argued as typical of the poet’s style and concerns, severely limits the candidates’ ability to be comprehensive. The same goes for reviews of prose fiction that limit the candidates to a few pages of the text.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2009**

LITERATURES IN ENGLISH

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LITERATURES IN ENGLISH**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION****MAY/JUNE 2009****GENERAL COMMENTS**

The candidate entry for the Literatures in English examination seems to have stabilized. The 2009 examination had a combined candidate entry (Units 1 and 2) of 3195, just about the same as for the past three years. The performance on this year's examination, the fourth testing of the revised syllabus, approximated to about the same pass rate as the previous two years, but with a very slight increase in the candidates achieving the higher grades.

There continues to be improvement on Paper 02 of the examination, but there is still a great deal of room for improvement on some aspects of the essay paper. While candidates are gaining more marks for showing evidence of knowledge of genre, the performance on all (Drama, Poetry and Prose Fiction) modules is basically about the same. However, in the area of knowledge, candidates should demonstrate aspects of knowledge beyond thematic development and the basic features of genre - plot and characterization. In drama, theme, plot and characterization are emphasized to the general exclusion of knowledge of other generic features of drama - knowledge of literary devices and their function and knowledge of literary context. While many candidates are familiar with the conventions of the poetic genre, many fail to demonstrate knowledge of the prose genre. In poetry, much more attention is given to symbolism, imagery and diction than to the other generic aspects of poetry. Nevertheless, there is evidence that, to their credit, many more students are exploring the range of poetic devices. On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features.

In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. In the prose genre, in particular, candidates often merely narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

For this year, the performance on Paper 01 was not as good as expected. Some basic concepts such as juxtaposition/contrast or assonance were not understood or known by some candidates. Far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. It is clear that teachers need to give their students practice in time management under examination conditions. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to the three modules on the paper. Also, all candidates must pay equal attention to both Paper 01 and Paper 02 in order to maximize their overall performance.

DETAILED COMMENTS**UNIT 1****Paper 01 – Short-Answer Questions****Module 1: Drama**

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language (including literary devices), structural elements such as characterization and setting, and features of drama such as stage directions and stage movement. The role of contrast or juxtaposition was also tested in this extract. Generally, many candidates demonstrated fair knowledge of the genre of drama; however, when questions required that candidates make judgements about the use of these dramatic features, the answers were often inadequate. Weaker candidates continue to have difficulty understanding the concept of contrast and explaining the dramatic significance of the playwright's manipulation of language, literary techniques and dramatic elements.

Question 1

Generally this knowledge/comprehension question was well answered. Some candidates could have been more precise in their response to Part (b) of the question which required an identification of activities taking place. Given the request for "activities," use of the verb form to indicate the activity would have enhanced their answers.

Question 2

This knowledge/analysis question was not well handled by candidates. First, it is clear that many candidates had trouble with the concept of contrast. This is surprising since the juxtaposition of images and other literary elements is a conventional strategy deployed by many writers. Also, many failed to explain the ways in which specific choices in the dramatic representation are connected to the larger significance of character, plot, thematic development, or help to enhance the playwright's creation of mood, atmosphere and dramatic tension. Many weak candidates could only provide the circular argument that the use of contrast helped to produce contrast, while others failed to offer a response to this question.

Question 3

Candidates found this comprehension/application question about characterization fairly straightforward and responded satisfactorily. Some of the weaker candidates were unable to recognize character revelation in the extract.

Question 4

This two-part question was a knowledge/analysis type question. Most candidates were able to demonstrate appropriate knowledge by correctly identifying the literary device. However, the second part of the question, which required candidates to make an assessment of the playwright's use of literary devices, posed some difficulty for many candidates. The relationship of one part of the extract to the whole extract was poorly established. Many candidates failed to explain the ways in which the use of literary devices can add to the dramatic impact.

Question 5

The two-part comprehension/analysis question was not well done. Many candidates were unable to offer comments on the dramatic significance of the stage movement or Ampoma's closing speech. The ability to make connections between discrete moments of a dramatic extract and the overall organization of the work of art is one kind of skill in the candidate's critical thinking repertoire that is clearly deficient. More attention needs to be given to the ways in which the writer's use of specific moments/techniques in a dramatic text help to contribute to the impact of the larger structural elements of drama such as thematic development, characterization, structural symmetry and audience response. Candidates must always bear in the mind that a play is always meant to be performed before an audience.

Module 2: Poetry

The questions in this module tested candidates' ability to recognize imagery and to comment on the appropriateness of those images, to recognize contrasts, to correctly identify sound devices such as alliteration and assonance and to evaluate the effectiveness of their use, to explain the ways in which sound might contribute to mood and to comment on the significance of the title to the poem as a whole. On this module, candidates' performance was less than satisfactory. Candidates seem to have difficulty with the syntax and vocabulary of the poem, in spite of the glossing of several words. Even the question asking candidates to explain two lines of the poem was not well handled. It was also noted that candidates were imposing from the outset interpretations that they could not support with evidence from the poem. The preparation of our candidates should expose them to all forms of writing, even writing with unconventional syntax. If candidates are reading and understanding Shakespeare, then they ought not to have problems understanding the syntax of a poet of the 1800s (Romantic period).

Question 6

Candidates performed well on this comprehension-type question. Candidates were asked to identify three aspects of the woman's physical appearance and three aspects of her character that the persona admired.

Question 7

This question that tested candidates' knowledge and application skills was not as satisfactorily done as expected. Some candidates had problems with the knowledge portion of the question: many did not know the terms "assonance" and "alliteration" (See Syllabus "Specific Objectives 3" Page 9). All of the concepts in the syllabus must be covered for this part of the examination. Also, many candidates failed to explain the way in which the use of sound devices assisted the poet in creating the mood of the poem. In this poem, for example, the candidates could have discussed the use of the mellow "o" and "u" vowel sounds that contribute to the calm/romantic mood created in the poem. Alternatively, candidates could comment on the soft, seductive "s" and liquid "l" sounds or the long vowel sounds or the harmonious rhyming sounds that all help to create the mood of contentment, romance and awesome reverence.

Question 8

This comprehension/analysis question requiring candidates to explain specified lines was surprisingly poorly done. Some candidates seized on one word, read the word out of context and totally misunderstood the lines. Comprehension ought not to be a major problem for candidates at this level. For example, many took the word "impaired" rather literally and linked the word to visual impairment. Thus, answers such as "I think the lines speak of the persona's eyes, and speaks of her visual impairment." There was no connection to the first part of the sentence in the poem. The idea that nothing short of this perfect light (no shade lighter or darker) is crucial for observing the woman's

beauty was missed by most candidates. Without understanding the lines, candidates would experience difficulty completing the second part of the question which was to then explain the effectiveness of the lines. The writer's use of light imagery and the symbolism of perfection that was evident in these lines would most likely be missed.

Question 9

This question testing the candidates' application skills was not well done. Although candidates usually do not have trouble with identifying imagery, they seem to have problems grasping the concept of contrast/juxtaposition. There were various pairs of contrasting imagery throughout the poem (dark/bright, dark/light, day/night, ray/shade, glow/shade, more/less, tender light/gaudy day), yet the majority of candidates could not even get full marks for identifying two pairs of these juxtaposed images. Not surprisingly, then, they were also not able to effectively comment on the appropriateness of the writer's use of contrasting images.

Question 10

Candidates did not perform satisfactorily on this comprehension/analysis question. Most candidates could explain what the title of the poem meant, but many could not comment on the significance of the writer's choice of title to the understanding of the poem as a whole. Candidates must avoid vague, generalized answers that do not clearly indicate their precise understandings of the poem. Answers such as "the title helps to create a clear picture of what is to be revealed in the poem" are too vague to help the candidate gain marks. If the picture is so clear, then the candidate should be able to explain that the title announces the focus of the poem to be about a "woman of beauty." Furthermore, the image of movement or her "walking in beauty" or the declarative statement of the title or the reverential tone of the statement or the emphasis on the personal pronoun "she" are all possible kinds of significance that the candidate can comment on as important in leading us to a fuller understanding of the poem. Again, attention to the ways in which artistic choices are part of a larger design needs to be reinforced. Significance in terms of thematic focus, development of tone and mood, atmosphere and organizational structure needs to be emphasized.

Module 3: Prose Fiction

Candidates understood the extract and performed well on this module. The questions here tested candidates' knowledge of diction, figurative devices, characterization and atmosphere. Surprisingly, candidates did not perform well on the last question which was a straightforward comprehension /analysis question.

Question 11

Candidates responded satisfactorily to this knowledge/application question. Most candidates were able to identify the figure of speech. However, many candidates faltered when asked to identify the impression given of the house by this comparison. Weaker candidates tended to quote lines rather than explain the association being made with the house when the writer refers to it as a "museum of better times."

Question 12

This application question was satisfactorily done. Candidates found the question straightforward and responded adequately. Candidates were asked to identify two aspects of Mrs Chowdhury's character that are revealed by the physical description of the house. Candidates were directed to the lines they should use to support their answer.

Question 13

In this comprehension/analysis question, most candidates could handle the comprehension part of the question very well. However, many experienced difficulty making a connection between the writer's diction and the atmosphere identified. Part of the practice of "close reading" emphasized by this syllabus is to be able to explain how the writer achieves certain effects.

Question 14

Generally, candidates were able to use evidence from the passage to identify character traits of Mrs Chowdhury. This application question was well handled.

Question 15

This comprehension/analysis question was not well handled. Many candidates needed to identify Mrs Chowdhury's state of mind from the lines indicated and then link the effective representation of the character's state of mind to the writer's use of language in the commentary.

Paper 02 – Extended Essay Questions

While the performance on the essays continues to be satisfactory in the area of knowledge, application of knowledge and organization, too few candidates are managing to obtain higher than adequate marks. Many candidates are not exploring the opportunities to gain higher scores by demonstrating a range of knowledge, by carefully constructing a clear, logical argument or by presenting good models of organization and expression. In the area of knowledge, some candidates referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, but many of them were still not synthesizing this information into a strong argument in response to the questions. Also, candidates need to formulate a proper introduction and conclusion to their argument. **Outlining the argument in the introduction of an essay establishes, very early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay.** A re-statement of the question followed by an assertion does not constitute a proper introduction. Here is a typical example of a weak introduction: 'A great poet is never restricted to the use of similes and metaphors in exploring issues of life.' This statement can be argued to be true for the poems 'She Dwelt Among Untrodden Ways,' 'Solitary Reaper' and 'I Wandered Lonely As a Cloud'. Also, it is often important to define the terms on which the argument rests. **However, candidates should not waste time taking this requirement to an extreme.** This type of response by a candidate is not helpful:

To accumulate a full understanding of this statement, one has to look beyond the horizons to decipher its hidden contents. To achieve this, one has to define the key terms. The key terms are defined as follows: 'great' can refer to something or someone superb or possessing power, 'poet' is a person who writes poems, 'never' refers to something that will not exist, 'restricted' means not allowed or it could also mean limited, 'similes' are the comparison of two things using as or like, metaphors are the comparison of two things without using as or like...

Candidates need not define every word, but just the word or words whose definition allows him/her to establish a good argument. Many candidates often seem to write without planning or outlining. Too many candidates produce very inadequate introductions. Far too many candidates are not maximizing their marks by paying particular attention to the effective use of: thesis sentence, introduction, transition, paragraphing and conclusion. Also, too often, the language of candidates at this level remains pedestrian.

In drama, more focus needs to be given to drama objectives 2 and 3. Candidates' ability to "assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is what is being tested. Much more emphasis has to be given to exercises that help the candidates develop critical judgments about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. Attention to the elements of poetry, literary devices and poetic forms, for example, should be given equal attention. While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's **narrative technique** in exploring various issues. On the poetry module, students should be guided not to treat poetry as merely sociology.

Module 1: Drama

Question 1

The Drama module contains the text-specific questions in this Unit and these allow candidates to focus on particular aspects of the dramatic texts. This particular question was designed to test a candidate's ability to critically assess the sources of theatrical appeal in the play, *Much Ado About Nothing*. In examining the dramatic representation of the relationship between men and women, candidates were expected to pay attention to the ways in which the playwright's choice of language, literary devices, structural elements and features of drama might help to create dramatic impact. Essentially, the question required candidates to indicate the sources of theatrical appeal. While the responses were generally satisfactory (especially in the discussion of relationships between men and women and in demonstrating knowledge of historical context), some candidates tended not to focus enough on the phrase "theatrical appeal" and missed opportunities to demonstrate their knowledge of genre. It is very encouraging to see more candidates making use of their knowledge of the historical, political and social contexts of the plays in their responses to the question; however, candidates need to focus more on the theatrical dimension of dramatic texts. More attention needs to be given to objectives 2 and 3 of the drama objectives. Candidates' ability to evaluate the effectiveness of "the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama" is being tested by these kinds of questions.

Question 2

The performance on this question was marginally better than that for Question 1. Question 2 required candidates to consider the significance of the visual and comedic appeal of *Much Ado About Nothing*. While many candidates discussed the use of comedy in the play, many candidates failed to engage with the word "thoughtful." The phrase "thoughtful laughter" was used to help candidates think of humour as functioning not just for theatrical effect, but also for its role in stimulating reflection on serious and significant issues. Also, many candidates failed to focus on the visual appeal of the play. While candidates need not accept the validity of the statement, they should engage the significant terms of the question. As usual, the question left room for candidates to suggest that there were other sources of dramatic impact other than what was suggested in the question.

Question 3

While the questions on *Henry IV, Part 1* were not as popular as those on *Much Ado About Nothing*, the performance was marginally better on the questions on the history play than the questions on the comedy. Candidates were very good at discussing the play's concern with human relationships, but some candidates demonstrated limited knowledge of "stage action" and "stage spectacle." In this play that features a war, for example, there are many instances for creating stage spectacle (visual images on stage) and stage action: movement of large groups of people in fighting, elaborate costuming for military dress, the number of props for war activity, and action that leads to death (the staging of death), to state a few. Candidates should not forget that the written play provides the blueprint for a theatrical production and should pay attention to clues for the staging of the drama. Knowledge of features and elements of drama, as well as the use of stage conventions is crucial for strong performances in this module.

Question 4

Of the two *Henry IV, Part 1* questions, the better performance was seen on this question. Candidates were required to assess the ways in which drama was an effective vehicle for the "representation of power." Many of the weaker candidates tended to focus on the issue of power, but not always to discuss the "dramatic" representation of power. A critical evaluation of the playwright's manipulation of elements of drama (plot, setting, characterization), features of drama (dialogue, soliloquy, aside, stage directions) and stage conventions (costuming, lighting, sound effects, movements, backdrop and props) would help candidates to earn top marks in both knowledge and application. Although the works of art on the drama module will have the distinctiveness of dramatic features which implies staging, these works rely on literary language as well.

Module 2: Poetry

Question 5

Although this question fore-grounded the music of rhyme and rhythm, it required candidates to consider what leads to enjoyment in poetry. This question was satisfactorily done and represented the best performance across genres on this paper. However, while candidates could discuss various themes of the poems and demonstrated knowledge of figurative devices, many were unable to confidently discuss metre, rhythm, rhyme or lineation. Often, the discussion of these literary techniques was limited to vague, imprecise pronouncements. For example, a topic statement such as "Rhythm is an important element of poetry, which gives life to the themes of peace and beauty in nature" is too general a statement to be an effective topic sentence. Why does the theme of "peace" need life? What does it mean to "give life to a theme"? Specific rhythms may contribute to mood and atmosphere which might also reinforce certain themes, but candidates are not gaining any marks for these generalizing comments that do not indicate that they understand the ways in which the poet's choice of literary conventions can be effective in thematic development. In very good responses, candidates discussed with ease and comfort the various ways in which the music of rhythm and rhyme contributed to the enjoyment of the poetry. To their credit, many candidates did not limit the enjoyment of poetry to only the poet's use of rhythm and rhyme, they also considered the range of devices available to the poet. Here is an example of a candidate who did not restrict the focus to only rhyme and rhythm: "While rhyme and rhythm first capture our attention, it is the poetic word choice that creates a more lasting intellectual impression." Objective 3 of the syllabus needs constant emphasis in candidate-preparation: "explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme" (9). Candidates must also be careful of merely listing generic features and providing examples; they must be able to explain the function of these devices in augmenting meaning. In addition, relevant extra-textual information can be of great use in responding to the questions.

Question 6

This question was the more popular choice and many candidates did not have any trouble using any of the three poets Margaret Atwood, William Wordsworth and Robert Frost to debate the statement: “A great poet is never restricted to the use of similes and metaphors in exploring issues of life.” As usual the words “great” and “restricted” provided points of debate or controversy that would allow candidates to express their own personal response to these issues in literature. Candidates are only just beginning to offer their personal responses, supported by carefully selected evidence and well constructed arguments. The “relationship between form and content” is at the heart of all the questions and candidates should continue to grasp the opportunities given to discuss the means by which poets achieve artistic impact.

Question 7

The performance on this question was satisfactory. However, many candidates gave priority to theme over technique. As a consequence, there was a disproportionate emphasis on cultural and historical concerns to the near exclusion of discussions of the writer’s craft. The ability to see and discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback, interior monologue, for example) is more than just listing. Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between narrative technique and theme, between form and content. Too many candidates are ignoring the fact that literature is an art form with distinctive features marking each genre. While this question was satisfactorily done, weaker students ignored the part of the question that asked them to discuss “the extent to which” the statement was true. Again, candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by that phrase. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. More practice in comparative essay writing is needed. Students should be encouraged to see how themes are developed by way of the resources of the prose genre. In addition, students need to develop their writing skills paying attention to diction, syntax and the use of transitions to connect their ideas.

Question 8

Candidates generally performed satisfactorily on this question. Most candidates were knowledgeable about the characterization, theme and some basic narrative elements such as plot and setting. The syllabus highlights the genres/sub-genres of prose fiction, the elements of fiction and general literary devices that writers can manipulate to reinforce theme. There will be no question on this examination that will be primarily thematic. All questions will demand that candidates connect form and content as the syllabus requires. Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. Also, many candidates ignored the phrase “depends entirely” which opens up a debate about the primary technique used by writers to anchor theme. This kind of extreme position helps to trigger the candidates’ personal response which in turn provides the basis for more nuanced arguments. Here is one example:

In the novels *Their Eyes Were Watching God* and *Brother Man*, the element of characterization is fundamental to thematic and plot development. However, in general, characterization can never be the sole element which determines thematic development, as the writer combines characterization with several other narrative techniques. In this essay, I will show that thematic development is depended on the writers’ manipulation of characterization, as well as imagery, symbolism and interior monologue.

Making evaluations about artistic production is at the heart of this examination; the question provided this kind of opportunity for the candidates' informed personal response. Students should be encouraged to articulate their informed personal responses to literature and should be made aware of opportunities that questions provide for such personal opinion. The section of the question, "discuss the extent to which you agree," provides such an opportunity.

DETAILED COMMENTS

Unit 2

Paper 01 – Short-Answer Questions

Module 1: Drama

Candidates found this extract interesting and responded satisfactorily to the questions. The questions on this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, use of structural elements such as characterization and setting, and use of features of drama such as stage directions and prop. However, the ability to explain the significance of specific lines to the extract as a whole and to explain dramatic function was not always evident in candidates' responses.

Question 1

This knowledge/comprehension question was satisfactorily handled. Most candidates provided the correct responses; however, weaker candidates described settings based on inferences that could not be conclusively supported by evidence and therefore could not receive full marks for such answers.

Question 2

This knowledge/application question was satisfactorily done. Although many candidates provided acceptable answers, there were some candidates who did not observe the restriction "revealed in the opening stage directions." Consequently, some candidates provided character traits that were observed in other parts of the extract. Candidates should therefore pay attention to the specific requirements of the question. It is important that candidates can distinguish between stage directions and dialogue.

Question 3

For this question, basic comprehension was required. Most candidates were able to provide evidence for the inferences they made about the personalities of Cutler, Toledo and Slow Dog. However, some candidates failed to provide the appropriate evidence for their inferences about characters. Candidates should also lay out answers so that the correct quotation is clearly linked with the appropriate character.

Question 4

This analysis question was not as well done as the examiners would have expected. The question required candidates to assess the ways in which the playwright's use of a prop contributed to dramatic effect. The ability to comment on the playwright's artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development – creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or to develop audience engagement) is evidently lacking in many candidates. This exercise in critical thinking through this analysis-type question continues to demonstrate weaknesses in candidate preparation.

Again, attention to the ways in which artistic choices support the larger design of an artwork needs to be reinforced. Many of the exercises for the internal assessment provide practice for these types of questions requiring critical thinking skills.

Question 5

Candidates did not do much better on this comprehension/analysis question than they did on Question 4. The ability to see relationships between a specific utterance in dialogue and the way in which the entire drama is being developed requires urgent attention. The ability to comment on the playwright's artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development - creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or to develop audience engagement) needs to be developed.

Module 2: Poetry

While the performance on this Module in Unit 2 was better than the performance on the Unit 1 Module 2, candidates are still performing below expectation on this the poetry module. The questions in this section tested candidates' knowledge of diction, rhyme, figures of speech and the ability to evaluate the effective use of these devices. Generally, candidates had no difficulty describing the context of the poem. However, many candidates were unable to identify rhyme. Moreover, the inability to explain the effectiveness of literary devices continues to be a weakness and, accordingly, candidates were unable to offer adequate comments on the significance of these devices.

Question 6

This comprehension-type question was well done. The majority of candidates scored full marks. Although evidence was not required, many candidates provided evidence which showed that they fully understood this aspect of the poem and they responded adequately to this task.

Question 7

The two skills tested on this question were comprehension and analysis. Candidates had to identify the adjective and then comment on the effectiveness of the writer's choice of that adjective. For example, in responding to Part 7 (i) "mechanical encounter" (line 3), one appropriate answer could have been "the writer's choice of the adjective "mechanical" is effective in conveying the monotony of waiting to do banking transactions. Both tellers and customers are aware of the conventions of banking and the workers carry out their functions in a kind of automatic and automated fashion." Many candidates tended to offer explanations that did not identify the adjective in the phrase nor addressed its effectiveness.

Question 8

Though some candidates could identify the rhyme, not many of them could offer comments that were adequate. Their answers tended to be vague in this knowledge/application question. The significance of the rhymes to mood creation, structural development and thematic reinforcement could be more clearly explained.

Question 9

This knowledge/application question was not as well done as one would have expected. Most candidates were able to identify metaphor for both examples. However, many candidates were unable to explain the significance of the writer's choices. For example, for the phrase "shrine of economics" (line 19), a candidate could say that "in this example, the writer uses shrine as a metaphor.

By bringing a symbol of worship to associate with economics, the writer is able to suggest that people tend to worship money or genuflect to the economic machinations of the world.”

Question 10

The last question on this module required candidates to see endings as significant in the development of theme and in the creation of poetic structure. This analysis-type question that required candidates to make connections between “the part and the whole” (the ending and the entire poem) continues to create difficulty for candidates. In most cases, candidates were only able to offer ONE explanation and in that explanation, many were unable to see the connection between the specific moment and the overall development of theme or the careful creation of poetic structure. For example, a candidate could focus on the imperfect rhyme in the last stanza and could offer an explanation such as this one: “The use of the imperfect rhyme of “glance” and “thanks” in the last four lines structurally reinforces the idea that beautiful things are not often encountered in the cold world of finance. A “glance” is a small look or a look of short duration – that offers a glimpse of something and, for these “small mercies” of beauty that are so rarely seen, we should be grateful.” Or alternatively, a candidate could say “the last four lines are an appropriate ending to the poem because they create a contrast to the first four lines that emphasize monetary activity compared to aesthetic beauty that is featured in the end.” Stronger candidates were able to explain effectiveness in terms of thematic and/or structural importance to the poem.

Module 3: Prose Fiction

Although this passage was very accessible, candidates performed below expectation primarily because they had gaps in their knowledge about basic concepts such as “adjective” and “contrast.” As in Unit 1 Module 1 and Module 2 that had questions with the word “contrast,” candidates performed abysmally. Similarly, the question about adjectives in Module 2 of this Unit elicited poor responses, primarily because it was evident that candidates at the CAPE level did not know the part of speech—adjective. The questions on this module tested candidates’ knowledge of diction (use of adjectives), imagery and contrast. Candidates were also asked to demonstrate the ways in which writers were able to create dominant impressions of characters and setting. Further, their critical thinking and evaluation skills were tested. Again, when questions were posed requiring candidates to explain connections between the writer’s choices at specific points in the narrative to the overall thematic emphasis and structural design, they seemed to flounder and fall short in their performance of these critical thinking skills.

Question 11

This comprehension/analysis question was well done. Most candidates scored full marks. Candidates were required to indicate the ways in which a dominant impression is created about a specific character.

Question 12

In this question, candidates were required to locate evidence to support TWO dominant impressions that the writer conveyed about an aspect of setting. Candidates found this comprehension/application question straightforward and were able to perform satisfactorily.

Question 13

This knowledge/analysis question posed difficulties for many candidates. Many seemed unfamiliar with the concept of contrast. Not all scored full marks for even the section requiring them to identify images of light and dark. It was therefore not surprising that comments on the effectiveness of the writer’s use of contrasting images were inadequate.

Question 14

Surprisingly, most candidates were unable to identify the adjectives in the phrases given: “lofty drawing room” (Line 1), “polished sarcophagus” (Line 5) - the word “sarcophagus” was glossed - “ashy halo” (Line 12) for this comprehension/analysis question. Without being able to identify the adjective, most candidates therefore encountered difficulty in attempting to explain the effectiveness of the writer’s diction (choice of adjective). It was also clear that many candidates did not know the meaning of the word “lofty” nor could they use context clues to figure out its meaning.

Question 15

Candidates failed to maximize marks on this comprehension/analysis question. While some were able to explain the meaning of the phrase, many encountered difficulty commenting on the significance of this phrase to the passage as a whole. The ability to make connections between the phrase and thematic development and structural design in the passage seems to be weak.

Paper 02 – Extended Essay Questions

Compared to Unit 1, Paper 02, the performance on Unit 2, Paper 02 was marginally better this year. Of the three genres, the best performance over the two Units was in drama. However, candidates will not score very high marks if they only write on one book for the drama module in which candidates are required to answer the questions with reference to two books. In respect of the poetry module, candidates seemed to produce much better answers on Martin Carter’s poetry than on Olive Senior’s. While some very brilliant essays on Senior’s work have been produced, there is a general tendency to treat her work as sociology rather than as literature. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation. Yet, many candidates’ knowledge of the writer’s craft is in name only. In many of the responses, candidates are only listing some techniques, but are not demonstrating that they understand how these techniques help to reinforce meaning/theme.

In addition, **the understanding of how rhyme, rhythm and metrical arrangement function in poetry is less than satisfactory.** The ability to write a cogent argument, using evidence to explain why the writer’s choice of a particular poetic technique helps the reader to understand the thematic emphases is glaringly absent from many of these responses. In respect to the third module, not enough reference is being made to **the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices** that provide a writer with tools for representation. The term narrative technique covers all the tools of prose fiction that the writer can manipulate to explore various issues and themes.

Candidates should be given exercises to improve their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected. When candidates take contrary positions to the ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to and critical evaluations of literature. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique informed perspectives on literary production.

Module 1: DramaQuestion 1

This question required candidates to determine the primary source of dramatic appeal in the plays they have studied. They were specifically asked whether dramatic appeal is primarily related to the “playwright’s use of stage conventions” or subject matter.

The question sets up an opposition between the two, but most candidates challenged that opposition and showed that dramatic appeal might not be limited to any one element or feature of drama. Candidates performed satisfactorily on this question, producing the best performance of all questions on Paper 02 of this 2009 examination. Weaker candidates could discuss with confidence theme, plot and characterization, but many did not examine the other dramatic features. Many candidates even when they considered the other dramatic features, such as stage conventions experienced difficulty in establishing a relationship between the dramatic elements and meaning (See page 6 of CAPE Syllabus). The ability of candidates to assess the dramatic impact of a playwright's use of the structural elements of drama was crucial for doing well on this question. Candidates need to be able to explain the crucial relationships between form and content, theme and style. Also, some candidates did not focus on the central issue of what determines dramatic appeal; many candidates only discussed dramatic techniques and their role in reinforcing theme. However, they needed to show in that discussion what determines dramatic appeal. This kind of open-endedness of the question provides room for candidates to receive marks for their informed personal response and to gain better marks for application of knowledge.

Question 2

The essential issue of Question 2 is “what makes a play memorable”? Although the question offers its own answer by suggesting that “dramatic representation of conflict” is what makes a play memorable, it is a proposition that is open to debate. Candidates were expected to use their own experience with these plays as the basis for their responses. These types of debatable statements provide room for candidates to establish various responses that can incorporate their informed personal response. Candidates were given an opportunity to suggest other factors, beyond conflict, that make the play memorable. Any attention to Objectives 1, 2 or 3 should have provided ready answers to the question. One should note as well that “**dramatic** representation of conflict” also provides room for discussion what tools and resources of drama did the playwright employ to magnify the conflict in the plays and, therefore, make the play memorable? In *King Lear*, for example, how do the stage actions of putting Lear out of his daughter's house or the gruesome plucking out of Gloucester's eyes magnify the family conflicts that in turn make the play memorable? More attention to question analysis and to the significant features and elements of drama will help candidates to respond more effectively to such questions. The performance on this question was satisfactory.

Module 2: Poetry

Question 3

This question represented the first of four specific questions on Paper 02. The performance on this question was generally satisfactory, as it was on all the questions on Paper 02. Most candidates performed creditably, but they did not take full advantage of gaining higher grades with this question. While most candidates demonstrated knowledge of Senior's vision of Caribbean life, not all candidates were connecting her use of irony and other literary techniques in elaborating this vision. Many candidates spent most of their time narrating the content of the (narrative) poems, but failed to explain the effectiveness of Senior's use of various poetic techniques. Teachers must engage in exercises that force candidates to make connections between poetic technique and theme. They should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry.

Objective 3 of the poetry objectives needs to be emphasized. The ability to “explain how meaning is expressed through the poet's choice of language, literary devices, and the conventional elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme” needs to be demonstrated to maximize marks.

The more capable candidates identified these other features of the poetic genre that they saw engaged by Senior to express her vision of Caribbean life. Yet, some candidates failed to take up the opportunity to respond to the specific question of whether any one technique (namely irony) was more important than other techniques in expressing Senior's vision of Caribbean life. So, for one candidate, "though irony is almost an identifying characteristic of Senior's tone, it undoubtedly works hand in hand with her skillful use of other techniques". We are gratified by candidates demonstrating knowledge of extra-textual information such as information culled from history, from statements made by the author or from knowledge of the author's life and also from evaluations and interpretations of critics. However, they need to also apply this information to the question asked. Synthesizing their material as a response to the question is crucial in candidates maximizing their marks under "application of knowledge," which represents the largest portion of the essay marks.

Question 4

This question required candidates to engage with poetic craft by directing attention to Senior's use of repetition in her poetry. Many candidates who chose this question recognized repetition as an important feature of Senior's craft and many clearly demonstrated extra-textual knowledge (biographical, historical, critical information). However, many candidates did not marshal the extra-textual information as a response to the specific question and many could not make any connections with other aspects of Senior's craft. Beyond repetition (as seen in recurring motifs, structural repetition in terms of syntax and line/phrase parallelisms, and repetition of words) or repetition as in recurring themes and tropes, are there other techniques that are important to her poetic craft? Expanding the response to include other elements of the poetic genre would also have been an effective way to respond to the question. Alternatively, candidates could also argue that stylistic and/or thematic repetition is not the most important feature of her craft.

Question 5

The performance on the Carter questions was much better than the performance on the questions on Senior. Many candidates who attempted this question were able to avoid the theme/poetic technique divide because the question emphasized this relationship. The essential question is what accounts for the "enduring power of Martin Carter's poetry". Many candidates were able to correctly discuss both the themes of Martin Carter's poetry, as well as features of his poetic craft beyond imagery (symbolism, metaphor and tone), but not all of them engaged with whether one element of craft or the other determines the enduring power of the poetry. More attention to question-analysis skills will be important for candidates to maximize their scores.

Question 6

Many candidates responded to the implied connection between the melodramatic quality and the careful crafting of Carter's poetry, suggested by the question. The suggestion that melodrama in poetry is not necessarily in opposition to careful crafting elicited very strong responses from the candidates. Many did not agree with this characterization of Carter's poetry as melodramatic. Indeed, this kind of interrogation and resistance to the suggestions of these statements provided the candidates with the opportunity to present their informed personal responses and their solid arguments challenging these statements. These kinds of careful arguments are able to earn higher marks in the application of knowledge marks. Some of the weaker candidates ignored the phrase "melodramatic quality" and only focused on the careful crafting. Nevertheless, by focusing on aspects of poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration, many were able to discuss the relationship between artistic choices and thematic development in Carter's poetry. Consideration of all parts of the question can allow for candidates receiving optimum returns in the awarding of marks for application of knowledge. This question was fairly well done.

Module 3: Prose Fiction

Question 7

Satisfactory performance was observed in the responses to this question that required candidates to evaluate the centrality of memories to narrative structure and thematic development. Candidates demonstrated knowledge of thematic concerns and memories of the past, but many had difficulty discussing narrative structure. Candidates should note the generic features of prose fiction (plot, characterization, point of view, setting, narrative arrangement, motif, flashback, interior monologue and so on) are covered by the term, narrative structure. Any of the narrative conventions available to a prose fiction writer allows for the writer to carefully organize the story for maximum artistic effect. In this question again, candidates failed to engage with the debatable parts of the question requiring them to make judgments on whether the statement provides a valid account of the novels. The essential question of what determines narrative structure and thematic concerns in these novels was not always dominant in the candidates' responses.

Question 8

While this question was satisfactorily done, on the whole, many candidates concentrated more on the writers' use of motif primarily as theme, but not as symbol, trope or structuring device. Additionally, not many candidates focused on the word "cohesion" that implied that works of prose are carefully structured to have coherence. What provides the ordering or organizational principles of a work of fiction? Is there any one device that single-handedly provides coherence for a work of art? Although the word "**solely**" was printed in bold, many candidates ignored that part of the question inviting debate and interrogation. The opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the internal assessment provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the candidates sit.

UNIT 1 and UNIT 2

Paper 03 - Internal Assessment

The performance on the Internal Assessment this year was similar to that of last year. The samples show evidence that candidates are enjoying these activities that provide room for their critical judgment, informed personal response and creativity. It was apparent from the submissions that candidates enjoyed the assignments. The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was generally well done, too. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for artistic choice of the director and the dramatic effectiveness of such choices or an evaluation of the performance. In this discussion, evidence of knowledge of generic features would be crucial for scoring high marks. Too many candidates can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Also, in some cases, teachers need to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample. Candidates must be reminded of the word limit of 1500 - 2000 words.

In some cases of the critical responses to a review, excellent review articles of appropriate length and quality that provided candidates with the opportunity to offer reasoned arguments and informed personal responses were selected. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some candidates still seem to have difficulty in offering "informed" opinions on these critical essays. Candidates are reminded of the need to identify the source of the review.

Some teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of "prescribed" texts for assignments.
2. It is the detailed commentary (of 1500-2000 words) that is marked out of 48 not the reinterpretation or other creative pieces.
3. Teachers should ensure that if students are given the highest marks in each category their assignments are excellent in nature.
4. Some teachers are not adhering to the stipulation of sending 5 samples. Some send two or three even when they have 8 or 15 candidates doing the examination. Some send in two of three even though the rules specify that all should be submitted if there are fewer than 5 candidates. Teachers are reminded that such practices adversely affect the candidates' final grade.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
ADVANCED PROFICIENCY EXAMINATION
MAY/JUNE 2010**

LITERATURES IN ENGLISH

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GENERAL COMMENTS

The candidate entry for the Literatures in English examination has stabilized. The 2010 examination had a combined candidate entry (Units 1 and 2) of 3195, just about the same for the past three years. The performance on this year's examination, the fourth testing of the revised syllabus, approximated to about the same as the previous two years, in Unit 2. However, there was an increase in the overall performance in Unit 1, with a corresponding increase in the candidates gaining the higher grades in both units. As a consequence more candidates achieved Grades I, II and III this year. The overall improvement is a result of improvements in all three modules on the paper. There continues to be improvement on Paper 02 of the examination, but there is still room for improvement on some aspects of the essay paper. While candidates gained more marks for showing evidence of knowledge of genre, the performance on the poetry and drama modules was basically about the same, but there was a significant improvement in the performance on prose.

RECOMMENDATIONS FOR FURTHER IMPROVEMENT IN KNOWLEDGE

In the area of knowledge, candidates should demonstrate aspects of knowledge beyond thematic development and the basic features of genre — plot and characterization. In drama, theme, plot and characterization are emphasized to the general exclusion of knowledge of other generic features of drama, knowledge of literary devices and their function and knowledge of literary context. While many candidates are familiar with the conventions of the poetic genre, many fail to demonstrate knowledge of the prose genre at that basic level. In poetry, much more attention is given to symbolism, imagery and diction than to the other generic aspects of poetry. Nevertheless, there is evidence that, to their credit, many more students are exploring the range of poetic devices. On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect.

The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; giving a list of features of the genre is not sufficient. In the prose genre, fewer candidates are merely narrating the story or relevant sections of the story and are now producing more analytic essays. In all genres, candidates can also improve their performance on the knowledge profile by expanding their knowledge in extra-textual information — contextual, biographical and critical.

RECOMMENDATIONS FOR FURTHER IMPROVEMENTS IN APPLICATION AND ORGANIZATION

Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance on the skill of application and organization. There is evidence that most candidates are not making a plan for their essays before writing them and this lack of coherence and focus will definitely affect their application or organization grade.

Candidates should learn the importance of writing a good introduction which is more than a repeat of the question and a list of the books or poems that they will refer to in their discussion. Isolating the key terms of the question and indicating the definition of key words that will help build an argument must be emphasized. Candidates must be able to write a thesis statement articulating their own position in relationship to the question, to summarize their supporting arguments and to indicate the kinds of evidence they will use to augment their argument. Candidates should also be encouraged to effectively use topic sentences, clincher sentences and transitions to organize their argument. Some candidates need to be taught how to integrate quotations into the body of their discussion.

While film versions of literary texts can be very useful in exploring the ideas and issues of the set texts and in providing a context for evaluating artistic choices, they should not be used as a substitute for the actual literary text. Some training must also be done to helping candidates to learn how to analyse examination questions. This would involve their being able to identify the key terms of the question, the task that is set for them and to ensure that all aspects of the question are addressed in their plan of a response to the question.

DETAILED COMMENTS

UNIT 1

Paper 01 – Short-Answer Questions

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language (especially the use of irony), use of structural elements such as characterization, and features of drama such as stage directions and props. Also, candidates were expected to evaluate the role of humour in this extract.

Generally, many candidates demonstrated good knowledge of the genre of drama; the questions on characterization, use of props and the function of stage directions were well done. Even the questions requiring candidates to make judgements about the use of these dramatic features were fairly well done. However, the evaluation of the playwright's use of humour and irony was not as effectively done as one would expect. Some of the weaker candidates did not know the dramatic concept of a prop.

Module 1: Drama

Question 1

Generally this knowledge/comprehension question was well answered. Candidates were able to identify character traits and could provide evidence for their claim. The evidence provided could be in the form of a quotation, line reference, paraphrase or summary.

Question 2

This knowledge/analysis question was well handled by candidates, although there were some weaker candidates who did not know ‘prop’ — one of the significant tools of staging a play. Most candidates could identify the ‘switchboard’ and the ‘telephone’, but not as many noted the ‘chewing gum’. Most candidates were also able to comment on the dramatic significance of each prop in terms of any of the following: character development, stage action, conflict, symbolism, setting and its contribution to sound effects.

Question 3

Candidates were more able to identify the examples of humour than they were able to comment on the effectiveness of the playwright’s use of humour. Therefore, the knowledge portion of the knowledge/analysis question was better handled than the analysis portion. It is important that candidates develop the ability to make judgments on artistic choices. This is at the core of the syllabus and a demonstration of critical thinking skills. A number of main arguments could have developed around such points as: humour is used to engage the audience or to highlight conflict or to emphasize thematic concerns or to intensify the drama or to reveal character or even to establish a comic atmosphere.

Question 4

This two-part question was a knowledge/analysis type question as well. Around 70 per cent of candidates scored full marks for this question. Most candidates were able to explain the dramatic significance of stage directions. Many candidates were able to provide an explanation that emphasized the dramatic elements of characterization or thematic development or stage action or to produce irony/dramatic irony or to create sound effects.

Question 5

This two-part knowledge/analysis question was not well done. Many candidates were unable to demonstrate their knowledge of irony by offering an explanation of how the irony was produced or what was ironic about lines 56 – 57 of the passage. Any of the two clear ironies could have been cited: (1) It is ironic that after dedicating so much time on instructing Miss Brandon on how to use the phone to ensure he receives his calls, O’Keefe now insists that he wants no call put through to him OR (2) It is ironic that O’Keefe has such an inflated concept of himself, he declares that he is out of telephone reach of even God, when it is the one person with whom he would be compelled to speak if God ever called. Those who answered the second part of the question correctly could have discussed the way in which irony contributed to thematic development, character development or humour in the entire extract as a whole. A number of candidates failed to acquire full marks for questions such as these because they neglected to explore the holistic impact of irony on the entire passage.

Module 2: Poetry

The questions in this module tested candidates' ability to recognize imagery and to identify the form of the poem, to correctly identify literary devices such as imagery, simile, metaphor, irony, alliteration, oxymoron, paradox and symbolism and to evaluate the effectiveness of their use. They were also required to comment on the significance of the poet's word choice and to explain the effectiveness of the last line as a fitting end to the poem. On this module, candidates performed satisfactorily, however, Questions 9 and 10 posed problems for a number of candidates.

Question 6

Candidates performed well on this knowledge/comprehension question. They were able to identify the sonnet as the correct form of the poem and could easily identify three different responses of the persona to America.

Question 7

This question that tested candidates' knowledge and application skills was satisfactorily done. Some candidates, though, had problems with the application section of the question which required them to make judgements on the writer's use of literary devices. For 7 (a) 'bread of bitterness' (line 1), the possible answers included imagery, *metaphor*, *irony*, *alliteration*, *oxymoron* and *paradox*; for Part 7 (b) 'her tiger's tooth' (line 2), the possible answers included *imagery*, *metaphor*, *alliteration* and *symbolism*.

One possible commentary regarding the imagery in Part 7 (b) could be as follows:

The image of the tiger's tooth sinking into the persona's throat effectively conveys the idea that America viciously extracts more from the persona than s/he receives. The animal imagery associated with America further suggests that the persona is preyed upon by America who feeds him/her the 'bread of bitterness.'

Question 8

This knowledge/analysis question which required candidates to identify similes and comment on their effective use was satisfactorily done. Most candidates could identify the two similes and produce at least one good commentary on the effectiveness of the writer's use of simile. It is important in the commentary to establish clearly what two things are being compared and the effect that this comparison creates.

Question 9

This question which tested candidates' knowledge/application skills was surprisingly not well done. Candidates should not have had trouble with the basic concept of diction. Responses gaining full marks would make an association between the specific instance of the word choice and some larger development in the poem such as the persona's mood, attitude, overall response to America, or thematic development or the reinforcement of imagistic pattern.

One possible commentary could be:

The word 'darkly' is significant because through the writer's choice of this word, that is associated with negative emotion, the writer is able to convey the persona's brooding mood or feelings of anger. The use of this word effectively reinforces the impression conveyed that the 'pull' of America also elicits (dark) feelings of resentment.

Question 10

Candidates did not perform satisfactorily on this comprehension/analysis question. Most candidates could not give one clear reason why the last line was an effective ending to the poem. Candidates should have recognized the use of imagery in the line to convey ideas about America. In this final line, America is imaged metonymically through the reference to 'granite wonders', associated with America's 'might' which wanes after some time. First, candidates would have to read the lines prior to the last line to see what was 'sinking in the sand' and the referent of 'sinking' is 'her (America's) might and granite wonders' from line 12. Knowledge of English syntax is crucial for candidates to figure this out. When the persona looks into the future ('darkly I gaze into the days ahead'), s/he sees America's 'might' and monumental wonders sinking under the pressure of time's passage.

Candidates could comment on the power of the image at the end to reinforce the overall theme of the poem or to reinforce and extend the motif of water imagery used throughout the poem or any other reasonable response. Thematic development and structural symmetry are two clear ways in which the ending effectively connects with the rest of the poem. Attention to the ways in which artistic choices are part of a larger design needs to be reinforced. Significance in terms of thematic focus, development of tone and mood, atmosphere and organizational structure needs to be emphasized.

Module 3: Prose Fiction

Candidates understood the extract and performed well on this module. The questions here tested candidates' knowledge of diction, symbolism, characterization and their ability to assess the significance of naming. The main question that posed problems for candidates was the last question which required that they comment on the significance of naming — in essence a question about symbolism.

Question 11

Candidates responded satisfactorily to this comprehension question. Most of them were able to identify two reasons for the narrator's sense of alienation and could provide evidence. Some candidates failed to separate their responses according to the sections outlined by the question.

Question 12

In this knowledge/analysis question, most candidates were able to identify an appropriate adjective for each parent and could explain what each adjective revealed about the narrator's attitude to each parent. There were, however, a few candidates who did not know what an adjective was.

Question 13

Most candidates could explain two ways in which the whip was symbolic of the father's character. Any of the following would have been among acceptable responses to the question: *violent nature, authoritative personality, love of power, his patriarchal tendency, his stern/cold or hard-hearted nature, his alienating nature, his sadistic nature or his tendency to be a disciplinarian*. The explanation would have made a link with the literal associations of a whip and the father's character. For example, here is one way of making that connection: *The whip is a symbol of violent action because it is used to inflict violence. By its association with the father, he is marked as an abusive person who seems to have no objection to punishing people via violent means.*

Question 14

Generally, candidates were able to identify character traits from the statements made by the main character. This application question was well handled.

Question 15

This comprehension/analysis question was not well handled. Many candidates needed to move their commentary beyond the literal; many of them only explained the circumstances of the giving of the names. For example, the name Nwanyibuife (a female is also something), according to candidates is given to the narrator because of the parents' disappointment in having yet another female child. However, the significance of saying 'a female is *also* something' was never addressed by these candidates. Many also failed to recognize the sarcasm expressed in the sentence that follows: 'Can you beat that?' One kind of significance is related to thematic development:

The name given by the father seems to reinforce the limited role that women in these societies are assigned. The word 'also' almost suggests that women are an after-thought and the vague 'something' that they can be almost suggests that their contribution will be rather nondescript and of little, unnamed significance.

However, the answers could also relate significance to structural and character development.

RECOMMENDATIONS FOR FURTHER IMPROVEMENTS ON PAPER 01

On Paper 01, far too many candidates spend time re-writing the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. In many cases where candidates were scoring 8 or 10 out of a possible 24 marks, there were candidates who were not even attempting to answer a whole question or parts of a question.

It is clear that candidates need to be given practice in time management under examination conditions. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to all modules on the paper. Also, all candidates must pay equal attention to both Paper 01 and Paper 02 in order to maximize their performance overall.

Paper 02 – Extended Essay Questions

While performance on the essays continues to improve in the areas of knowledge, application of knowledge and in organization, many more candidates can access the higher grades. Many candidates are not exploring the opportunities to gain higher scores by demonstrating a range of knowledge, by carefully constructing a clear, logical argument or by presenting good models of organization and expression.

In the area of knowledge, more candidates are referring to knowledge of genre or the writer's biographical, historical and social contexts in their answers, but many of them were still not synthesizing this information into a strong argument in response to the questions. Also, candidates need to formulate a proper introduction and conclusion to their argument. **Outlining the argument in the introduction of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay.** A re-statement of the question followed by an assertion does not constitute a proper introduction.

In drama, more focus needs to be given to Objectives 2 and 3. Candidates' ability to *assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama* is what is being tested. Much more emphasis has to be given to exercises that help candidates develop critical judgements about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. On the poetry module, candidates should be guided not to treat poetry as merely sociology.

The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's **narrative technique** in exploring various issues

Module 1: Drama

Question 1

In the Drama module, the text-specific questions allow candidates to focus on particular aspects of the dramatic texts. This particular question was designed to test candidates' ability to critically assess the sources of theatrical appeal in the play, *Much Ado About Nothing*. Specifically, candidates were asked to discuss whether the dramatic device of 'war', used to explore relationships of love, was the main source of theatrical appeal. It is important to note that the question gave candidates the chance to discuss those aspects of the play that help to create dramatic appeal and to construct an argument defending their own views of the play. In spite of the invitation to discuss the sources of theatrical appeal, too many candidates restricted themselves to the discussion of the theme of love to the exclusion of the other structural elements and features of drama. Attention to such features of drama as dialogue, soliloquy, stage directions, stage conventions (costume, lighting, sound effects, movement, set including backdrops and props, disguise, spectacle and other elements of drama such as plot structure, characterization and setting) would have enhanced these responses. Very little attention was given to language, although much of the humour/comedy is produced by the 'merry war of words' between characters such as Beatrice and Benedict; this comedy could be considered part of the play's theatrical appeal. More use could be made of the historical, political and social contexts of the play.

Question 2

Performance on this question was about the same as that on Question 1. This question required candidates to assess Shakespeare's use of 'spectacle'. Candidates were specifically directed to consider whether spectacle was used to explore the issues/themes of deceit and villainy in the play *Much Ado About Nothing*. While candidates were specifically directed in this question, the way the question was framed (asking candidates to say to what extent they agreed with the claim) provided a stimulus for candidates to provide their own 'informed and independent opinions and judgements about the chosen play' (CAPE Syllabus, 6). Many candidates seemed uncertain about the dramatic concept of spectacle which is usually a display that is large, lavish, unusual and striking, usually employed as much for its own effect as for its role in a dramatic work. Some of the sources of spectacle in the play that candidates could have discussed were the pomp and ceremony of the soldiers return from war, the visually striking nature of the garden — beauty of the flowers etc., the masked ball with all its elaborate costumes and masks and

the wedding ceremony at the end. While most candidates engaged with the issue of deceit, many others ignored the term ‘villainy’ or conflated the two words, making villainy a synonym of deceit.

Question 3

The first of the two *Henry IV, Part 1* questions required candidates to assess the impact of the dramatic representation of power in the play. Again, it specifically asked whether this dramatic representation of power deflected attention from the violence of the historical period.

Candidates were generally good at discussing the violence that characterized the historical period. In this regard, they demonstrated knowledge of ‘how meaning is affected by context’ (Specific Objective 6: CAPE Syllabus, 6). However, many candidates failed to engage with the other part of the question which required them to assess the role of Shakespeare’s dramatic representation of power. The word *representation* is a word which always signals that candidates need to consider the means by which the writer is able to communicate meaning. Also, candidates should not forget that the written play provides the blueprint for a theatrical production and should pay attention to the clues for the staging of the drama. Knowledge of the features and structural elements of drama, literary devices and their function, as well as the use of stage conventions is crucial for strong performances in this module.

Question 4

Of the two *Henry IV, Part 1* questions, the better performance was seen on this question. Indeed the best performance on the entire Paper 02 of this unit was on this question. Candidates were required to assess whether the play’s historical focus provided no entertainment for its audience. Most candidates easily disagreed with the statement and suggested that the seriousness of history does not negate the entertainment value of the play. Most candidates could discuss the historical context of the play and also the entertainment value of the play. Many candidates were able to critically evaluate the playwright’s manipulation of elements of drama (plot, setting, characterization, theme), features of drama (dialogue, soliloquy, aside, stage directions) and stage conventions (costuming, lighting, sound effects, movements, backdrop and props) to provide entertainment. By creating their own response to this question in carefully structured arguments, candidates were able to score high marks on application.

Module 2: Poetry

Question 5

Although this question emphasized form, it required candidates to consider what leads to the ‘powerful depiction of human issues’. This question was satisfactorily done and some candidates were able to produce some of the best performances across genres on this paper. However, while candidates could discuss the thematic development of ‘human issues’ and demonstrated knowledge of imagery and symbolism, many were unable to confidently discuss form, other elements of poetry and figurative language (beyond

symbolism and imagery). Sometimes, candidates were not demonstrating that they understood how the various literary devices and resources of poetic expression were being mobilized by writers to convey meaning. The way in which form relates to meaning was not explored very well. Teachers must give more attention to the use of form in poetry. Objective 3 of the syllabus needs constant emphasis in candidate preparation: *explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme* (9). Candidates must watch mere listing of generic features and providing examples; they must also be able to explain the function of these devices in augmenting meaning. In addition, relevant extra-textual information can be of great use in responding to the questions.

Question 6

This question was just as popular among candidates as Question 5. It required candidates to assess whether poetry primarily explored 'imagined worlds' using 'fanciful language'. As usual, the use of the word 'merely' provided a source for debate that would allow candidates to express their own personal response to these issues in literature. For example, one candidate argued that *poetry is not solely a fabrication or make-up of something unreal but takes into account real people, real places or real experiences*. Although the question forced candidates to focus on poetic technique by the reference to 'fanciful language,' many candidates failed to discuss poetic technique. The 'relationship between form and content' is at the heart of all the questions and candidates should continue to take up the opportunities provided to discuss the means by which poets achieve artistic impact. In this year's performance on this question, candidates tended to focus more on the thematic issues than on making connections between thematic development and poetic craft.

Question 7

Performance on this question was satisfactory. The question required candidates to assess what gave novels longevity — relevance to different generations of readers. In essence, the question could also be seen as asking how is it that narratives can have relevance beyond the historical contexts of their production and dissemination. This idea of a work of art's timelessness is part of the conceptualization of the idea of a classic. Further, candidates were expected to assess whether the use of narrative technique to augment theme was the main reason a text would be classified as 'timeless'. While most candidates were able to discuss the use of narrative techniques to reinforce themes, many students failed to engage with the part of the question on 'timelessness'. It cannot be said too often, the ability to see and discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback and interior monologue) is more than just a matter of listing these conventions. Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between narrative technique and theme, between form and content. In addition, the questions from year to year will have a

specific context in which to assess the relationship between form and content. Candidates must therefore ensure that they tackle all aspects of the question to maximize their performance.

Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. More practice in comparative essay writing is needed. Candidates should be encouraged to see how themes are developed by way of the resources of the prose genre. In addition, candidates need to develop their writing skills paying attention to diction, syntax and the use of transitions to connect their ideas.

Question 8

This question was the more popular of the two questions asked in this section. Unfortunately, while performance was satisfactory, this question saw the worst performance of the entire Paper 02 in general as well as the best essay across the genres. The question required candidates to evaluate whether the tensions between personal ambition and societal demands were magnified by the writer's use of narrative techniques. Most candidates were knowledgeable about narrative techniques and could discuss both the clash between personal ambitions and societal demands. Some candidates failed to deal with the question of whether these techniques helped to 'magnify' the aforementioned issues. This portion of the question provided another opportunity to raise questions and to offer one's own informed opinion.

Paper 03 - Internal Assessment

Unit 1

Performance on the SBA this year was similar to the last two years. The samples show evidence that candidates continue to enjoy these activities that provide room for critical judgement, informed personal response and creativity. Among candidates receiving the better grades, there was evidence of a heightened sensitivity to the importance of the features and characteristics of the genre in analysing texts, their adaptations or reinterpretations. These students also demonstrated excellent (informed) personal responses.

In instances where students submit a creative piece — usually an adaptation or reinterpretation, they need to be reminded that marks are only awarded for the commentary or evaluation. However, even when they did provide this explanation, the explanatory texts did not always make available the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choices of the director and for the dramatic effectiveness of such choices; the explanation could also provide an evaluation of the performance. In this discussion, evidence of knowledge of generic features would be crucial for scoring high marks. Students need to be reminded of the word limit — some of them exceeded the word limit while others wrote brief descriptions — too short to allow for any meaningful analysis. The word limit is 1500 – 2000 words.

The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was generally well done, too. Too many students can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the stimulus passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Also, in some cases, teachers needed to be careful that the assignments set were able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

In some cases where students did the critical responses to a review, excellent review articles of appropriate length and quality were selected that provided students with the opportunity to offer reasoned arguments and informed personal responses. Students were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some students still seem to have difficulty in offering 'informed' opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of 'prescribed' texts for assignments.
2. Students registered for one particular unit should do assignments based on that unit. Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice-versa.
3. The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
4. Assignments should be identified by name.
5. It is the detailed commentary (1500 – 2000 words) that is marked out of 48 **not** the reinterpretation or other creative pieces.
6. Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.

7. Some teachers are not adhering to the stipulation of sending five samples. Some send two or three even when they have eight or 15 students doing the examination. Some send in two of three even though the rules say all samples should be submitted if there are fewer than five students.

UNIT 2

Paper 01 – Short Answer Questions

Module 1: Drama

Candidates found this extract interesting and responded satisfactorily to the questions. The questions on this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, use of tone, use of structural elements such as characterization and use of features of drama such as stage directions. However, the ability to explain the significance of specific lines to the extract as a whole and to explain dramatic function was not always evident in candidates' responses.

Question 1

This knowledge/comprehension question was very well done. Most candidates could identify two character traits for each of the three main characters. Many candidates received full marks for this question.

Question 2

This knowledge/application question was satisfactorily done. Most students could identify the steward's reaction to Joan and many could explain one function of the character.

Question 3

For this question, most candidates could explain the dramatic significance of the stage directions identified. This question required candidates to explain the dramatic significance of the playwright's use of stage directions, therefore, only identifying the significance would not have given candidates full marks. The explanations of significance could be in relationship to costuming, movement on stage, plot development, setting, thematic development and creation of suspense.

Question 4

This analysis question had two parts. It required candidates to explain the change in the tone of the character, Robert, and then to comment on the significance of this change in tone. Most candidates could explain the difference in Robert's tone which moves from a commanding one to a conciliatory one. However, some students had difficulty explaining

how the change in tone was dramatically significant. Some of the acceptable responses included *character development or revelation, plot development, structural shifts or the creation of humour through irony.*

Candidates did not do much better on this comprehension/analysis question than they did on Question 4. They were required to explain two ways in which the last line of the extract was dramatically significant. Most candidates could only produce one reason. The ability to see relationships between a specific utterance in dialogue and the way in which the entire drama is being developed requires urgent attention. The ability to comment on the playwright's artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development — creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or to develop audience engagement) needs to be developed.

Module 2: Poetry

There was improved performance on the poetry module this year, but candidates are still not handling the evaluation questions very well. Performance on a question that required candidates to explain why two similes were effective was also shocking and revealed a major weakness: candidates' inability to explain how a specific choice of literary device contributes to the interpretations we arrive at in reading poetry.

The questions in this section tested candidates' knowledge of simile, other figures of speech, sound techniques, imagery and the ability to evaluate the effective use of these devices. Generally, candidates had no difficulty identifying activities taking place in the poem. However, the inability of many candidates to explain the effectiveness of literary devices continues to be a weakness and, accordingly, candidates were unable to offer adequate comments on the significance of these devices.

Question 6

This comprehension type question was well done. The majority of candidates scored full marks. The evidence given could be in the form of a direct quote, a summary, a paraphrase or a reference to a specific line.

Question 7

This knowledge/analysis question was well done. Candidates were required to identify an example of auditory imagery in two lines of the poem. Not only were candidates able to identify an example of auditory imagery, they were also able to offer clear commentary on why the use of the sound device was effective. Nevertheless, from some candidates, we continue to see very generic responses that lack specificity. An example of this sort of response was expressed this way: "The effectiveness of the literary device is to allow us to hear the sound of the baby". If the device was so effective, why is it that the candidate could not explain what kind of sound was being represented by the comparison? Another standard response was this: "The device enables the reader to get a picture of what is taking place". This kind of comment can be said about any literary device which produces sensory appeal. There needs to be practice explaining how the association of

one thing helps us to understand another. Here is one possible explanation for the use of auditory imagery:

The emphasis placed on the guttural ‘u’ sound in the phrases ‘plugged by a heavy nipple’ and ‘tugs like a puppy’ actualizes the chugging sound that the baby makes while feeding. This repeated guttural sound in the auditory image helps to magnify the hunger of the baby because that sound is only produced with effort. The auditory image reinforces the sound of the baby’s eager, almost desperate swallowing of the milk.

In the response, one expects that an explanation will help us see specifically how the device functions in reinforcing ideas being communicated in the poem.

Question 8

Surprisingly, this question about the function of comparisons produced responses that were unsatisfactory. The two-part knowledge/application question that first required candidates to identify what two things were being compared in each of the similes before requiring them to comment on the effectiveness of each simile was not well handled. While most candidates could provide answers for the first part, most of them could only provide the most generic answers for the second part of the question. A response such as this one fails to offer any specific explanation: “The comparison made in lines 9 – 10 is effective as the reader is able to paint a picture of the movement of the child’s mouth as he breast feeds. This is similar to that of a puppy and the sound it makes while feeding.’ However, if the comparison was so effective, why was the candidate unable to say what kind of picture was created and what kind of sound was being illuminated through the comparison. Here is a much clearer and more pointed response: The comparison effectively tells the reader that the baby is so hungry that he feeds as voraciously as a puppy. The line “Tugs like a puppy” allows the reader to call on a common experience — that of a puppy feeding — to visualize how hungry the baby must have been, eagerly and forcefully taking what is necessary for its survival.

Question 9

This knowledge/application question was not as well done as one would have expected. Most candidates were able to identify the literary device for both examples. However, many candidates were unable to explain why the use of the device was effective. For example, for the phrase ‘yet in that drowsy stream’ line 13, a candidate could say that *in this example, the comparison of a stream to a drowsy person allows the reader to understand the level of slow movement of the river and the general inactivity in the environment.*

Question 10

This last knowledge/application question on this module required candidates to see endings as significant in the development of theme and in the creation of poetic structure. This analysis-type question that required candidates to make connections between ‘the part and the whole’ (the ending and the entire poem) continues to create difficulty for candidates. In most cases, candidates were only able to identify the symbolic association

of the nature imagery, but they were unable to see the connection between the specific moment and the overall development of theme or the careful creation of poetic structure.

Here is an example that sees some symbolic association with the nature imagery and also sees the role of this imagery in the larger patterning of the poem:

The writer's use of nature imagery in the last stanza is appropriate because it helps to sum up the main point of the poem which is about the mother's protection of the child. Like the hill that shades the village, the mother provides protection and relief to her baby — this we have seen throughout the poem. By using nature imagery, this protection of the baby is seen as natural to mothers.

The evaluation of appropriateness could be connected to thematic development, structural arrangement or contribution to atmosphere.

Module 3: Prose Fiction

This passage elicited some very good responses. Even the application questions saw marginal improvement over the performance on the other two genres. The questions on this module tested candidates' knowledge of auditory imagery, irony, symbolism and other literary devices. Candidates were also asked to comment on the effectiveness of the writer's use of auditory imagery to create atmosphere.

Question 11

This comprehension question was well done. Most candidates scored full marks. Candidates were required to indicate things learnt about the delivery of bad news.

Question 12

In this knowledge/analysis question, candidates were required to identify the literary device used in each of two lines and to comment on the effectiveness of each device. Most candidates could correctly identify a literary device, but many could not effectively comment on the effectiveness of the use of the literary device.

Question 13

This knowledge/analysis question did not seem to pose as much difficulty for most of the candidates. Many candidates were able to identify two examples of auditory imagery. Not all candidates scored full marks for the second part of the question because their explanation of effectiveness failed to make a link with the creation of atmosphere. So if candidates identified the 'sparrow's twittering' as an example of auditory imagery, they could comment thus:

The aural image of birds singing represents a happy sound which is in contrast to the sad sound of weeping that permeated the extract. The sound of the bird's singing transforms the atmosphere from one of gloom to one of hopeful possibilities.

Question 14

Performance on this knowledge/analysis question was good. It was clear that candidates understood the concept of symbolism and could provide reasonable explanations of why the phrases were symbolic. A good response for ‘storm of grief’ would be:

The power and intensity of the woman’s grief is being compared to a storm. The writer evokes the energy and fury of a storm to symbolically underscore the immensity of the woman’s grief. Here, the sheer scope of the woman’s anguish over the death of her husband is conveyed.

Question 15

Though this knowledge/analysis question was satisfactorily done, candidates failed to maximize their marks on this question. While some were able to explain the irony of the phrase, many encountered difficulty commenting on the significance of this phrase to the passage as a whole. The ability to make connections between the phrase and thematic development and structural design in the passage seemed to be weak.

Paper 02 – Extended Essay Questions

Compared to Unit 1, Paper 02, the performance on Unit 2, Paper 02 was about the same. Of the three genres, the best performance was on the responses to Martin Carter’s poetry. However, students will not score very high marks if they only write on one book for the drama module in which they are required to answer the questions with reference to two books. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation; yet, many candidates’ knowledge of the writer’s craft was in name only. In many of the responses, candidates were only listing some techniques, but were not demonstrating that they understood how these techniques helped to reinforce meaning/theme.

The ability to write a cogent argument, using evidence to explain why the writer’s choice of a particular poetic technique helps the reader to understand the thematic emphases was glaringly absent from many of these responses. In respect to the third module, there is more reference to **the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices** that provide a writer with tools for representation. The term narrative technique covers all the tools of prose fiction that a writer can manipulate to explore various issues and themes.

Candidates should be given exercises in improving their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique informed perspectives on literary production.

Module 1: Drama

Question 1

This question required candidates to assess the relationship between ‘actions on stage’ and the ‘elevation of the dispossessed’. Is the use of ‘action on the stage’ the primary strategy for representing the issues of the oppressed? Essentially, what are the tools of drama the playwright uses to represent the issues of the oppressed and does the dramatist employ these resources to ‘elevate’ the oppressed? While the question emphasizes one main dramatic technique, the study of the syllabus would help candidates to recognize that there are several strategies available to the playwright to reinforce theme.

Candidates performed satisfactorily on this question, with even some candidates earning as much as 37 out of 40 for their answers. Yet, there were candidates who could not contend with both ‘elevate’ and ‘dispossessed’ in their arguments. Again, there were candidates who were not engaging with all the key terms of the questions. More extra-textual (contextual, biographical and critical) material could have been used in more of the responses. That extra-tier of knowledge will help candidates to maximize their knowledge mark.

Question 2

This question set up an opposition between the entertainment value of plays and the communication of serious issues. Candidates should first recognize that this opposition was not an inevitable one. Based on the plays they prepared and their own evaluation of the plays, candidates could decide if entertainment in these plays was a distraction from the serious issues or whether entertainment reinforced the serious issues. There was also the possibility of arguing that the engagement with serious issues provided its own entertainment. Candidates were expected to use their own experience with these plays as the basis for their responses. These types of debatable statements provide room for candidates to establish various responses that can incorporate their informed personal response.

While many candidates engaged with the issue of the seriousness of the plays, they did not engage as much with the role of dramatic techniques in either distracting or reinforcing those issues. The weaker candidates tended to deal primarily with theme and ignored the role of dramatic techniques — the structural elements of drama, the features of drama including stage conventions, literary devices — that would help to contribute to the entertainment value of the play. More attention to question analysis and to the significant features and elements of drama will help candidates to respond more effectively to such questions. The performance on this question was satisfactory.

Module 2: Poetry

Question 3

This question represented the first of four specific questions on Paper 02. The performance on this question was generally satisfactory, as well as performance on all the questions on Paper 02. The question required candidates to assess whether ‘Senior’s careful use of literary devices’ helped to create ‘poems that were both disturbing and delightful’. Most candidates were able to identify aspects of Senior’s poetry that were disturbing and delightful, identify literary devices such as metaphor, alliteration and personification and were able to use their knowledge of the Caribbean context to discuss themes. However, many failed to engage the range of poetic techniques beyond the basic. Even when they referred to these basic techniques, they used them randomly, incorrectly or without commenting on the effectiveness of the devices employed or their relevance to the question.

Teachers must engage in exercises that force students to make connections between poetic technique and theme. Students should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 of the poetry objectives needs to be emphasized. The ability to

explain how meaning is expressed through the poet’s choice of language, literary devices, and the conventional elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme

needs to be demonstrated to maximize marks.

Question 4

This question required candidates to assess whether Senior’s use of poetic technique allowed her to ‘transform the ordinary experiences of Caribbean life’ in her poetic representation. The question allowed candidates to use their extra-textual information and knowledge of the poems to discuss the ‘ordinary experiences of Caribbean life.’ Candidates tended to focus on the basic literary devices such as imagery, symbolism and diction. Yet, the prompts to engage their own personal responses and to construct more nuanced arguments were missed when most candidates ignored the phrase ‘creative play with technique’ or ‘transform the ordinary experiences’. The performance on this question was also satisfactory.

Question 5

Performance on the Carter questions was marginally better than performance on the questions on Senior. This question required that candidates assess the importance of Carter’s ‘experimentation with poetic technique’ to the exploration of ‘historical hurts’. Most candidates discussed ‘historical hurts’ from various angles and also other issues;

this kind of nuanced discussion was commendable. However, there were far too many candidates failing to engage with poetic techniques and when some candidates referred to poetic techniques, they were confusing the terms. In addition, candidates were not addressing all the key words of the question. For example, the issue of ‘experimenting’ with poetic technique was not engaged by many candidates. Even if candidates wanted to argue that the ‘experimentation’ was not crucial to the exploration of ‘historical hurts’, they should at least engage with the term initially and then discount it by the way they set up their argument. This is part of the role of a good introduction, to lay out the terms on which your argument will rest.

Question 6

Many candidates responded well to this question that assessed whether it was Carter’s use of language to ‘fight against oppression’ that made him a remarkable poet. The best performance on the entire paper was shown on this question. Many candidates could discuss the struggle against oppression in Carter’s poetry and could also link this effectiveness of his particular fight to his use of language. Some candidates should recognize that they can define language broadly to mean poetic language which would cover any poetic convention available to a poet — not merely diction, imagery and symbolism.

Some of the best essays expanded the meaning of language to cover all poetic techniques and they ensured a firm connection between the effectiveness of Carter’s fight with the effective manipulation of poetic language. This kind of focusing on aspects of poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration led many to discuss the relationship between artistic choices and thematic development in Carter’s poetry. Consideration of all parts of the question can allow candidates to receive optimum returns in the awarding of marks for application of knowledge. This question was fairly well done.

Module 3: Prose Fiction

Question 7

This question that required candidates to evaluate the extent to which the ‘writer’s skill in crafting his/her narrative’ led to ‘the powerful representation of sacrifice’ was satisfactorily done. Candidates demonstrated significant knowledge of the theme of sacrifice and many were also able to identify aspect of the writer’s narrative craft. Candidates should note that the generic features of prose fiction (plot, characterization, point of view, setting, narrative arrangement, motif, flashback, interior monologue etc) are aspects of the writer’s narrative craft. Any of the narrative conventions available to a prose fiction writer allows for the writer to carefully organize the story for maximum artistic effect.

In this question again, many candidates failed to engage with the issue of ‘powerful representation’ or the link between writer’s craft and the representation of sacrifice. These phrases that represent debatable parts of the question allow for candidates to make

judgements on whether the statement provides a valid account of their experience of the novel.

Question 8

While this question was satisfactorily done, on the whole, many candidates did not focus on all the key words of the question. The question required that candidates determine what the appeal of the modern novel was and whether that appeal was determined by the writer's 'artistic representation of the process of self-discovery as a cyclical journey'. The term 'artistic representation' alludes to all the narrative resources that a writer might deploy to reinforce theme.

While many candidates were able to name some of these genres, some of these candidates were unable to demonstrate their understanding of the significance of these techniques or how they function. Opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the internal assessment provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the students sit.

Paper 03 - Internal Assessment

Performance on the SBA this year was similar to the last two years. The samples show evidence that students continue to enjoy these activities that provide room for critical judgement, informed personal response and creativity. Among students receiving the better grades, there was evidence of a heightened sensitivity to the importance of the features and characteristics of the genre in analysing texts, their adaptations or re-interpretations. These students were also demonstrating excellent (informed) personal responses.

In instances where students submit a creative piece — usually an adaptation or re-interpretation, they need to be reminded that marks are only awarded for the commentary or evaluation. However, even when they did provide this explanation, the explanatory texts did not always make available the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choices of the director and for the dramatic effectiveness of such choices; the explanation could also provide an evaluation of the performance. In this discussion, evidence of knowledge of generic features would be crucial for scoring high marks. Students need to be reminded of the word limit — some of them exceeded the word limit (1500 – 2000 words) while others wrote brief descriptions — too short to allow for any meaningful analysis.

The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was generally well done, too. Too many students can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the stimulus passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses.

A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Also, in some cases, teachers needed to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

In some cases where students did the critical responses to a review, excellent review articles of appropriate length and quality were selected that provided them with the opportunity to offer reasoned arguments and informed personal responses. Students were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some students still seem to have difficulty in offering 'informed' opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of 'prescribed' texts for assignments.
2. Students registered for one particular unit should do assignments based on that unit. Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice-versa.
3. The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
4. Assignments should be identified by name.
5. It is the detailed commentary (1500 – 2000 words) that is marked out of 48 **not** the reinterpretation or other creative pieces.
6. Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.
7. Some teachers are not adhering to the stipulation of sending five samples. Some sent two or three even when they have eight or 15 students doing the examination. Some send in two or three even though the rules say all samples should be submitted if there are fewer than five students.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
ADVANCED PROFICIENCY EXAMINATION**

MAY/JUNE 2011

LITERATURES IN ENGLISH

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GENERAL COMMENTS

This is the final year of examination for the revised (2005) syllabus for the Literatures in English examination. The revised syllabus (2010) will be assessed for the first time in 2012. Total candidate entry in 2011 increased 29.15 per cent over 2010. In both Units 1 and 2, the improvement in candidate performance seen in 2010 was maintained in 2011, with approximately 95 per cent of candidates achieving Grades I–V for both units. For Unit 2, Paper 02, especially, candidate performance in all the genres reflected an appreciable improvement when compared to previous years. This trend should be encouraged in all the papers and units. As such, in addition to the specific recommendations noted below, candidates should be encouraged to practise better time-management, to judiciously select information when answering questions so as to eliminate repetition and waffle, to employ analytical and evaluative skills in treating with essay topics, and to commit to coherent and cohesive organization and communication of information.

RECOMMENDATIONS FOR FURTHER IMPROVEMENT IN KNOWLEDGE

In the area of knowledge, candidates should demonstrate aspects of knowledge beyond thematic development and the basic features of genre — plot, theme and characterization. In the module on drama, candidates tend to focus on these basic features, to the general exclusion of knowledge of other generic features of drama, knowledge of literary devices and their function and knowledge of literary context. While many candidates are familiar with the conventions of the poetic genre, many candidates fail to demonstrate knowledge of the genre beyond the basic level — that is, what the poem is about. Although attention is now being given to symbolism, imagery and diction, it is important that candidates demonstrate knowledge of the other generic aspects of poetry. Nevertheless, there is evidence that, to their credit, many more candidates are exploring the range of poetic devices. On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features such as narrative technique. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect.

The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; listing the features of the genre is not sufficient. In the prose genre, fewer candidates are merely narrating the story or relevant sections of the story and are now producing more analytic essays that engage with the stimulus provided. In all genres, candidates have expanded their range of knowledge of extra-textual information — contextual, biographical and critical — and have accordingly improved their performance on the knowledge profile.

RECOMMENDATIONS FOR FURTHER IMPROVEMENTS IN APPLICATION AND ORGANIZATION

There is evidence that some candidates have improved their essay writing, question analysis and argumentative skills, and as such, their grades for application and organization were positively impacted. While this small improvement is acknowledged, with the introduction of the new syllabus, it is hoped that far more students, by virtue of their teachers emphasizing the importance of analytical and evaluative skills through the incorporation of skills development exercises in classroom pedagogy and methodology, will show marked improvement in the areas of application and organization.

Candidates should learn the importance of writing a good introduction. This entails more than a repeat of the question posed and a list of the books or poems that will be referenced in their discussion. The expectation is that emphasis will be placed on isolating the key terms in the question, and, if necessary, defining those key words while building an argument in which a position on the issue is taken and a clear focus is established to guide the writer and reader. In other words, candidates must be able to write a thesis statement articulating their own position in relationship to the question, to summarize their supporting arguments and to indicate the kinds of evidence they will use to augment their argument.

Candidates should also be encouraged to effectively use topic sentences, clincher sentences and transitions to organize their argument. Some candidates need to be taught how to integrate textual as well as secondary source information (from critical sources) into their discussions. Additionally, training in helping candidates to analyse examination questions must continue so that candidates will learn to strip away the trappings of a question, distill its essence, formulate an apt thesis, and effectively synthesize and marshal information (textual, literary devices/elements and extra-textual) to address the thesis.

While film versions of literary texts can be very useful in exploring the ideas and issues of the set texts and in providing a context for evaluating artistic choices, they should not be used as a substitute for the actual literary text.

DETAILED COMMENTS

UNIT 1

Paper 01 – Short-Answer Questions

Module 1: Drama

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of setting, use of structural elements such as characterization, and features of drama such as props. Candidates were also expected to evaluate how the playwright used stage action to create mood.

Many candidates demonstrated very good knowledge of the genre of drama; the questions on setting, characterization, and stage action were well done. Even the questions requiring candidates to make judgements about the use of these dramatic features were fairly well done. However, the evaluation of the playwright's use of mood change was not as effectively done as was expected, and still, some of the weaker candidates did not know the meaning of and dramatic importance of a prop.

Question 1

Generally this knowledge/comprehension question was well answered. Candidates were able to identify setting and activities taking place on stage.

Question 2

This knowledge/analysis question was well handled and many candidates received full marks for this question. Most candidates were able to identify two character traits for Mildred and were able to correctly cite evidence. It is acceptable to provide evidence in the form of a quotation, line reference, paraphrase or summary. Weaker candidates could not differentiate between a trait and a reaction. Typically, weaker candidates would say 'Mildred is sad', or 'Mildred had a speech impediment because she stuttered' instead of saying *Mildred has difficulty controlling her emotions*.

Question 3

This knowledge/analysis question required a response to the features of the genre. The better prepared candidates understood and correctly addressed the dramatic significance of Linton's revelation. An appropriate response could have been

Linton's revelation creates a shift in mood (or tone or atmosphere). Prior to Linton's revelation, Irma's excitement and ebullience were very obvious, creating a cheerful, lively mood (or tone or atmosphere). However, the mood (or tone or atmosphere) of the extract changes after the news is delivered to become sombre and ominous.

Question 4

This knowledge/analysis type question was well done by a majority of the candidates. Many of them identified the wedding ring or the wheel chair as a prop, but faltered in their discussion of its dramatic significance. The weaker candidates recounted that the wedding ring is dramatically significant because it 'represents unending love or new life', instead of making the more relevant point that the wedding ring *provides or clarifies information for the audience, who now has a better understanding of the cause of Irma's excitement or excited mood; the ring serves to concretize that a wedding has recently taken place.*

Question 5

Generally, this two-part knowledge/analysis question could have been better handled. Candidates were asked to identify Irma's mood change and comment on its dramatic

significance. For Part (a), the weaker candidates merely quoted the lines that reflected Irma's mood instead of stating that Irma's mood shifts from being joyous to being sorrowful and despairing. A majority of the responses to Part (b) did not reflect that candidates are au fait with the term 'dramatic significance' even though it has been used with so much frequency in this and in so many other questions. A suitable answer to Part (b) could have been that

Irma's mood change contributes to character revelation. Whereas in the first half of the extract Irma was completely absorbed in her own happiness, oblivious to her mother's situation, she is now in anguish over her mother's state. Irma is capable of exhibiting deep care and concern for someone else's wellbeing, aside from her own happiness. From this mood shift, the audience comes to realize the depths of Irma's feelings for her mother.

Module 2: Poetry

The questions in this module tested candidates' ability to identify the context of the poem, to correctly identify literary devices such as imagery, metaphor, irony, personification, assonance and symbolism and to evaluate the effectiveness of their use. They were also required to comment on the significance of the poet's word choice and to comment on the significance of the title of the poem as a whole. On this module, candidates performed satisfactorily, however, the second part of Question 8 which asked about the effectiveness of the literary device, quite surprisingly, posed a challenge for a number of candidates.

Question 6

This question required candidates to first identify the context of the poem and then to deduce the character traits of the speaker. Many candidates correctly identified the context, explaining it as a physical place or space (on the staircase) or psychological (the parent reflects on the growth of his daughter from childhood to adolescent and even contemplates the onset of old age) or social or historical context. For Part (b), the weaker candidates were unable to separate character traits from a character's action.

Question 7

This question required candidates to explain the meaning of selected phrases from the poem and comment on the symbolism of each phrase. A vast majority of the candidates responded correctly to Part (a) of the question; however, for Part (b), candidates' explanations tended to remain at the literal rather than rise to the symbolic level. Candidates must be discerning in separating the literal from the symbolic meaning for questions of this type.

Question 8

This knowledge/analysis question which required candidates to identify the literary device and then comment on its effectiveness was poorly done. While most candidates were able to identify the device as imagery, metaphor, irony, personification, assonance

or symbolism, many of them tended to produce an inadequate comment on the effectiveness of the device. One suitable commentary if the candidate had decided on personification could be as follows:

Catherine's smile takes on human-like qualities and proceeds to disarm her parent, the speaker in the poem. This personification is quite effective because it serves to reinforce the fact that Catherine has the ability to break her parent's mask of seriousness when the parent is trying to teach her that she must move 'demurely'. That smile has the power to break the parent/speaker's defenses and move the façade of parental toughness.

Question 9

This question tested candidates' ability to evaluate and make a judgement on the significance of the poet's word choice. In responding to this question, candidates tended to focus on the significance of each word rather than on the significance or effect of the poet's choice of that particular word instead of another. As such, many of the responses remained at the literal level instead of advancing to the evaluative level. The following are examples of what was expected of candidates in responding to the poet's use of the word 'dragging' (line 18):

If descent is taken to mean not just a movement down the literal stairs, but also a movement down the stairs of life, then 'dragging' is a word that confirms the grandmother's reluctance to die.

OR

In sounding out the word, there is an auditory 'dragging' out of the syllables that occurs naturally without much effort. This natural occurrence is also replicated in the natural occurrence of age and death, over which the grandmother has no control.

Question 10

Candidates did not perform satisfactorily on this comprehension/analysis question. While most of them were able to explain the title of the poem, they could not link its significance to the poem as a whole. An appropriate response to this question would have been

The title is significant as it mirrors the different time frames captured in different parts of the poem — there is Catherine's past time, Catherine's present time, and the grandmother's time that foreshadows the future. The stairs are also used to represent a constancy of time and action, a theme of the poem.

Module 3: Prose Fiction

Candidates understood the extract and performed fairly well on this module. The questions in this module tested candidates' knowledge of figures of speech, their ability to assess the effectiveness of the use of certain phrases, and to make a judgement about the writer's use of language and contrast. The questions that require candidates to assess the impact of the writer's use of literary techniques continue to be the ones candidates lose marks on.

Question 11

Candidates responded satisfactorily to this comprehension question. For the most part, they were able to correctly identify four activities the narrator remembers doing during childhood.

Question 12

In this knowledge/analysis question, most candidates were able to identify the appropriate figure of speech (metaphor and simile); however, some candidates confused figure of speech with parts of speech. Candidates demonstrated much success in discussing the effectiveness of the figure of speech; only a few provided definitions rather than dealing with effectiveness.

Question 13

This is the question that posed the greatest challenge to candidates in this module. In answering the question, candidates tended to merge explanation and commentary. As such, many of the responses were inadequate or repetitive, not scoring full marks because of the circular nature of the responses or the inattention to accounting for the effectiveness of using each word in the phrase ‘firm river muscle’.

Question 14

There is the continued difficulty when candidates are asked to make a value judgement, in this case, regarding the use of repetition in lines 7 and 8. The answers to this question tended to be vague or superficial. Candidates seemed unable to offer insightful commentary about language use or writer’s craft and this is unacceptable since it is a requisite skill for this subject.

Question 15

Part (a) of this comprehension/analysis question was better handled than Part (b). Part (a) elicited full, clear explanations of the difference between the happier memories of the first paragraph and the unpleasant ones in the second paragraph. For Part (b), however, the main deficiency in candidates’ responses was the omission of the thematic or structural link between the last sentence and the overall extract.

RECOMMENDATIONS FOR FURTHER IMPROVEMENTS ON PAPER 01

On Paper 01, far too many candidates spend time rewriting the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. In many

cases where candidates were scoring 8 or 10 out of a possible 24 marks, it was because they were not even attempting to answer a whole question or parts of a question.

It is clear that candidates need to be given practice in time management under examination conditions. Some candidates spent far too long on the first and second modules and seemed to have had difficulty completing the third module. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to all modules on the paper. Also, all candidates must pay equal attention to both Paper 01 and Paper 02 in order to maximize their performance overall.

Paper 02 – Extended Essay Questions

While performance on the essays continues to improve in the areas of knowledge, application of knowledge and in organization, with careful attention to essay planning and effective time management, many more candidates can achieve higher grades. Many candidates are not exploring the opportunities to gain higher scores by demonstrating a range of knowledge, by carefully constructing a clear, logical argument or by presenting good models of organization and expression.

In the area of knowledge, more candidates are referring to knowledge of genre or the writer's biographical, historical and social contexts in their answers, but many of them are still not synthesizing this information into a strong argument in response to the questions. Also, candidates need to formulate a proper introduction and conclusion to their argument. *Outlining the argument in the introduction of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay.* A re-statement of the question followed by an assertion does not constitute a proper introduction.

In drama, more focus needs to be given to Objectives 2 and 3. Candidates' ability to *assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama* is what is being tested. Much more emphasis has to be given to exercises that help candidates develop critical judgements about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. On the poetry module, candidates should be guided not to treat poetry as merely sociology.

The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's *narrative technique* in exploring various issues.

Module 1: Drama

Question 1

This text-specific question required candidates to focus on particular aspects of the dramatic text. This particular question was designed to test candidates' ability to critically assess Shakespeare's utilization of dramatic techniques in the play, *Much Ado About Nothing*. Candidates were specifically asked to discuss the extent to which they agree that these techniques aid in preparing the audience for the happily-ever-after ending of the play. In spite of the invitation to discuss the role of dramatic techniques in achieving a 'fairytale' like ending, candidates limited themselves to discussing only dramatic techniques or the notion of 'happy', and not 'happily-ever-after'. There was therefore not enough engaging of both sides of the question, which resulted in the responses being one-sided. Also, candidates, in most cases, failed to discuss how the elements aided in preparing the audience for the ending.

Although many candidates attempted to discuss the notion of dramatic technique, there was not enough development of the different types of techniques to fully engage the question. Candidates should be given more CAPE structured practice questions to aid in their preparation for the level of analysis that is required of them in the examination. Additionally, teachers also need to engage candidates in more critical thinking discussions to get them to interrogate various aspects of the text.

Question 2

Performance on this question was about the same as that on Question 1. This question required candidates to assess Shakespeare's use of 'dramatic tension between joy and sorrow'. Candidates were asked to indicate how this dramatic tension creates theatrical appeal for the text. Most candidates were unable to maintain an analysis of the required components during their argument. Instead, candidates often recounted aspects or moments of joy or sorrow within the text, or they tended to describe the tension felt between, or within, characters, but, in so doing, they missed the opportunity to engage with the various dynamics of theatrical appeal for audience entertainment or engagement. It remains a grave concern that some candidates are still unfamiliar with the unique characteristics and elements of drama. Teachers need to facilitate more critical thinking discussions that are geared at using and sensitizing students to the conventions, elements, and features used to communicate meaning in the genre of drama.

Question 3

This question required candidates to discuss the extent to which they agree with the statement that 'for theatrical appeal in *Henry IV, Part 1*, Shakespeare relies solely on the dramatic representation of contrasting worlds of Prince Hal and Hotspur'. Candidates generally engaged the question well by sufficiently analysing the contrasting worlds of Prince Hal and Hotspur. However, for candidates to have achieved higher marks, they needed to have focused on all aspects of the question, particularly on 'theatrical appeal' and 'dramatic representation'. On the positive side, there were fewer cases of story-

telling as well as the propensity to focus mainly on plot. This is a marked improvement when compared to previous years.

Question 4

Of the two *Henry IV, Part 1* questions, the better performance was seen on this question. Candidates were required to discuss the extent to which they agreed with the statement that ‘*Henry IV, Part 1* is memorable because of its dramatic representation of the relationship between men’. Generally, the scripts were interesting to read, demonstrating sound textual knowledge and insight in terms of the nuances of the discussions. One area of weakness was that a few candidates did not engage with all parts of the question, particularly the aspect of ‘dramatic representation’. Again, an area of improvement was that candidates did not engage in storytelling, which is a move in the right direction.

Module 2: Poetry

Question 5

This question was the more popular of the two sets in this section of the paper. Candidates who chose this question used Wordsworth more than any other poet on the syllabus. The question emphasized language (diction) and only a minority chose to include figurative devices, form, metre, tone and mood. On the positive side, many of the candidates did include in their discussions the background of poets and historical contexts of the poems. Unfortunately, however, many candidates did not balance their response to and development of questions because they tended not to define the phrase ‘good poetry’ and focused almost exclusively on the ‘careful selection of language’. With this in mind, teachers, in preparing candidates for this exam, need to put greater emphasis on how to interpret questions. Candidates also need to learn how, and in answering questions, to synthesize a range of poetic techniques.

Candidates must avoid mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Additionally, while the question requires reference to a minimum of three poems, candidates ought to be encouraged to refer to more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer.

Question 6

This question was not as popular as Question 5, and was chosen primarily by candidates who studied Robert Frost and Margaret Atwood. ‘Often drawn to the dark side’ was the teaser to prompt candidates to explore how the poet’s thematic concerns, ‘dark’ or otherwise, could be used to discuss ‘tone’. Many candidates limited their interpretation to a narrow exploration of tone, ignoring the various ways in which poetic devices can contribute to tone. Tone was therefore examined in isolation without regard to the other elements of the poetic genre. A discussion of a wide range of poetic devices is expected for all the questions and candidates should endeavour to showcase this wide range of knowledge in their discussions for them to gain high marks for knowledge. Candidates

were more effective this year in discussing the effectiveness of poetic techniques and poetic craft.

Question 7

Performance on this question was satisfactory. The question required candidates to assess the extent to which symbolism may be considered to be the only narrative tool used by prose writers to represent male-female relationships. While most candidates were able to identify and discuss the range of male-female relationships evident in the studied texts, many candidates did not engage with the concept of ‘symbolism’. Conversely, some candidates engaged exclusively with symbolism, and did not attempt to discuss the other literary devices used by the writers to explore the theme of male-female relationships in the texts, or, to their detriment, some candidates focused their discussions solely on the theme of male-female relationship.

It cannot be said too often that the ability to see and discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Additionally, candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback and interior monologue) is more than just a matter of listing these conventions.

Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between narrative technique and theme, between form and content. In addition, the questions from year to year will have a specific context in which to assess the relationship between form and content. Candidates must therefore ensure that they tackle all aspects of the question to maximize their performance.

Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. More practice in comparative essay writing is needed. Candidates should be encouraged to see how themes are developed by way of the resources of the prose genre. In addition, candidates need to develop their writing skills by paying attention to diction, syntax and the use of transitional phrases or sentences to connect their ideas.

Question 8

This question was the more popular of the two questions asked in this section. Indeed the best performance on the entire Paper 02 of this unit was on this question. Additionally, the best essay, across the genres, was written on this question. The question required candidates to assess the validity of the assertion that the prose writer’s preoccupation with social limitations is represented via narrative techniques. The explicit reference to ‘narrative techniques’ enabled many of the candidates who attempted this question to readily identify and discuss a wide range of narrative strategies. Weaknesses in answering this question surfaced in the form of candidates not using the correct literary terms and inability to sustain a convincing discussion on the effect of the writer’s choice of narrative strategies to treat with social limitations or other specific concerns.

Paper 03 – School-Based Assessment (SBA)

Unit 1

Students' performance on the SBA this year reflected a general improvement. Varied creative approaches to the broad spectrum of tasks were informed by a more secure grasp of the requirements outlined in the syllabus. At the higher end of the performance scale, students demonstrated accurate and adequate critical awareness of generic features which enabled them to engage in meaningful, vigorous analysis.

Creative literary and artistic pieces in the form of an adaptation or reinterpretation were commendable. The better students produced critical essays which offered incisive analyses of generic features, while stating their choices with sound justification. Evidence of weaker responses pointed to contracted essays, amounting to a brief statement or descriptions of the created pieces. Some responses merely identified and discussed features of the adaptation or reinterpretation, to the exclusion of any analytical insight and discussion of characteristic features of the original genre. The weakest responses merely substituted the reinterpretations or adaptations for the critical essay.

The word limit does not include the reinterpretation or the adaptation. More importantly, no marks are awarded for only the reinterpretation or the adaptation; it is the accompanying commentary, which critiques and validates the choices made in the reinterpretation or the adaptation, for which marks are awarded.

This year, with varying degrees of success, the most popular types of SBA choice were the film adaptations and the review of the play/dramatic text. A review of the play/dramatic text realized greater successes since students did a close reading of textual features combined with interpretive commentary on audience impact. The tendency in some SBA pieces to be purely narrative or descriptive led to those pieces scoring lower marks. The best responses for the film adaptations were presented as comparative analyses of the characteristic features of both modes, that is, the dramatic text and the film version of the dramatic text.

The critical response of a review continues to be a most challenging task for students, except in a few cases where a mastery of the skills of comprehension, analysis and argument is demonstrated. Excellent students' reviews displayed acute sensitivity to ideas and techniques of the critic's review, while simultaneously confirming and/or challenging the arguments, using appropriate illustrations in the form of close textual references to generic features and concepts. Poor performances on this task often betrayed lack of understanding of the issues raised or stylistic strategies employed, or were sometimes evident in extensive copying and pasting of quotations from critics, or an over-reliance on the critic's vocabulary.

Essays ranged from excellent, to very poor, to incomplete. The reason for this was that not all the candidates conformed to the requirements established for the essay. Some deficiencies were

- the absence of continuous essay or prose style of writing.

- essays falling too short or grossly exceeding the word limit requirement.
- lack of proper sequencing of ideas within and across paragraphs.
- poor sentence structuring, faulty expression and pervasive grammatical errors.
- abrupt ending of essays or repetitious essays or inappropriate style.
- plagiarism.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of ‘prescribed’ texts for assignments.
2. Students registered for one particular unit should do assignments based on that unit. Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice versa.
3. The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
4. Assignments should be identified by name.
5. It is the detailed commentary (1500–2000 words) that is marked out of 48 *not* the reinterpretation or other creative pieces.
6. Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.
7. Some teachers are not adhering to the stipulation of sending five samples. Some send two or three even when they have eight or 15 students doing the examination. Some send in two of three even though the rules state that all samples should be submitted if there are fewer than five students.

UNIT 2

Paper 01 – Short Answer Questions

Module 1: Drama

Candidates found this extract interesting and responded satisfactorily to the questions. The questions on this module tested candidates’ ability to explain the ways in which meaning is conveyed through the playwright’s use of structural elements such as characterization and use of features of drama such as props and stage directions. However, the ability to explain the dramatic significance of stage entrances and of props was not always evident in candidates’ responses. The ability to see relationships between a stage action, dialogue and the way in which the entire drama is being developed continues to require attention. Teachers need to devote more time to developing their

students' ability to comment on the playwright's artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development — creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or to develop audience engagement). Candidates should also pay attention to mark allocation for questions. Where a question is worth two marks, it is unwise to write a page-long response, especially as this tends to leave limited time to answer questions that are worth six marks.

Question 1

This knowledge/comprehension question was satisfactorily done. Weaker candidates tended to confuse character with situation, or gave examples of habit instead of character, for example, 'Benjy is angry' instead of *Benjy is easily angered*. Most candidates could identify three character traits. Stronger candidates were able to identify four traits and in their identification of these traits were able to recognize the complexity of Benjy's character: *he is articulate, given to philosophizing and is knowledgeable about the Bible; at the same time, he is aggressive, prone to violence and takes advantage of Cranby*.

Question 2

This knowledge/comprehension question was very well done. Most candidates could identify the relationship between Benjy and Cranby as one of friendship and caring. Some candidates were able to articulate the subtleties that underpin this relationship — the mutual dependence whereby Cranby constantly defers to Benjy. In the extract, the scene begins with him asking Benjy to set the day's agenda. However, Benjy needs Cranby to keep him calm. Candidates were able to provide evidence that it is Cranby's repeated warnings about the consequence of lost tempers that helps manage situations that can get Benjy in trouble with the law.

Question 3

For this knowledge/application question, many candidates were unable to explain the dramatic significance of the entrance of the college boy. The explanations of significance could be in relationship movement on stage, plot development, character revelation, thematic development and creation of suspense. Stronger candidates were able to explain that *the entrance of the college boy serves to illuminate Benjy's capacity for violence and his volatile nature*. Some candidates were also able to recognize that *the college boy's entrance provides humour: the audience laughs at the excessiveness of Benjy's language as he retaliates to the boy's taunts*.

Question 4

This question was not well done. Although many candidates could identify the stones, rags, newspapers and coins as props, many were unable to comment on the significance of the named prop in terms of its contribution to character development or revelation, plot development, structural shifts or the creation of humour through irony. Candidates need to be reminded that props must be visible to the audience and are not things referred to by characters on stage.

Question 5

Candidates did not do much better on this comprehension/analysis question than they did on Question 4. They were required to identify an instance of irony and one of suspense and further to comment on the effectiveness of the playwright's use of irony and suspense. Most candidates could identify the following instances of irony:

1. BENJY: ...I go read it before I preach. I want to find out 'bout the sins of the world.
2. BENJY (*Suddenly poised for action*) Go mind the sins a you mother, you young degenerate. (*Searches for stone and is stopped by Cranby*).
3. BENJY: Lord deliver me from dis young Babylonian, lest I break his head wid a stone. Come back here, you sinner! I gone to jail for more dan you already, hear?
4. CRANBY: Don't mind he, Benjy. Police don't see College boy troubling you, but dey does see you stonin' dem.
5. BENJY: ...I'd a chop he up like coconut for fowl!... (*Looking up*) Lord... Bring vengeance 'pon de Philistines...

and the following instances of suspense:

1. BENJY: (*Suddenly poised for action*) Go mind the sins a you mother. . . (*Searches for stone and is stopped by Cranby*).
2. COLLEGE BOY: (*Hiding behind the props*)
3. CRANBY... Easy man, easy.
4. SECOND PASSERBY: Still waiting for the Day of Judgement, Benjy? (*The prophet rises to attack, about to unleash something from his rags...*)
5. CRANBY: Benjy! Quiet youself, nuh! Dat young police still on duty, you know.

However, the application of the above knowledge was weak and many candidates were unable to explain the significance of the irony of Benjy's self-presentation as a man of God. Few candidates were able to comment on the playwright's use of irony to characterize Benjy as a hypocrite and to highlight Benjy's flaw as a self-proclaimed preacher/prophet who nonetheless succumbs to taunts and is willing to sin easily to get revenge on the people who hurt/taunt him. Stronger candidates were able to show the significance of the playwright's use of irony to create suspense and to add humour: the audience learns from Cranby that Benjy can get carried away and harm people easily and badly. His aggression does not therefore come as a surprise. Moreover, the fact that the self-righteous Benjy is so quick to commit sinful acts would amuse the audience who recognize such contradictions.

Candidates were better able to comment on the significance of suspense in the extract. Many candidates were able to show how suspense comes from the audience wondering how successful Cranby will be in managing Benjy's temper. Cranby is constantly attempting to get Benjy to act responsibly since failure to do so will put them in trouble with the law. Given the volatility of Benjy's temper and Cranby's mention that his warnings have been repeated ones, the audience is doubly put on tenterhooks.

Module 2: Poetry

The questions in this module tested candidates' ability to identify the context of the poem, to correctly identify literary devices such as imagery, metaphor, irony, personification, assonance and symbolism and to evaluate the effectiveness of their use. They were also required to comment on the significance of the poet's word choice and to comment on the significance of the poet's use of a particular image at the end of the poem. There was improved performance on the poetry module this year. Generally, candidates had no difficulty identifying activities taking place in the poem. However, the inability of many candidates to evaluate the effectiveness of literary devices continues to be a weakness and, accordingly, candidates were unable to offer adequate comments on the significance of these devices. It is important that candidates learn how a specific choice of literary device contributes to the interpretations we arrive at in reading poetry.

Question 6

This comprehension type question was well done. The majority of candidates were able to identify two activities taking place and hence scored full marks. The evidence given could be in the form of a direct quote, a summary, a paraphrase or a reference to a specific line.

Question 7

This knowledge/analysis question was well done. Candidates were required to identify the literary devices and to provide a clear explanation of the effectiveness of the writer's use of literary device. Generally, candidates were able to identify personification, metaphor, imagery and hyperbole. Weaker candidates tended to comment on effectiveness by explaining the literary device, for example 'personification is giving life to an inanimate object'. Another standard response was: 'The device enables the reader to get a picture of what is taking place'. This kind of comment can be said about any literary device which produces sensory appeal. There needs to be practice explaining how the association of one thing helps us to understand another. In the response, one expects that an explanation will help us see specifically how the device functions in reinforcing ideas being communicated in the poem. Stronger candidates were able to explain effectiveness in the following way:

Dancing is a human activity that is now transferred to the house; this device helps to suggest the lively atmosphere created by the poet and is effective in signaling the cleaner's happier state of mind when she is on her day off from work.

In the instance of the literary device in the phrase ‘washes the room with light’, candidates were able to explain the effectiveness of the metaphor ‘washing in light’ in terms of how the poet is able to make a link between domestic labour and godliness, the following is an appropriate response:

Light is a symbol of good and godliness and when it is associated with an activity that helps to purify and cleanse (washing), the poet is able to suggest that work is a godly activity.

Question 8

Surprisingly, this question about the significance of lines produced responses that were unsatisfactory. Many candidates merely explained the meaning of the lines instead of explaining significance in terms of either structure or theme. Very few candidates were able to show the significance of ‘let’s make a change’ beyond the literal *changing the condition of the toilet*. Stronger students were able to comment on the thematic significance of the line in terms of how the transference of the image of change to the toilet becomes a sign that her life is in the dumps and she needs to improve her working conditions. Some candidates were also able to recognize the structural significance of the line. By separating this line from the rest of the stanza, the poet gives it greater prominence and allows the reader to understand part of the theme of the poem which is about the harsh conditions of domestic work. The line also conveys the cleaner’s anticipation of freedom.

‘Cleanliness is next to godliness’ posed considerable difficulty to candidates. Few were able to recognize the structural and thematic significance of the line. While many candidates were able to recognize the biblical reference, their interpretations were not related to the poem — they were unable to show how the poet suggests that this type of work has Biblical sanction since this is an allusion to a Biblical passage. Stronger candidates were able to show how in drawing attention to a relationship between cleanliness and godliness, the poet shows the worker finding some good in the kind of work she does.

‘Nearer my God to thee’ was the best handled part of the question. Candidates were able to comment on the thematic significance of the phrase. The following is an example of how candidates responded:

This italicized quote from a hymn helps to bring the poem to a climax by suggesting that if the cleaner continues to work so hard, 7 days for the week, she is heading for the grave. It emphasizes the idea that this persona’s job is so hard that death is the inevitable result. Ironically, although she seems to worship in work, it is work that will bring her ‘nearer to God’.

Stronger candidates were able to comment on the structural significance of the line. The following is an example of how these candidates responded:

As the last italicized line, the quotation summarizes and predicts her end. This line connects with the image in the last stanza of her ‘beating out her time on the rugs’,

suggesting that all this hard work allows her to mark the days to her death. Also, there is a suggestion that something better will be found in another life.

Question 9

This comprehension/analysis question was well done. Most candidates were able to identify images of movement in the poem and were able to show how these images revealed character or were effective in conveying mood and atmosphere.

Question 10

This last knowledge/application question on this module required candidates to see endings as significant in the development of theme and in the creation of poetic structure. This analysis-type question that required candidates to make connections between ‘the part and the whole’ (the ending and the entire poem) continues to create difficulty for weaker candidates. In most cases, candidates were unable to identify the symbolic association of the nature imagery, and to see the connection between the specific moment and the overall development of theme or the careful creation of poetic structure. Very few candidates were able to comment on the thematic and/or structural association with beauty amidst drudgery. Here is an answer that sees some symbolic association with the nature imagery and also sees the role of this imagery in the larger patterning of the poem:

The poet’s comparison of the dust particles from the rug to the dispersal of dandelion spores into the atmosphere comes to represent the cleaner’s desire/wish for a better life. This image of hope for change echoes the earlier reference to needing change.

Candidates are reminded that the evaluation of appropriateness could be connected to thematic development, structural arrangement or contribution to atmosphere.

Module 3: Prose Fiction

The questions on this module tested candidates’ knowledge of character traits, imagery, irony, symbolism and other literary devices. Candidates were also asked to comment on the overall effectiveness of the writer’s use of food imagery.

This passage elicited some very good responses. However, many candidates were unable to answer all questions because of poor time management.

Question 11

This comprehension question was fairly well done. Weaker candidates described Sheila’s reactions rather than identifying what character trait is suggested by her behaviour. For example, ‘Sheila is quarrelling’ rather than the more appropriate *Sheila has a quarrelsome nature*.

Question 12

In this knowledge/analysis question, candidates were required to identify the literary device used in each of two lines and to comment on the effectiveness of each device. Most candidates could correctly identify a literary device, but many could not effectively comment on the effectiveness of the use of the literary device. The following is an example of an appropriate response:

The metaphor or alliteration or imagery helps readers to visualize Sheila's agitated state, her desperation, her anger. The noise and force of a hurricane is transferred to the woman's noisy, impassioned movement through the house. Sheila metaphorically becomes the storm and the noise of her screaming seems to have taken over the house.

Question 13

This knowledge/analysis question did not seem to pose as much difficulty for most of the candidates. Many candidates were able to identify the tense atmosphere created by the many questions. Not all candidates scored full marks for the second part of the question because their explanation of effectiveness failed to make a link with the creation of atmosphere. Stronger candidates were able to show that the fast pace of the questions suggests Sheila's desperation and frustration and that the number of accusations reveals the contentious atmosphere surrounding the relationship between Sheila and Harish.

Question 14

Performance on this knowledge/analysis question was generally poor. A good answer would have emphasized and explained the effectiveness of the comparison of Harish's behaviour/personality to the characteristics of the hyena.

A good response for 'not human at all, but like a hungry, hunchbacked hyena' would be:

Harish is being compared to a hyena. This simile suggests that like a hyena who lives by scavenging, Harish survives by relying on others. The phrase characterizes/ reinforces/ magnifies/emphasizes/ highlights the negative impressions of the neighbours — that Harish does not provide for his family and depends on others.

Question 15

This knowledge/analysis question was satisfactorily done by the candidates who attempted it. There were not many responses to this question, because candidates did not manage their time properly and were unable to complete the paper. However, candidates who attempted this question were able to comment on the thematic and structural significance of food. Candidates scored marks for making points such as:

The extract is replete with food imagery. Food is either lacking or in the excess. The extract begins with the dismissal of Harish, which leads to concerns about food security and the welfare of the family. This thematic concern forms the structural frame of the extract.

Paper 02 – Extended Essay Questions

Compared to Unit 1, Paper 02, the performance on Unit 2, Paper 02 reflected a significant improvement. Of the three genres, the best performance was on the responses to Martin Carter’s poetry. However, candidates will not score very high marks if they only write on one book for the drama module in which they are required to answer the questions with reference to two books. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation; yet, many candidates’ knowledge of the writer’s craft was in name only. In many of the responses, candidates were only listing some techniques, but were not demonstrating that they understood how these techniques helped to reinforce meaning/theme.

The ability to write a cogent argument, using evidence to explain why the writer’s choice of a particular poetic technique helps the reader to understand the thematic emphases was glaringly absent from many of these responses. In respect to the third module, there is more reference to *the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices* that provide a writer with tools for representation. The term narrative technique covers all the tools of prose fiction that a writer can manipulate to explore various issues and themes.

Candidates should be given exercises to improve their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing are expected. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique informed perspectives on literary production.

Module 1: Drama

This year there was a marked improvement in the use of extra-textual (contextual, biographical and critical) material. Fewer candidates are restricting their responses to a discussion of plot, theme and characterization.

Question 1

This question required candidates to assess the playwright’s use of stage conventions to manipulate audience sympathy. *Are stage conventions the main tools used by the playwright in order to elicit audience sympathy? If not, then what other tools of drama does the playwright wield in order to provoke audience sympathy?* While the question required discussion of stage conventions, candidates should recognize that the syllabus for this subject identifies a host of other dramatic techniques deployed by playwrights and as such a stronger response would be one that demonstrated knowledge of these other dramatic techniques. Candidates performed satisfactorily on this question.

Question 2

This question required candidates to discuss the extent to which the radical manipulation of dramatic elements produces a great play. Based on the plays they prepared and their own evaluation of the plays, candidates could assess whether these are great plays and

analyse the dramatic features that make these plays great. While the stimulus was making a case for radical manipulation, candidates were free to disagree. However, even when the candidate disagrees it is important to define what is meant by radical manipulation of dramatic elements. Candidates had the option of arguing for the playwright's manipulation of dramatic elements while at the same time making the point that the use of these elements did not have to be radical.

This question was not answered as well as Question 1. Candidates were expected to use their own experience with these plays as the basis for their responses. These types of debatable statements provide room for candidates to establish various responses that can incorporate their informed personal response. Stronger candidates were able to engage with all parts of the question.

In this question, as with Question 1, weaker candidates tended to deal primarily with theme and ignored the role of dramatic techniques — the structural elements of drama, the features of drama including stage conventions, literary devices — that would help to contribute to the entertainment value of the play. More attention to question analysis and to the significant features and elements of drama will help candidates to respond more effectively to such questions.

Module 2: Poetry

More candidates attempted the questions on Martin Carter and performance on the Carter questions was better than performance on the questions on Olive Senior. Candidates must avoid mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Many candidates failed to engage the range of poetic techniques beyond the basic. Even when they referred to these basic techniques, they used them randomly, incorrectly or without commenting on the effectiveness of the devices employed or their relevance to the question.

Teachers must engage in exercises that force students to make connections between poetic technique and theme. Students should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 of the poetry objectives needs to be emphasized. In order to maximize marks, the student must demonstrate the ability to

explain how meaning is expressed through the poet's choice of language, literary devices, and the conventional elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme.

Additionally, although the question required reference to a minimum of three poems, candidates ought to be encouraged to refer to more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer.

Question 3

This question represented the first of four specific questions on Paper 02. The performance on this question was generally satisfactory, as well as performance on all the questions on Paper 02.

The question required candidates to assess whether Senior's excessive use of the nature motif limited their enjoyment of her poetry. Most candidates were able to identify the nature motif in Senior's poetry. However, although the use of the word 'excessive' invited candidates to engage their own personal responses, many candidates missed the opportunity to construct nuanced arguments that discussed all aspects of the question. Very few candidates established how the various poetic techniques work in tandem to elicit enjoyment in the reader.

Question 4

This question required candidates to assess whether Senior's poetry is distinguished primarily by her use of clever language and her clever insight into Caribbean culture. In discussing the validity of the claim, candidates needed to discuss the relationship between language and themes and how the poet's craft allowed for reader enjoyment. The question also created a space for candidates who agree with the statement to use their extra-textual information and knowledge of the poems to discuss Caribbean culture. The performance on this question was satisfactory although there were instances where the prompt to engage their own personal responses and to construct more nuanced arguments was missed when some candidates ignored the use of the adjective 'clever.' Some of the best essays expanded the meaning of language to cover all poetic techniques and they ensured a firm connection between the effectiveness of Senior's exploration of Caribbean culture with the effective manipulation of poetic language. This kind of focusing on aspects of poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration led many to discuss the relationship between artistic choices and thematic development in Senior's poetry. Completion of all parts of the question allows candidates to receive optimum returns in the awarding of marks for application of knowledge.

Question 5

This question required that candidates examine the relevance of the statement: *It is creative crafting and not the mediation of the human condition that determines great poetry.* This question set up an opposition between the value of poetic techniques and the communication of serious issues. Candidates should first recognize that this dichotomy is not an inevitable one and that great poetry can do both simultaneously. This is part of the role of a good introduction, to lay out the terms on which your argument will rest.

The majority of candidates did not engage in the examination of the relevance of this statement. Instead, they focused on the historical background to Carter's poetry, and the identification of the literary devices he uses in his poetry without using this information to address all the key words of the question. Weaker candidates continue to offer the following vague statements: 'This shows the level of emotion Carter is feeling', or 'this

shows the state of Carter's society'. They do not go on to provide any discussion of the nature of the emotion Carter is expressing, or a description of the condition of society that he is indicting. Additionally, there were far too many candidates who, when they referred to poetic techniques, confused the terms. Generally performance on this question was satisfactory.

Question 6

This was the more popular question and candidates performed better on this question because they understood the statement they were asked to evaluate and they were able to argue varied points of view. Some candidates chose to argue that Carter uses his mastery of poetic techniques to critique his society. Stronger candidates in making a case for the effectiveness of Carter's poetic craft were able to integrate socio-historical information seamlessly into their analysis of Carter's poetry. Some of the best essays were those that were able to make a case that Carter deploys his poetic techniques to both celebrate *and* critique his society. These candidates were able to discuss aspects of Carter's poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration. Stronger candidates were able to engage with language as well as with form and were competently able to discuss the relationship between artistic choices and thematic development in Carter's poetry.

Module 3: Prose Fiction

More candidates are integrating textual and extra-textual knowledge into their answers. Weaker candidates still tend to limit their responses to a discussion of plot and themes, and when other narrative techniques are mentioned, there is no full discussion. Moreover, many candidates seem unfamiliar with the text set for this module and used novels that are not on the CAPE Literatures in English syllabus. Many candidates resorted to the use of poetry or drama to answer questions on this module and were penalized accordingly.

Question 7

This question required candidates to discuss whether narrative point of view was the primary means used by the author in order to expose power relationships. The majority of candidates handled this question satisfactorily as they were able to demonstrate significant knowledge of the theme of power relationships. Weaker candidates tended to limit their responses to the discussion of narrative point of view without taking issue with the word 'primarily'. In such instances, candidates were unable to explore other aspects of the writer's narrative craft that can be used to illuminate power relationships. Candidates should note that the writer in organizing his story so that it has maximum artistic effect will take advantage of the many narrative conventions available to the prose fiction writer: plot, characterization, setting, narrative arrangement, motif, flashback, interior monologue etc. Superior candidates were able to not only link the various elements of craft to the theme of power relationships but also to make judgements on whether the statement provides a valid account of their experience of the novel.

Question 8

While this question was satisfactorily done, on the whole, many candidates did not focus on all the key words of the question. The question required that candidates discuss how narrative choices illuminate the author's preoccupation with the pursuit of the impossible. While most candidates focused on 'the pursuit of the impossible', many were unable to demonstrate a clear understanding of what is meant by 'narrative choice'. Accordingly, many candidates tended to restrict their discussion to plot and theme and were unable to link these to the various narrative resources that a writer deliberately deploys to reinforce theme.

Additionally, where candidates were able to name some of these narrative techniques, some of these candidates were unable to demonstrate their understanding of the significance of these techniques or how they function. On a general note, on this section of the examination, opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the school-based assessment provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the students sit.

Paper 03 – School-Based Assessment (SBA)

Performance on the SBA this year showed a general improvement over the last two years. The samples show evidence that students enjoy activities that provide room for critical judgement, informed personal response and creativity. Among students receiving the better grades, there was evidence of a heightened sensitivity to the importance of the features and characteristics of the genre in analysing texts, their adaptations or reinterpretations. These students were also demonstrating excellent (informed) personal responses.

In instances where students submit a creative piece — usually an adaptation or reinterpretation, they need to be reminded that marks are only awarded for the commentary or evaluation. However, even when they did provide this explanation, the explanatory texts did not always make available the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choices of the director and for the dramatic effectiveness of such choices; the explanation could also provide an evaluation of the performance. In this discussion, evidence of knowledge of generic features would be crucial for scoring high marks. Students need to be reminded of the word limit — some of them exceeded the word limit (1500–2000 words) while others wrote brief descriptions — too short to allow for any meaningful analysis.

The art pieces of specific scenes were well done and the dramatic adaptation, through live performance, was also generally well done. Too many students can only list features without sufficient analysis of their effective deployment in the piece of art. However, sometimes the problem was related to the stimulus passage selected that was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students

in their close-reading skill, so necessary for Paper 01. Also, in some cases, teachers needed to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to continue to be vigilant about plagiarism but should always provide the evidence and explanation when such an example is included in the sample.

In some cases where students did the critical responses to a review, excellent review articles of appropriate length and quality were selected that provided them with the opportunity to offer reasoned arguments and informed personal responses. Students were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Others sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some students still seem to have difficulty in offering 'informed' opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

1. The syllabus stipulates the use of 'prescribed' texts for assignments.
2. Students registered for one particular unit should do assignments based on that unit. Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice versa.
3. The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
4. Assignments should be identified by name.
5. It is the detailed commentary (1500–2000 words) that is marked out of 48 *not* the reinterpretation or other creative pieces.
6. Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.
7. Some teachers are not adhering to the stipulation of sending five samples. Some sent two or three even when they have eight or 15 students doing the examination. Some send in two of three even though the rules say all samples should be submitted if there are fewer than five students.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®
MAY/JUNE 2012**

LITERATURES IN ENGLISH

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GENERAL COMMENTS

The 2012 examination was the first sitting of the 2010 revised syllabus for Literatures in English. The total candidate entry increased by 10.3 per cent over 2011. In Unit 1, the improvement in candidate performance seen in 2011 was maintained in 2012. However, candidate performance in Unit 2 declined by five per cent. In order to improve performance, candidates are encouraged to practice good time management so as to complete all tasks assigned. Additionally, candidates must continue to employ analytical and evaluative skills in their responses to the essay topics, and to be judicious, coherent and cohesive in their organization and communication of information.

In the area of knowledge, candidates should demonstrate aspects of knowledge beyond the basic features of genre — plot, theme and characterization — and should be able to demonstrate knowledge of literary devices and their functions, and knowledge of literary context. In the module on drama, theme, plot and characterization are emphasized to the general exclusion of knowledge of other generic features of drama, knowledge of literary devices and their function and knowledge of literary context.

While many candidates are familiar with the conventions of the poetic genre, some candidates fail to demonstrate knowledge of the genre beyond the basic level, that is, what the poem is about. Although attention is now being given to symbolism, imagery and diction, it is important that candidates demonstrate knowledge of the other generic aspects of poetry. Nevertheless, there is evidence that, to their credit, many more candidates are exploring the range of poetic devices.

On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features, such as narrative technique. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect.

The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; listing the features of the genre is not sufficient. In the prose genre, some candidates are merely narrating the story or relevant sections of the story instead of producing analytic essays that engage with the stimulus provided. In all genres, candidates have expanded their range of knowledge of extra-textual information — contextual, biographical and critical — and have accordingly improved their performance on the knowledge profile. However, candidates must be encouraged to integrate extra-textual information appropriately and relevantly.

There is evidence that some candidates have improved their essay writing, question analysis and argumentative skills, and as such, their grades for application and organization have improved. Candidates should be mindful of the importance of writing a good introduction; this entails more than a repeat of the question posed and a list of the books or poems that will be referenced in their discussion. The expectation is that emphasis will be placed on isolating the key terms in the question, and, if necessary, defining those key words while building an argument in which a position on the issue is taken and a clear focus is established to guide the reader. In other words, candidates must

be able to write a thesis statement articulating their own position in relation to the question, to develop their supporting arguments and to marshal different kinds of evidence they will be using to support their argument. Candidates should also be encouraged to effectively use topic sentences, clincher sentences and transitions to organize their argument.

Some candidates need to be taught how to integrate textual as well as secondary source information (from critical sources) into their discussions. Additionally, training in helping candidates to analyse examination questions must continue so that candidates will learn to strip away the trappings of a question, distil its essence, formulate an apt thesis, and effectively synthesize and marshal information (textual, literary devices/elements, and extra-textual) to address the thesis.

Candidates should be given more CAPE structured practice questions to aid in their preparation for the level of analysis that is required of them in the examination. Additionally, teachers also need to engage students in more critical-thinking discussions to get them to interrogate varied aspects of the text.

While film versions of literary texts can be very useful in exploring the ideas and issues of the set texts and in providing a context for evaluating artistic choices, they should not be used as a substitute for the actual literary text.

DETAILED COMMENTS

UNIT 1

Paper 01 – Short-Answer Questions

On Paper 01, far too many candidates spend time rewriting the questions and far too many fail to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in the loss of marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. In many cases where candidates were scoring eight or ten out of a possible 24 marks, these were candidates who did not answer the whole question or left out parts of a question.

It is clear that candidates need to be given practice in time management under examination conditions. Some candidates spent far too long on the first and second modules and seemed to have had difficulty completing the third module. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to all modules on the paper. Also, all candidates must pay equal attention to both Paper 01 and Paper 02 in order to maximize their performance overall.

Module 1: Drama

The questions on this dramatic extract tested candidates' ability to identify setting, character traits, and props, and to comment on the dramatic significance of props and

stage directions. Candidates were also expected to explain irony and comment on its significance to the extract as a whole.

Many candidates demonstrated sound knowledge of the genre of drama in their addressing of the elements of character traits, props and stage directions. Dramatic significance, however, needed to have been comprehensively discussed, showing how props, stage directions or irony advanced the plot, or developed a character, or heightened conflict or created audience expectancy. Candidates must learn not to substitute a comprehensive response with one that is off-topic, unnecessarily lengthy and uninformative.

Question 1

Generally, this comprehension question was well answered. Candidates were able to identify setting and to state the activity taking place on stage.

Question 2

This application question was well handled and many candidates received full marks for this question. Most candidates could identify one character trait for Creeper and Father O'Connor, and they were also able to correctly cite evidence, whether a quotation, line reference, paraphrase or summary, to support their answers. Weaker candidates wrote extensively about the behaviour or action of characters rather than highlight traits.

Question 3

This comprehension/analysis question required an identification of props and a commentary on their dramatic significance. Well prepared candidates correctly identified the props — the cot, the book and the chair, while less prepared candidates confused props with costumes. The commentaries, however, were not always insightful. An appropriate response on the dramatic significance of the prop could have been

the cot highlights Father O'Connor's dominance in the relationship, his strength: he forces Creeper down onto the cot. It also highlights his bravery.

Question 4

This analysis type question was the least well done question in the module. Like Question 3, candidates' commentaries on *dramatic significance* tended to be deficient. Candidates' responses needed to have focused more pointedly on *significance*, discussing issues such as the stage directions fuelling plot development, animation of drama, or establishing setting, mood and context.

Question 5

Generally, this two-part application/evaluation question could have been better handled. Candidates were asked to explain the irony in lines 39–40 and comment on the

significance of the irony to the extract as a whole. For Part (a), weaker candidates merely provided a definition of irony rather than apply the concept to the situation in the line. A majority of the responses to Part (b) did not sufficiently engage with the word *significance* and/or *the extract as a whole*. A suitable answer to Part (b) would have been that

the irony facilitates character revelation. The line is effective because Creeper who seemed threatening, tough and in control of himself breaks down at the end of the scene. It allows the audience to witness his vulnerability.

Module 2: Poetry

The questions in this module tested candidates' ability to identify activities taking place within the poem, to correctly identify literary devices such as imagery, metaphor, alliteration, simile and symbolism and to evaluate the effectiveness of their use. Candidates were also required to comment on the significance of the poet's use of certain phrases and symbols, and to comment on the effectiveness of the last line of the poem. On this module, most candidates performed satisfactorily. However, Question 10 posed a challenge for a number of candidates.

Question 6

This comprehension question required candidates to identify activities taking place within the poem, and for the most part, candidates did a commendable job in answering this question.

Question 7

This question was two-pronged, assessing candidates' comprehension of literary devices and also their ability to analyse by offering a commentary on the effectiveness of the devices. For the most part, candidates managed to correctly identify the devices; however, the commentaries on effectiveness tended to be limited and not sufficiently convincing. Interestingly, many candidates did not seem to know what a *sunflower* was, which therefore meant that they did not answer the second part of the question or provided inaccurate or inadequate responses. One would have expected that had candidates decided on symbolism, the following would be an appropriate commentary:

The writer's use of the open sunflower or open faces of the children as a symbol is very effective in conveying the sense of eagerness and welcome that the children (when young) had towards their parents, and which was still anticipated when they were teenagers (after the silent treatment had stopped). The flower opening is now transferred to the eagerness of the children to accept their parents' engagement with them.

Question 8

This comprehension/analysis question, which required candidates to explain the meaning of two phrases and to comment on their significance, was a little better done than the previous question, which tested similar skills set. Most candidates produced satisfactory responses in their explanation of the first phrase, producing answers like

the poet uses the metonymy of the “mouth” to represent the children and by this focus on the mouth, she (the poet) highlights the theme or issue of communication as the theme of the poem or the theme of communication causing a problem in the parent/children relationship

when commenting on effectiveness. Unfortunately, too many candidates grappled unsuccessfully with the second phrase, producing unimaginative and/or inadequate commentaries on the significance of the phrase. Examiners were expecting commentaries along this line:

The image of skin stretching to fit bones reminds us of a kind of mutation taking place in an alien body. The image of an alien figure helps to convey the parents’ sense of estrangement from their children. It is almost as if the parents are unable to identify or accept that the children are the same ones they once knew.

Question 9

This question tested candidates’ ability to analyse by asking them to comment on the significance of the poet’s use of “door” as a symbol. In responding to this question, candidates tended to focus on explaining what a symbol is, rather than treating with its significance in the lines so indicated. As such, many of the responses remained at the literal level instead of advancing to the analytical level. The following are examples of what was expected of candidates in responding to the poet’s use of the “door” as a symbol (Line 3 and Line 9, respectively):

“Doors and lips shut” (Line 3) — *The first reference to doors helps to symbolize the separation or gap between the generations. The shut door suggests a separation/isolation between the parent and the children and in this way suggests a separation/isolation between the generations.*

or

“Years later the door opens” (Line 9) — *This second reference to the door comes to symbolize the change in the parent-child relationship, where the children have begun to interact with the parent again. An open door suggests much more welcome and accommodation than the closed door does.*

Question 10

Candidates did not perform satisfactorily on this evaluation type question. While most candidates were able to explain the last line of the poem, they could not link its effectiveness to the poem as a whole. Even more surprising, some candidates did not

seem to know what “pearls” were. An appropriate response to this question would have been:

The description of the children as “glowing almost like pearls” helps to reinforce the theme of “growing up” as a kind of slow and sometimes difficult process that can eventually produce beautiful and worthwhile people. A pearl is a beautiful gem that takes time to mature, cocooned in a shell before it is revealed. The children who become uncommunicative and shut themselves away for some years like the hidden treasure of the pearl will emerge later to show their beauty and worth.

Module 3: Prose Fiction

Candidates understood the extract and performed fairly well on this module. The questions here tested candidates’ knowledge of narrator’s tone, symbolism, narrative point of view, and their ability to assess the effectiveness of the use of certain statements, as well as provide commentary on the significance of the title of the extract.

Question 11

Candidates’ responses to this comprehension question were generally accurate and precise in explaining why Teddy was so good at what he did. Responses ranged from *Teddy was an expert/professional* to *Teddy does not leave prints/traces/evidence*, to *Teddy is not daunted by challenges*.

Question 12

For this application question, most candidates were able to correctly identify the narrator’s tone as reflecting admiration, pride, respect, intrigue, fascination, awe or amazement, and they also linked suitable textual evidence to support their claim.

Question 13

This analysis question posed some challenge to many candidates who seemed only able to come up with one reason why the name “Cadillac Ted” was symbolic. In dealing with these types of questions, candidates need to think beyond the surface or literal level. Some reasonable answers that could have been devised include

linking Teddy to a “Cadillac” suggests that he steals only expensive, top-of-the-line cars;

or

the adjective “Cadillac” suggests that Teddy, similar to the feel and ride (speed and efficiency) of a Cadillac, is smooth and sleek when he steals cars;

or

there is the suggestion that Teddy is in a league of his own, that he is a very good car thief. Linking Teddy to a specific type of car – a Cadillac,

rather than say a Honda – suggests that he is not an ordinary car thief. After all, he steals only cars for which he has an order;

or

there is the hint that Teddy enjoys a flamboyant (flashy/ostentatious) lifestyle since he is linked to a Cadillac, a flashy/ostentatious car.

Question 14

This question posed the greatest challenge to candidates doing this module, probably because narrative point of view and identifying aspects of the narrator's character are not items that are frequently tested on Paper 01 (even though these are just as important literary concepts noted on the syllabus for candidates to show an understanding of what they are and how they work). Candidates should have been able to identify the narrative point of view as being the first person or "I" narrator, and they should have been able to identify any of these aspects of the narrator:

the narrator is perceptive since he has a good understanding or sense of his client, Teddy"

or

the narrator is a non-judgemental reporter because although Teddy's actions are morally inappropriate, the narrator is never judgemental nor does he chide Teddy; instead, he finds Teddy intriguing and fascinating.

Question 15

This application/evaluation question was better handled for Part (a) than for Part (b). Part (a) elicited full, clear explanations of the significance of the statement. For Part (b), however, the main deficiency in candidates' responses was the omission of the thematic or structural link between the title and its significance to the overall extract.

Paper 02 – Extended Essay Questions

At this first sitting of the 2010 revised syllabus, many candidates did not demonstrate a wide range of knowledge and were unable to capitalize on the opportunity to score high marks. Although more candidates are referring to the writer's biographical, historical and social contexts in their answers, many of them are still not synthesizing this information into a strong argument in response to the questions.

To reiterate a point made earlier, candidates need to formulate a proper introduction and conclusion to their argument. *Outlining the argument in the introduction of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay.* A re-statement of the question followed by an assertion does not constitute a proper introduction.

In drama, more focus needs to be given to Objectives 2 and 3. Candidates' ability to *assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of*

drama is what is being tested. Much more emphasis has to be given to exercises that help candidates develop critical judgements about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. On the poetry module, candidates should be guided not to treat poetry as merely sociology. The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. More attention needs to be given to Objectives 1 and 5 of the syllabus. Candidates' ability to discuss the relationship between the elements of sound and sense, and to assess the relationship between structure and meaning, are the skills being assessed in this examination.

While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Close attention must be given to Objective 4. Candidates' ability to assess the relationship between structure and meaning, and to discuss how the author specifically shapes the novel to obtain desired meaning, are skills being assessed in this examination. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's narrative technique in exploring various issues. Many candidates are confusing narrative structure with narrative technique. This area of weakness needs immediate attention.

Module 1: Drama

Question 1

This text-specific question was designed to test candidates' ability to critically assess the impact of Shakespeare's utilization of dramatic techniques in the play, *Twelfth Night or What You Will*. Candidates were specifically asked to discuss the extent to which they agreed that it is the tension between appearance and reality that produces dramatic impact in the play. Weaker candidates tended to discuss appearance and reality solely in terms of Viola's disguise as Cesario and recounted episodes in the play where this produced confusion. They also showed limited understanding of the concept of dramatic impact.

Better prepared candidates were able to argue that while this theme affected the main plot, it is also replicated in the subplot and this helps to create dramatic impact. For example, that the duping of Malvolio is successful primarily because Maria capitalizes on Malvolio's tendency to self-delusion. These candidates went on to argue that public spectacle of the cross-gartered Malvolio provokes audience laughter and is a moral corrective to Malvolio's over-reaching when he mistakes Olivia's kindness for romantic interest. Candidates for the most part did not engage the word "only" and missed out on the opportunity to argue that there are other themes which produce dramatic tension. Many candidates did not take advantage of the opportunity to engage with the various dynamics of theatrical appeal for audience entertainment or engagement.

It remains a grave concern that some candidates are still unfamiliar with the unique characteristics and elements of drama. Teachers need to facilitate more critical-thinking discussions that are geared at using and sensitizing students to the conventions, elements, and features used to communicate meaning in the genre of drama.

Question 2

This question was not as popular as Question 1; however, performance on this question was comparable to that on Question 1. The question required candidates to assess the centrality of Feste in the dramatic development of the play. Many candidates devoted their attention to a discussion of plot and characterization and argued that Feste's interactions with characters allow them to reveal themselves fully to the audience. Stronger candidates were able to discuss Feste's contribution to humour and festivity. These candidates made a case for Feste as the embodiment of the spirit of the twelfth night and discussed him in terms of his function as the Lord of Misrule.

Question 3

Of the two *Richard III* questions, the better performance was seen on this question. This question required candidates to discuss the extent to which they agree with the statement that "for dramatic power of *Richard III*, Shakespeare relies solely on the complex characterization of Gloucester." Candidates generally engaged the question well by sufficiently analysing the ways in which Gloucester, through his language and in his actions, dominates the play. Stronger candidates were able to argue that in creating this complexly-wrought character, Shakespeare is able to showcase other characters who serve to illuminate Gloucester's character or who serve as foils. Discussion was not limited to an exploration of characterization and some candidates who took issue with the word "solely" were able to argue that the dramatic power of the play comes from sources other than characterization and went on to discuss themes, dramatic action, spectacle, structure and setting.

Generally, there were fewer cases of storytelling as well as the propensity to focus mainly on plot. This is a marked improvement when compared to previous years.

Question 4

This question was the more popular of the two *Richard III* questions. Candidates were required to discuss the extent to which they agreed with the statement that "deception is central to the dramatic impact of *Richard III* to the exclusion of all features of the drama." Generally, the scripts were interesting to read, demonstrating sound textual knowledge and insight. Candidates who agreed with this statement argued that Gloucester, the central character in the play, deceives many as to his Machiavellian nature and as to his royal ambitions. One area of weakness was that many candidates did not move beyond a discussion of theme and characterization.

Stronger candidates were able to argue that deception is at the heart of the various political machinations that undergird history plays and deployed extra-textual information to support this claim. Some candidates were able to discuss the ways in

which the audience, by virtue of being seduced by Gloucester's language, is also deceived and that the power of the play comes from the audience's gradual disengagement from the villainous Gloucester.

Module 2: Poetry

Question 5

This question was the more popular of the two set in this section of the paper. Candidates were required to discuss the extent to which they agree with the statement that poets rely exclusively on vivid imagery to explore personal issues. Candidates, in their responses, did not engage with the word "exclusively" and limited their discussion to an exploration of imagery. In these instances, the tendency was to discuss visual imagery without paying attention to other forms of imagery. Only a minority chose to include the poet's use of figurative devices, form, meter, tone and mood in their exploration of personal issues. With this in mind, teachers, in preparing students for this exam, need to put greater emphasis on the interpretation of questions and on synthesizing a range of techniques in treating with the question. On the positive side, many candidates included in their discussions the background of poets and historical contexts of the poems.

Question 6

This question was not as popular as Question 5 and was not as well done. Many candidates limited their interpretation to a narrow exploration of symbolism, ignoring other literary devices that can contribute to reader enjoyment. While many candidates were able to discuss symbolism, they were unable to link it to reader enjoyment. Stronger candidates were able to sustain a discussion of the effectiveness of poetic techniques and poetic craft in providing reader enjoyment. A discussion of a wide range of poetic devices is expected for all the questions and in order to gain high marks candidates should endeavour to showcase this range of knowledge.

Candidates must avoid mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Additionally, although the question required reference to a minimum of three poems, candidates ought to be encouraged to reference more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer.

Question 7

This question was not as popular as Question 8. It required candidates to assess the extent to which narrative techniques are used to highlight a preoccupation with the fate of the victim. Performance on this question was unsatisfactory. Weaknesses in answering this question surfaced in the form of candidates not using the correct literary jargon and producing essays that focused on plot details on the fate of the victim. Candidates should be encouraged to see how themes are developed by way of the resources of the prose genre. The explicit reference to "narrative techniques" enabled some of the stronger candidates who attempted this question to readily identify and discuss a wide range of narrative strategies.

Question 8

This question was the more popular of the two questions asked in this section. Indeed, the best performance on the entire Paper 02 of this unit was on this question. The question required candidates to assess the validity of the assertion that prose writers carefully craft their narratives so as to address problematic love relationships. To their detriment, some candidates focused their discussions solely on love between men and women. Generally, candidates were able to establish the reasons why the relationships were problematic and were able to sustain a convincing discussion on the effect of the writers' choice of narrative strategies to explore love relationships. Weaker candidates dealt only with thematic exploration and were unable to discuss the other literary devices used by the writers to treat problematic love relationships in the texts. However, most candidates provided detailed evidence of the literary and structural devices that are deployed in the exploration of this theme. Stronger candidates were able to make the point that carefully crafting is not limited to exploration of one specific theme but can be deployed in the treatment of other specific concerns.

Candidates are again reminded that the ability to discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Additionally, candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback and interior monologue) is more than just a matter of listing these conventions. Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between form and content. In addition, in responding to the question, candidates need to engage with words such as “carefully” and “problematic” so as to produce in-depth responses.

In answering Questions 7 and 8, some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. In addition, candidates need to develop their writing skills, paying attention to diction, syntax and the use of transitions to connect their ideas.

Paper 03 – School-Based Assessment (SBA)

Students' performance on the SBA this year reflected a general improvement. Although this is the first examination of the 2010 revised syllabus, it was heartening to note the sustained interest in the range of activities offered in the syllabus. Varied creative approaches to the broad spectrum of tasks were informed by a more secure grasp of the requirements outlined in the syllabus. At the higher end of the performance scale, candidates demonstrated accurate and adequate critical awareness of generic features which enabled them to engage in meaningful, vigorous analysis.

This year, with varying degrees of success, the most popular types of SBA choices were the film adaptations of a play/dramatic text. While it was apparent that students enjoyed the performance/film, they lacked specific knowledge and skills for comparative analysis and resorted to a description or narration of events, sometimes relieved by very

occasional commentary. The best responses for the film adaptations were presented as comparative analyses of the characteristic features of both modes, that is, the dramatic text and the film version of the dramatic text.

A review of the play/dramatic text realized greater successes since candidates did a close reading of textual features combined with interpretive commentary on audience impact.

Creative literary and artistic pieces in the form of an adaptation or reinterpretation were commendable. The better candidates produced critical essays which offered incisive analyses of generic features, while stating their choices with sound justification. Evidence of weaker responses pointed to contracted essays, amounting to a brief statement or descriptions of the created pieces. Some responses merely identified and discussed features of the adaptation or reinterpretation, to the exclusion of any analytical insight and discussion of characteristic features of the original genre. The weakest responses merely substituted the reinterpretations or adaptations for the critical essay. The word limit does not include the reinterpretation or the adaptation. More importantly, no marks are awarded for only the reinterpretation or the adaptation; it is the accompanying commentary, which critiques and validates the choices made in the reinterpretation or the adaptation, for which marks are awarded.

The critical response of a review continues to be a most challenging task for candidates, except in a few cases where a mastery of the skills of comprehension, analysis and argument is demonstrated. Excellent candidates' reviews displayed acute sensitivity to ideas and techniques of the critic's review, while simultaneously confirming and/or challenging the arguments, using appropriate illustrations in the form of close textual references to generic features and concepts. Poor performances on this task often betrayed lack of understanding of the issues raised or stylistic strategies employed, or are sometimes evident in extensive copying and pasting of quotations from critics, or an over-reliance on the critic's vocabulary.

Essays ranged from excellent, to very poor, to incomplete. This was because not all the students conformed to the requirements established for the essay. Some deficiencies were

- the absence of continuous essay or prose style of writing.
- essays falling too short or grossly exceeding the word limit requirement.
- lack of proper sequencing of ideas within and across paragraphs.
- poor sentence structuring, faulty expression and pervasive grammatical errors.
- abrupt ending of essays or repetitious essays, or inappropriate style.
- plagiarism.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

- Students are reminded that the syllabus stipulates the use of ‘*prescribed*’ texts for assignments.
- Students will be severely penalized for plagiarism. Where critical sources are used, it is expected that students will provide a *Works Cited* page.
- Students registered for one particular unit should do assignments based on that unit. Students are required to do a single text and are not awarded additional points for comparing two texts.
- Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice versa.
- The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
- Assignments should be identified by name.
- It is the detailed commentary (1500 – 2000 words) that is marked out of 48 **not** the reinterpretation or other creative pieces.
- Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.
- Teachers *must* adhere to the stipulation of sending five samples. If there are fewer than five students *all* samples should be submitted.

UNIT 2

Paper 01 – Short Answer Questions

Module 1: Drama

Candidates found this extract interesting and responded satisfactorily to the questions. The questions on this module tested candidates’ ability to explain the ways in which meaning is conveyed through the playwright’s use of structural elements such as characterization and use of features of drama such as props and stage directions. However, the ability to explain the dramatic significance of stage entrances and of props is not always evident in candidates’ responses. The ability to see relationships between a stage action, dialogue, and the way in which the entire drama is being developed continues to require attention. Teachers need to devote more time to developing their students’ ability to comment on the playwright’s artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development — creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or to develop audience engagement). Candidates should also pay attention to mark allocation for questions. Where a question is worth two marks, it is unwise to write a page-long response, especially as this tends to leave limited time to answer questions that are worth six marks.

Question 1

This application question was satisfactorily done. Most candidates could identify character traits. Weaker candidates tended to confuse character with situation, or gave examples of habit instead of character.

Question 2

This comprehension/analysis question was satisfactorily done. Most candidates were able to explain the phrase “twenty thousand tiaras and twenty thousand smiles buried alive.” Stronger candidates went on to explain that the act of burying so much money in a casket was as horrendous as the Queen being buried alive. The second part of this question required candidates to comment on the dramatic significance of the reference to the smiling face of the queen of England that is on a five-pound note. It is expected that in commenting on “dramatic significance” candidates will show how the playwright’s choice of words is related to the elements and features of drama. Stronger candidates were able to explain the significance of the comment in terms of plot development, character revelation, thematic development, irony, humour and symbolism.

Question 3

For this analysis question, many candidates were unable to explain the dramatic significance of the repetition of the phrase “you need a larger income”. Candidates tended to ignore the word “repetition” and were unable to explain how the repeated phrase contributes to plot development, or character revelation, or creates suspense, or allows for character revelation, or reinforces theme or creates dramatic tension. Candidate performance on this question was unsatisfactory.

Question 4

This question on the dramatic significance of two named props was satisfactorily done. Candidates were able to comment on the dramatic significance of the coffin in terms of its contribution to stage action, character revelation, setting, atmosphere, spectacle and symbolism. Stronger candidates were able to explain the dramatic significance of the coffin in terms of thematic development and provided insightful explanations of the coffin as a focal point around which major issues, such as obsession with money and a lack of concern with morality, are being played out. In commenting on the dramatic significance of the pipe, many candidates were unaware that “pipe” in the extract refers to a tube with a small bowl at one end that is usually filled with tobacco. They instead assumed that the pipe was used for holding marijuana and went on to discuss the dramatic significance of the prop in terms of Truscott having a drug problem.

Question 5

Candidates performed satisfactorily on this application/evaluation question. They were required to identify the irony in selected lines and further, to comment on the significance of irony to the extract as a whole. Most candidates were able to explain the irony of Truscott’s comment. The second part of the question posed considerable difficulty for

weaker candidates. Two tasks were required: the explanation of the use of irony in the extract and the significance of that use. Very few candidates were able to comment that this is an extract that is rife with irony. It was only very strong candidates who were able to show that it is ironic that the extract begins with Truscott outraged by his involvement and ends with not only his sharing in the ill-gotten gains but his justifying his involvement as accessory to a burglary. These candidates went on to explain that the audience would have expected that as a member of the police force Truscott (whose name seems to suggest trustworthiness) would have continued to uphold rightness. These candidates then went on to comment on the significance of irony in revealing character and in producing humour.

Module 2: Poetry

The questions in this module tested candidates' ability to state and support two impressions, to correctly identify literary devices such as imagery, metaphor, irony, personification, assonance and symbolism and to evaluate the effectiveness of their use. They were also required to comment on the significance of the poet's word choice and to explain the effectiveness of the poet's use of a particular comparison at the end of the poem. There was improved performance on the poetry module this year. Generally, candidates understood the poem. However, the inability of many candidates to evaluate the effectiveness of literary devices continues to be a weakness and, accordingly, candidates were unable to offer adequate comments on the significance of these devices. It is important that students learn how a specific choice of literary device contributes to the interpretations we arrive at in reading poetry.

Question 6

This comprehension type question was well done. The majority of candidates scored full marks because they were able to provide and support with evidence from the poem, two impressions of the city. The evidence given was in the form of a direct quote, a summary, a paraphrase or a reference to a specific line.

Question 7

This application question was satisfactorily done. Candidates were required to comment on the effectiveness of the poet's choice of specific adjectives. Weaker candidates tended to provide literal definitions of the adjective rather than show how it functions in the context of the poem. Stronger candidates were able to show how in using the adjective "brown" to describe the odour the poet allows the reader to associate a visual image of something dirty with the olfactory image of the smell. These candidates went on to explain that the gutters, which are brown with garbage and filth carry a foul smell and that by describing the smell as brown, the poet metonymically emphasizes how awful the smell is. Some candidates explained the poet's choice of "brown" by saying that the smell is so foul, it seems it carries a colour. While this response is correct, candidates would have scored more marks if they had gone on to show how this word choice is effective. Candidates were generally stronger on the commentary on the adjective "sweaty" to describe the lane. Most candidates were able to show how this adjective suggested how crowded the lane is and how crowdedness makes people become sweaty

and makes the lane hot and congested. These candidates went on to explain that in the poet's associating the lane with an image typically linked to humans, the lane, as a physical space, takes on the characteristics of the human body.

Question 8

This question required candidates to identify the literary devices and to provide a clear explanation of the effectiveness of the writer's use of literary devices. Generally candidates were able to identify metaphor, imagery and alliteration. Weaker candidates tended to comment on effectiveness by explaining the literary device. For example "The device enables the reader to get a picture of what is taking place". This kind of comment can be said about any literary device which produces sensory appeal. There needs to be practice explaining how the association of one thing helps us to understand another. In the response, one expects that an explanation will help us see specifically how the device functions in reinforcing ideas being communicated in the poem, or how it relates to poetic structure or how it helps create mood or atmosphere. Stronger candidates were able to explain the effectiveness of "the ripeness of open sewers" in the following way:

The poet uses the image of the sewers to further reinforce the unpleasant atmosphere of the city. A sewer is a passageway that carries the waste of a community. This refuse often presents an unpleasant sight and smell and evoking this image alongside all the other images of seediness helps to contribute to the creation of an unpleasant atmosphere.

In the instance of the literary device in the phrase "bag of bones", candidates were able to explain the effectiveness of the metaphoric comparison of Powell's body to a bag of bones. Although weaker candidates tended to incorrectly interpret this to mean that Powell is now dead, stronger candidates were able to explain "bag of bones" as an idiomatic phrase that conveys the idea that a person is extremely thin. These candidates were able to show how thinness, in the poem, becomes symbolic of Powell's culturally, or psychologically, or materially, or socially denuded state. A bag of bones is light (and rattling), not heavy. The poet, in using the idiomatic, indeed clichéd phrase in his poem, taps into an image with which readers are familiar, but makes it startling and effective by the application in an unfamiliar context — to refer to other kinds of denudation besides the physical. Indeed, if Powell is a "bag of bones" (culturally, socially...), the reader gets an extremely vivid picture of the extent of Powell's devastation. A few candidates were able to cinch their discussion of "bag of bones" by concluding that this picture of an emaciated Powell is set up in powerful, activist contrast to the radical intervention of the phrase "treasure of a man".

Question 9

Surprisingly, this question about the meaning of phrases produced responses that were unsatisfactory. Many candidates merely explained the meaning of the phrase and did not go on to indicate what idea is being reinforced by the use of the literary device — this may be either a specific idea at that point in the poem or a larger idea throughout the rest of the poem. It is disappointing that, at this level, candidates are unable to show how these phrases revealed character or were effective in conveying theme, mood and

atmosphere. Very few candidates were able to explain “broken treasure of a man” beyond the literal “Powell was sick.” It is expected that, at this level, candidates will be able to explain why the comparison of Powell to treasure is effective, or what effect the poet achieves in his description of Powell as broken — an adjective not typically used to describe animate things. The following is an example of an acceptable response:

The metaphor of treasure used to represent Powell helps to reinforce the idea that, though his body was broken by illness, or his spirit broken by the travails of urban destitution (“broken” here suggesting a shattering of something whole and pending death), Powell was still considered someone as precious as treasure.

The phrase “the sickness dragged him down” posed considerable difficulty to candidates. While many candidates were able to recognize this as an example of personification, they were unable to explain why this phrase was effective. Some stronger candidates were able to explain the effectiveness of the phrase in terms of imagery. Here is an example of an appropriate response:

The word “drag” is associated with carrying heavy loads. The phrase is significant because the poet suggests by the word choice “dragged” that the illness was a kind of burden on his body. The phrase therefore highlights the damaging effect of illness on Powell’s body.

Question 10

This evaluation question on this module required candidates to engage the words and images of the comparison. Additionally, candidates were required to discuss the effectiveness of the comparison at the end of the poem and to comment on its structural relationship in terms of development, reinforcement of theme, structure, mood and atmosphere. This analysis-type question that required candidates to make connections between ‘the part and the whole’ (the ending and the entire poem) continues to create difficulty for weaker candidates. In most cases, candidates were unable to identify the symbolic association of the nature imagery, and to see the connection between the specific moment and the overall development of theme or the careful creation of poetic structure. Very few candidates were able to comment on the thematic and/or structural association of salt as healing and curative. Here is an answer that sees some symbolic association with the sea salt imagery and also sees the role of this imagery in the larger patterning of the poem:

The description of people’s shock over Powell’s death is compared to being stung — by the bite of sea salt being blown by the wind in the eyes or face. This seemingly small object can cause real/serious pain. The stinging pain can also cause one to pay more attention and it is as if Powell’s death has awakened the community. One man’s death as the source of other people’s awakening becomes another theme. Early in the poem, the idea that Powell was teaching the community (even in his illness “he taught us ...the way to heal”) was introduced. This idea is now

further developed at the end of the poem because Powell's death teaches his community to value life.

Candidates are reminded that the evaluation of appropriateness could be connected to thematic development, structural arrangement or contribution to atmosphere.

Module 3: Prose Fiction

The questions on this module tested candidates' knowledge of character traits, imagery, irony, and other literary devices. Candidates were also asked to comment on the effectiveness of the title. This passage elicited very few good responses, perhaps because purging is not an experience with which many candidates are familiar. Many candidates were unable to answer all questions because of poor time management.

Question 11

This comprehension question was fairly well done. Weaker candidates described characters' reactions rather than identify what character trait is suggested by their behaviour. For example: "Edgar is exaggerating" rather than the more appropriate adjective: *Edgar is melodramatic*, or *the mother bosses the children around*, rather than *the mother is authoritarian*.

Question 12

Candidates performed excellently on this question. In this application question, candidates were required to explain two ways in which Edgar's fear of the capsules is conveyed. Here is an example of an answer produced by stronger candidates:

Edgar's fear is conveyed through diction. From his choice of words, "mental torture", "shadow", "darker the threat", the reader gets a clear picture of Edgar's fear. His fear is also conveyed through his detailed description of the purging process. This suggests that, because of his fear, he is preoccupied with the process.

Weaker candidates lost marks because they identified Edgar's fear without being able to discuss the narrative technique that is being deployed to achieve this.

Question 13

This comprehension/analysis question required candidates to identify the literary device used in each of two lines and to comment on the effectiveness of each device. Most candidates could correctly identify a literary device, but many could not comment on the effectiveness of the use of the literary device. Typically, candidates provided this incomplete response: "The imagery in the line is effective because it provides readers with a clear picture of how the capsule was presented to the children". The following is an example of an appropriate response:

The diction “cotton-wool”, “white” and “pill-box” — creates an image of a sterile, sanitized environment which helps to convey an atmosphere of purification and cleansing.

Here is an appropriate response to the comparison of the capsules to torpedoes:

The capsules are presented as “torpedo-shaped”. The choice of diction is effective here in conveying an image of precision, of the capsule carefully travelling through the stomach to destroy and remove foreign agents that are not supposed to be there.

Question 14

This knowledge/analysis question posed considerable difficulty for most of the candidates. Many candidates failed to see the irony in the phrase. Here is an example of the type of response that is expected of candidates.

It is ironic too that calomel that is supposed to be doing the washing-out also has to be “washed-out” of the human system because it too can poison and create problems for the human system. This irony is significant because it confirms and reinforces for readers Edgar’s and Lucille’s suspicions and fears about their mother’s “pharmaceutical spectre”, that it is a torturous process, a central theme of the extract.

Question 15

This evaluation question was satisfactorily done by the candidates who attempted it. There were not many responses to this question, because candidates did not manage their time properly and were unable to complete the paper. However, candidates who attempted this question were able to comment on the thematic and structural significance of the title. Candidates scored marks for making points such as:

If the title is read as having only negative connotations, then that is fleshed out in the extract since both Lucille and Edgar have had to endure a long, torturous night. The extract is about a horrific night, beginning with images of torture and ending with a morning dedicated to even more torture (after the first ordeal with calomel). The extract measures up to or mirrors the negative expectations that are established in the title.

Paper 02 – Extended Essay Questions

The performance on Unit 2, Paper 02 was not as good as performance in Unit 1, Paper 02. Of the three genres, the best performance was on the responses to Kendel Hippolyte’s poetry. However, less than 200 candidates wrote on this poet. Generally, performance was impacted by candidates’ tendency to limit their responses to a thematic exploration without engaging with the features of the specific genre.

Candidates are again reminded that they will not score very high marks if they only write on one book for the drama module in which they are required to answer the questions with reference to two books. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation; yet, many candidates' knowledge of the writer's craft was in name only. In many of the responses, candidates were only listing some techniques, but were not demonstrating that they understood how these techniques helped to reinforce meaning/theme.

The ability to write a cogent argument, using evidence to explain why the writer's choice of a particular poetic technique helps the reader to understand the thematic emphases was glaringly absent from many of these responses. In respect to the third module, there is insufficient reference to *the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices* that provide a writer with tools for representation. Candidates should by now be aware that the term *narrative technique* covers all the tools of prose fiction that a writer can manipulate to explore various issues and themes.

Candidates should be given exercises in improving their writing, which is often pedestrian. At this level, clarity of expression and even elegance in writing are expected. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique informed perspectives on literary production.

Module 1: Drama

This year there was a marked improvement in the use of extra-textual (contextual, biographical and critical) material. Fewer candidates are restricting their responses to a discussion of plot, theme and characterization.

Question 1

This question required candidates to assess the playwright's use of stage action to represent family dynamics. Is stage action the sole tool used by the playwright in order to represent this theme? If not then what other tools of drama does the playwright wield in order to represent family dynamics? This question was not a popular choice. Many candidates were limited in their definition of family and this negatively impacted on their performance. Other candidates defined stage action as activity seen on stage and did not engage with the other features of drama such as dialogue, soliloquies, the importance of entrances, exits and asides. While the question required discussion of stage action, candidates should recognize that the syllabus for this subject identifies a host of other literary devices deployed by playwrights and as such a stronger response would be one that demonstrated knowledge of these devices. These types of debatable statements provide room for candidates to establish various responses that can incorporate their informed personal response.

Question 2

Based on the plays they prepared and their own evaluation of the plays, candidates were required to discuss the extent to which they argued that it is primarily through his use of

stage conventions that the dramatist is able to explore the relationship between past and present. While the question required discussion of stage conventions, candidates should recognize that the syllabus for this subject identifies a host of other dramatic techniques deployed by playwrights and as such a stronger response would be one that demonstrated knowledge of these other dramatic techniques. Candidates performed satisfactorily on this question. Stronger candidates took issue with the word “primarily” and made the case that, along with stage conventions, dramatists deploy other features of drama. This attention to question analysis and to the significant features and elements of drama helped these candidates to respond more effectively to this question.

Module 2: Poetry

More candidates attempted the questions on Olive Senior than on Kendel Hippolyte. However, performance on the Hippolyte questions was better than performance on the questions on Olive Senior. Candidates are again reminded that they must avoid mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Many candidates failed to engage the range of poetic techniques beyond the basic. Even when they referred to these basic techniques, they used them randomly, incorrectly or without commenting on the effectiveness of the devices employed or their relevance to the question.

Teachers must engage in exercises that force students to make connections between poetic technique and theme. Students should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 of the poetry objectives needs to be emphasized. In order to maximize marks, the candidates must demonstrate the ability to *explain how meaning is expressed through the poet’s choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme.*

Additionally, although the question required reference to a minimum of three prescribed poems, candidates ought to be encouraged to reference more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer.

Question 3

Few candidates attempted this question and performance on it was the lowest for the entire paper. This question represented the first of four specific questions on Paper 02. It required candidates to assess whether or not the distinctiveness of Senior’s poetic craft comes from her use of sound imagery. Candidates who chose to agree were required to make a case by detailing the instances of aural imagery and by showing why this feature was the most indicative of distinctiveness. Candidates who chose to disagree had the option of arguing that the distinctiveness of Senior’s poetic craft comes from the many poetic resources that she uses and is not limited to sound imagery. Most candidates were able to identify sound imagery in Senior’s poetry but were unable to offer nuanced arguments as to how sound imagery made the poems distinctive. Further, although the use of the word “distinctive” invited candidates to engage their own personal responses,

very few candidates established how sound imagery works in tandem with various poetic techniques to elicit enjoyment in the reader.

Question 4

This question required candidates to assess whether plant symbolism is the most important technique used by Senior to expose the problems of Caribbean life. In discussing the validity of the claim, candidates needed to discuss the relationship between symbolism and themes and how the poet's craft allowed for reader enjoyment. The question also created a space for candidates who agree with the statement, to use their extra-textual information and knowledge of the poems to discuss the problems of Caribbean life.

Candidates did not perform well on this question although it was a popular choice. Identification of the problems of Caribbean life was often superficial and did not allow candidates sufficient space to discuss the relationship between artistic choices and thematic development in Senior's poetry. Some of the best essays argued that Senior uses more than plant symbolism and expanded their argument to include a range of poetic techniques. Candidates are reminded that there are different ways of approaching the question. A valid argument could be made by suggesting that Senior is concerned about other issues and that the use of plant symbolism is not limited to the exposure of Caribbean problems. It cannot be over-emphasized that an informed personal response can allow candidates to receive optimum returns in the awarding of marks for application of knowledge.

Question 5

This question required that candidates examine the relevance of the statement that "in addressing universal concerns, Kendel Hippolyte employs a range of poetic techniques. Performance on this question was good. Indeed, although very few candidates attempted it, the best performance on the entire Paper 02 of this unit was on this question. Candidates were able to establish a firm connection between Hippolyte's exploration of Caribbean and international concerns and his effective manipulation of poetic language. This kind of focusing on aspects of poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration led many to discuss the relationship between artistic choices and thematic development in Hippolyte's poetry. Consideration of all parts of the question allowed candidates to receive optimum returns in the awarding of marks for application of knowledge.

Question 6

This was the least popular question in Unit 2, Paper 02. However, candidates performed satisfactorily on this question because they understood the statement they were asked to evaluate and they were able to argue various points of view. Some candidates chose to argue that it is Hippolyte's mastery of poetic techniques that gives power to his poetry. Stronger candidates in making a case for the power of Hippolyte's bleak vision in shaping his poetic craft were able to integrate socio-historical information seamlessly into their analysis of Hippolyte's poetry.

Some of the best essays were those that were able to make a case that the power of Hippolyte's poetry is derived from his skilful deployment of poetic techniques and that even while he is critiquing his society, what remains prominent is his mastery of poetic form. These candidates were able to discuss aspects of Hippolyte's poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and allusion. Stronger candidates were able to engage with language as well as with form and were competently able to discuss the relationship between artistic choices and thematic development in Hippolyte's poetry.

Module 3: Prose Fiction

More candidates are integrating textual and extra-textual knowledge into their answers. Weaker candidates still tend to limit their responses to a discussion of plot and themes, and when other narrative techniques are mentioned, there is no full discussion. Moreover many candidates seem unfamiliar with the text set for this module and used novels that are not on the Literatures in English syllabus. Many candidates resorted to the use of poetry or drama to answer questions on this module and were penalized accordingly.

Question 7

Candidate performance on this question was less than satisfactory. The question required candidates to discuss whether language was the sole means used by the author to represent human trauma. Many candidates did not focus on all the key words of the question. The majority of candidates demonstrated significant knowledge of the theme of trauma, but many were unable to make the connection between theme and language. Stronger candidates tended to limit their responses to the discussion of language without taking issue with the word "solely". In such instances, candidates were unable to explore other aspects of the writer's narrative craft that can be used to illuminate trauma.

Candidates should note that the writer, in organizing his story so that it has maximum artistic effect, will take advantage of the many narrative conventions available to the prose fiction writer: plot, characterization, setting, narrative arrangement, motif, flashback and interior monologue. Very few candidates were able to link the various elements of craft to the theme of trauma and to make judgements on whether the statement provides a valid account of their experience of the novel.

Question 8

Performance on this question was better than performance on Question 7. The question required that candidates discuss the relationship between narrative structure and reader appeal. Candidates tended to restrict their discussion to plot, characterization and theme and were unable to link these to the various narrative resources that a writer deliberately deploys to create and maintain reader interest. Additionally, where candidates were able to name some of these narrative techniques, some of these candidates were unable to demonstrate their understanding of the significance of these techniques or how they function.

On a general note, on this section of the examination, opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the internal assessment provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the students sit.

Paper 03 – School-Based Assessment (SBA)

Students' performance on the SBA this year reflected a general improvement. Although this is the first testing of the 2010 revised syllabus, it was heartening to note the sustained interest in the range of activities offered in the syllabus. Varied creative approaches to the broad spectrum of tasks were informed by a more secure grasp of the requirements outlined in the syllabus. At the higher end of the performance scale, students demonstrated accurate and adequate critical awareness of generic features which enabled them to engage in meaningful, vigorous analysis.

This year, with varying degrees of success, the most popular types of SBA choices were the film adaptations of a play/dramatic text. While it was apparent that students enjoyed the performance/film, they lacked specific knowledge and skills for comparative analysis and resorted to a description or narration of events, sometimes relieved by very occasional commentary. The best responses for the film adaptations were presented as comparative analyses of the characteristic features of both modes, that is, the dramatic text and the film version of the dramatic text.

A review of the play/dramatic text realized greater successes since candidates did a close reading of textual features combined with interpretive commentary on audience impact.

Creative literary and artistic pieces in the form of an adaptation or reinterpretation were commendable. The better candidates produced critical essays which offered incisive analyses of generic features, while stating their choices with sound justification. Evidence of weaker responses pointed to contracted essays, amounting to a brief statement or descriptions of the created pieces. Some responses merely identified and discussed features of the adaptation or reinterpretation, to the exclusion of any analytical insight and discussion of characteristic features of the original genre. The weakest responses merely substituted the reinterpretations or adaptations for the critical essay.

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references to generic features and concepts. Poor performances on this task often betrayed lack of understanding of the issues raised or stylistic strategies employed, or are sometimes evident in extensive copying and pasting of quotations from critics, or an over-reliance on the critic's vocabulary.

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C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

MAY/JUNE 2013

LITERATURES IN ENGLISH

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GENERAL COMMENTS

The 2010 revised syllabus for Literatures in English was examined for the first time in 2013. Total candidate entry was almost the same as in 2012. It was encouraging to see an improvement in candidate performance on both units. In order to continue this improved performance, candidates are encouraged to practise good time management so as to complete all tasks assigned. Additionally, candidates must continue to employ analytical and evaluative skills in their responses to the essay topics, and to be judicious, coherent and cohesive in their organization and communication of information.

In the area of knowledge, candidates should demonstrate aspects of knowledge beyond the basic features of genre — plot, theme and characterization — and should be able to demonstrate knowledge of literary devices and their functions, and knowledge of literary context. In the module on drama, theme, plot and characterization are emphasized to the general exclusion of knowledge of other generic features of drama, knowledge of literary devices and their function and knowledge of literary context.

While many candidates are familiar with the conventions of the poetic genre, some candidates fail to demonstrate knowledge of the genre beyond the basic level, that is, what the poem is about. Although attention is now being given to symbolism, imagery and diction, it is important that candidates demonstrate knowledge of the other generic aspects of poetry. Nevertheless, there is evidence that, to their credit, many more candidates are exploring the range of poetic devices. On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features, such as narrative technique. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect.

The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn; listing the features of the genre is not sufficient. In the prose genre, some candidates are merely narrating the story or relevant sections of the story instead of producing analytic essays that engage with the stimulus provided. In all genres, candidates have expanded their range of knowledge of extra-textual information — contextual, biographical and critical — and have accordingly improved their performance on the knowledge profile. However, candidates must be encouraged to integrate extra-textual information appropriately and relevantly. While film versions of literary texts can be very useful in exploring the ideas and issues of the set texts and in providing a context for evaluating artistic choices, they should not be used as a substitute for the actual literary text.

There is evidence that some candidates have improved their essay writing, question analysis and argumentative skills, and as such, their grades for application and

organization improved. Candidates should be mindful of the importance of writing a good introduction; this entails more than a repeat of the question posed and a list of the books or poems that will be referenced in their discussion. The expectation is that emphasis will be placed on isolating the key terms in the question, and, if necessary, defining those key words while building an argument in which a position on the issue is taken and a clear focus is established to guide the reader. In other words, candidates must be able to write a thesis statement articulating their own position in relation to the question, to develop their supporting arguments and to marshal different kinds of evidence they will be using to support their arguments. Candidates should also be encouraged to effectively use topic sentences, clincher sentences and transitions to organize their argument. Some candidates need to be taught how to integrate textual as well as secondary source information (from critical sources) into their discussions. Additionally, training in helping candidates to analyse examination questions must continue so that candidates will learn to strip away the trappings of a question, distil its essence, formulate an apt thesis, and effectively synthesize and marshal information (textual, literary devices/elements, and extra-textual) to address the thesis. Candidates should be given more CAPE structured practice questions to aid in their preparation for the level of analysis that is required of them in the examination. Additionally, teachers also need to engage students in more critical thinking discussions to get them to interrogate varied aspects of the text.

This year, there were many instances of illegible handwriting. Candidates are reminded to pay close attention to penmanship.

DETAILED COMMENTS

UNIT 1

Paper 01 – Short Answer Questions

On Paper 01, far too many candidates spent time rewriting the questions and far too many failed to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in the loss of marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. In many cases where candidates were scoring 8 or 10 out of a possible 24 marks, these were candidates who did not answer the whole question or left out parts of the question.

It is clear that candidates need to be given practice in time management under examination conditions. Some candidates spent far too long on the first and second

modules and seemed to have had difficulty completing the third module. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to all modules on the paper. Also, all candidates must pay equal attention to both Paper 01 and Paper 02 in order to maximize their performance overall.

Module 1: Drama

The questions on this dramatic extract tested candidates' ability to identify setting, character traits, and props, and to comment on the dramatic significance of props and stage directions. Candidates were also expected to explain irony and comment on its significance to the extract as a whole.

Many candidates demonstrated sound knowledge of the genre of drama in their addressing of the elements of character traits, props, and stage directions. Dramatic significance, however, needed to have been comprehensively discussed, showing how props, stage directions or irony advanced the plot, developed a character, heightened conflict or created audience expectancy. Candidates must learn not to substitute a comprehensive response with one that is off-topic, unnecessarily lengthy and uninformative.

Question 1

Generally, Part (a) of this comprehension question was well answered. Candidates were able to identify setting. However, weaker candidates failed to be specific when outlining the activity taking place on stage. Part (b) posed a challenge to weaker candidates. They were unable to explain how Regine's exit helps to advance the plot and to provide character revelation. Candidates who scored full marks on this part of the question produced answers such as:

Regine's exit permits Pastor Manders to glance inquisitively at the books so that he becomes diverted by the titles he observes. As a result, he discusses the books and does not address the topic he supposedly came to discuss. This is important to plot development.

or

Regine's exit allows Pastor Manders to be alone so that he can indulge his inquisitiveness.

Question 2

This application question was well handled and many candidates received full marks. Most candidates could identify one character trait for Pastor Manders and one for Mrs Alving, and they were also able to correctly cite evidence (whether a quotation, line reference, paraphrase or summary) to support their answers. Rather than highlighting a trait, weaker candidates wrote extensively about the behaviour or action of characters.

Question 3

This comprehension/analysis question required an identification of props and a commentary on their dramatic significance. Well-prepared candidates correctly identified the props — the table, the book, the chair, the sheaf of paper, and satchel while less prepared candidates confused props with stage directions. The commentaries, however, were not always insightful. An appropriate response on the dramatic significance of the books could have been: *this stage prop is significant in terms of plot development. It becomes the focus of the meeting even though that was not the original purpose of Pastor Mander's visit.*

Question 4

This analysis type question was the least well done question in the module. As in Question 3, candidates' commentaries on *dramatic significance* tended to be deficient. Candidates' responses needed to have focused more pointedly on *significance*, discussing issues such as the stage directions fuelling plot development, animation of drama, or establishing setting, mood and context. A suitable answer could have been:

The series of questions posed by Pastor Manders produces dramatic tension. The rapid succession of questions suggests that Mrs Alving is on trial for having these books in her possession and the fact that Pastor Manders stresses "these" and "here" reinforces the sense of an inquisition. The tension is further created by the accusatory tone that Pastor Manders uses with Mrs Alving, his hostess, in her own home. The audience is in suspense as to how Mrs Alving will respond. When she responds, Mrs Alving does not seem to be intimidated by his questions. This creates further dramatic tension since we fear that the conversation might disintegrate into a quarrel.

Question 5

Generally, this two-part application/evaluation question could have been better handled. Candidates were asked to explain the irony in lines 53 to 55 and comment on the

significance of the irony to the extract as a whole. For Part (a), weaker candidates provided a summary of the part of the extract that dealt with irony rather than explaining irony in the given lines. The majority of the responses to Part (b) did not sufficiently engage with the word *significance* and/or *the extract as a whole*. A suitable answer to Part (b) would have been:

The irony revealed in these closing lines of the extract functions significantly to reveal character traits and to demonstrate the stark differences in personality between Pastor Manders and Mrs Alving. He is a hypocrite who believes that there should be a dichotomy between the private and public self. She is honest and brave enough not to hide her views and beliefs. There is also irony in his self-revelation as someone who quite possibly (and in secret) reads forbidden material.

Module 2: Poetry

The questions in this module tested candidates' ability to identify the context of the poem, to correctly explain the meaning of certain phrases, to comment on the poet's choice of words and use of line breaks, and to evaluate the effectiveness of their use. Candidates were also required to comment on the effectiveness of the last line of the poem. On this module, most candidates performed satisfactorily. However, Questions 7 and 8 posed challenges for a number of candidates.

Question 6

This comprehension question required candidates to identify the context of the poem, and to identify actions which indicate parental protectiveness. Weaker candidates were uncertain as to the meaning of context and produced answers such as 'The context of the poem is free verse.' An appropriate answer would have been one that identified the literal, symbolic or psychological context of the poem: a parent teaching a child to ride a bicycle, a parent reflecting on the growth of a daughter, or a daughter's movement towards independence. Candidates did a commendable job in answering the second part of this question.

Question 7

This question required candidates to demonstrate understanding of diction. For the most part, the commentaries on effectiveness tended to be limited and not sufficiently convincing. An appropriate response could have been: *The poet, by establishing that the child "pulled / ahead", signals to the reader that the child is growing up, developing her skills, and establishing independence, rather than being dependent on the parent (hence, the pull).*

Question 8

This question, which required candidates to comment on the significance of the line break, proved to be very challenging to most. The few candidates who were able to establish a connection between enjambment and meaning produced answers such as:

Falling off the bicycle, however, is symbolic of the moments in life that the daughter will experience other falls and/or crashes, and will need the helping hands of a supportive parent, who is likely to be always waiting in the background to pick her up and restore her to rightness, again. The line break after the word 'waiting' forces the reader to pause momentarily, and to also experience the act of waiting. Even though the pause is for just a moment, parents have experienced that within the blink-of-an-eye moment, a number of things can happen, such as the child falling ("thud") or "crash[ing]". The severity of the fall or crash is reinforced by the heavy "thud" sound at the end of the line, which magnifies the "crash", making the impact of the line break even greater and more effective.

or

At the literal level, the phrase means that as the daughter rides further, and further away, the distance between her and the parent increases, and visually, the daughter becomes smaller and smaller. The line break is skilfully positioned to reiterate the contrast, the disjunction, the opposition inherent in the claim "grew / smaller". Typically, someone does not grow smaller. In fact, you grow bigger, an expectation that is not met when the reader encounters the word "smaller" in the next line. This wonder and puzzlement experienced by the reader is possibly shared by the parent watching how quickly the child has grown up and questioning where the years have gone.

Question 9

Candidates performed well on the first part of this question. While many candidates were able to identify auditory images they were not always able to comment on the effectiveness and the mood created by the image. An appropriate answer would have been:

The sound effect of "screaming" — and especially since the word is positioned at the end of a line (forcing one to pause) — creates a suspenseful moment in the poem. This suspense creates a mood of anxiety and apprehensiveness, two sentiments that are shared by the parent

throughout the poem as s/he watches the daughter learning to ride and venturing out/off on her own.

Question 10

All candidates were able to connect the poem's ending to its theme(s). However weaker candidates, in linking the image of a farewell to the title of the poem, were unable to explain the effectiveness of the image. An appropriate response to this question would have been:

Handkerchiefs are often associated with goodbyes because they wipe the tears that are occasioned by departure. The image of the handkerchief takes us back to the title of the poem, reminding us that the poem, although on the surface is about a daughter learning to ride a bicycle, is really, thematically, about a daughter growing up and about a daughter leaving home.

Module 3: Prose Fiction

Candidates understood the extract and performed fairly well on this module. The questions here tested candidates' knowledge of characterization, craft, and narrative point of view. Candidates were required to assess the effectiveness of the use of certain phrases, as well as provide commentary on the significance of the ending of the extract.

Question 11

Candidates' responses to this comprehension question were generally accurate and precise in identifying two aspects of Mr Doran's character. Responses ranged from *Mr Doran is insensitive* to *Mr Doran is anxious by nature* to *Mr Doran is prone to wildness* to *Mr Doran has a strong sense of social propriety*. Less prepared candidates were unable to match the appropriate textual support to the character trait identified.

Question 12

This question, requiring candidates to demonstrate understanding of the writer's craft, was generally well done. While most candidates were able to offer examples of Mr Doran's anxiety, the less prepared candidates were unable to explain how the writer highlights this anxiety. Better prepared candidates produced answers such as:

The writer highlights Mr Doran's anxiety by giving the reader access to Mr Doran's constant reflections and introspection.

Question 13

The first part of this question posed some challenge to many candidates who seemed only able to focus on one word in the phrase. An appropriate explanation would have been one that focused on both loophole and reparation: *The phrase refers to marriage as the way to atone for the sinful act.*

The second part of the question was better handled and most candidates were able to identify two different impressions of marriage held by Mr Doran. Overall performance on this question was fair.

Question 14

This question posed the greatest challenge to candidates doing this module. Most candidates limited their responses to a description of the woman's character and were unable to explain how her entrance gives the reader insight into her character that is unmediated by Mr Doran and how it not only propels the plot, but also creates suspense, humour and irony.

Question 15

Part (a) elicited full, clear commentaries on the appropriateness of the ending. In Part (b) however, most candidates struggled with *significance* and resorted to personal opinions on the character of Mr Doran and/or the woman. Like Question 14, *significance* could have been discussed in terms of thematic and structural development. Appropriate responses could have been:

The extract begins and ends on a note of anxiety. At the start, Mr Doran's anxiety is reflected in his unsteady hand movements, while at the end, the woman's anxiety and fears are reflected in the rapid beating of her heart. This underscores for readers that the anxiety is a shared one.

or

The extract begins and ends on a note of anxiety and fear, two of the thematic concerns of the extract. There is also the need to seek comfort in an external source; for Mr Doran, it is the confession that is extracted by the priest, while for the woman, it is Mr Doran's feeble, comforting and reassuring words that all would be alright.

Paper 02 – Extended Essay Questions

At this second sitting of the 2010 revised syllabus, many candidates demonstrated a wide range of knowledge and were able to capitalize on the opportunity to score high marks. Although more candidates are referring to the writer's biographical, historical and social contexts in their answers, many of them are still not synthesizing this information into a strong argument in response to the questions.

To reiterate a point made earlier, candidates need to formulate a proper introduction and conclusion to their argument. Outlining the argument in the introduction of an essay establishes, from early, a candidate's main thesis and provides a guide for the candidate to maintain focus throughout the essay. A re-statement of the question followed by an assertion does not constitute a proper introduction.

In drama, more focus needs to be given to Objectives 2 and 3. Candidates' ability to *assess how meaning is expressed through the playwright's choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama* is what is being tested. Much more emphasis has to be given to exercises that help candidates develop critical judgements about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. On the poetry module, candidates should be guided not to treat poetry as merely sociology. The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. More attention needs to be given to Objectives 1 and 5. Candidates' ability to discuss the relationship between the elements of sound and sense, and to assess the relationship between structure and meaning, are the skills being assessed in this examination. While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Close attention must be given to Objective 4. Candidates' ability to assess the relationship between structure and meaning, and to discuss how the author specifically shapes the novel to obtain desired meaning, are skills being assessed in this examination. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's narrative technique in exploring various issues. Many candidates are confusing narrative structure with narrative technique. This area of weakness needs immediate attention.

Module 1: Drama

Question 1

This text-specific question was designed to test candidates' ability to critically assess the theatrical impact of Shakespeare's utilization of contrast in the play, *Twelfth Night or What You Will*. Weaker candidates tended to limit their analysis of contrast to a discussion on characterization and were unable to make a connection between contrast and theatrical appeal. For example, they were unable to show how the playwright generates audience interest through the visual and structural juxtaposition of Olivia and Viola, women who have both lost brothers yet choose to mourn them in vastly different ways. Candidates for the most part did not engage the word *primarily* and missed out on the opportunity to argue that there are other themes which produce theatrical appeal. Many candidates did not take advantage of the opportunity to engage with the various dynamics of theatrical appeal for audience entertainment or engagement. Although some candidates disagreed that contrast is the primary source of theatrical appeal, they were not able to provide a convincing argument that there are other features of the play that generate dramatic appeal. Better prepared candidates were able to argue that while contrast propels the plot, hence stimulating audience interest, theatrical appeal is derived from sources such as the public spectacle of the cross-gartered Malvolio, the bantering wit of Maria, Feste and Sir Toby, or the music, bonhomie and singing which characterizes this play.

It remains a grave concern that some candidates are still unfamiliar with the unique characteristics and elements of drama. Teachers need to facilitate more critical thinking discussions that are geared at using and sensitizing students to the conventions, elements, and features used to communicate meaning in the genre of drama. The mean for this question was 21.33 out of a total of 40.

Question 2

Although this question was more popular, candidate performance was slightly lower than on Question 1. This question required candidates to assess whether or not the play's title with its promise of joy and festivity, fulfils audience expectation. Weaker candidates devoted their attention to a discussion of plot and theme and offered these as examples of festivity. Stronger candidates were able to provide contextual explanation of the Twelfth Night of Christmas as a time of music, laughter, revelry, bonhomie and went on to show how Shakespeare creates a drama wherein audience expectations are fulfilled, partially or fully through: the singing and music of Orsino's court; the themes of courtship, flirting and love-making; the spectacle of lighthearted revelry in Olivia's kitchen; the farcical duel between Cesario and Sir Andrew, then Sir Andrew and Sebastian, then Sebastian and Sir Toby, each set of opponents having different perceptions of their adversaries; and

the laughable spectacle of a grinning, cross-gartered Malvolio who has put aside both his puritanical beliefs and his sober clothing for the sake of personal ambition and promise of self-elevation. The mean for this question was 20.15 out of a total of 40.

Question 3

This question required candidates to discuss the extent to which they agree with the statement that *Richard III* is more memorable for its language than for its stage action and spectacle. Many candidates while sufficiently analysing the ways in which language is a very powerful instrument of persuasion, manipulation and control, and revelation of character did not engage with stage action and spectacle. Stronger candidates were able to argue that although through language, Gloucester dominates the play and holds the audience captive, their interest was sustained through Shakespeare's presentation of war, the coronation and the ghostly spectacles.

Generally, there were fewer cases of storytelling as well as the propensity to focus mainly on plot. This is a marked improvement when compared to the previous year. The mean for this question was 20.87 out of a total of 40.

Question 4

This question was the more popular of the two *Richard III* questions and candidates' performance was slightly better. Candidates were required to discuss the extent to which they agreed with the statement that the dramatic appeal of *Richard III* lies in Shakespeare's skilful use of irony. Generally, the scripts were interesting to read, demonstrating sound textual knowledge and insight. Candidates who agreed that irony provides appeal focused predominantly on verbal, situational and dramatic irony. Better prepared candidates were able to argue that the dramatic appeal of the play comes from sources other than irony. They went on to make the case that dramatic appeal comes instead from the playwright's weaving of themes, dramatic action, language, characterization, structure and setting. Through the sustained use of textual support, these candidates went on to argue that the success of any play lies not only in its structure but equally in the issues presented; these issues are presented in a variety of ways which often work in combination. Irony does not operate independent of the issues themselves. The mean for this question was 20.62 out of a total of 40.

Module 2: Poetry

Question 5

This question was the more popular of the two set in this section of the paper. Candidates were required to discuss the validity of the statement that the enjoyment of poetry

depends on the range of techniques deployed in representing the human condition. Generally, candidates did not engage with the word *enjoyment* and, in their responses, tended to limit their discussion to an exploration of poetic techniques, primarily visual imagery. Only a minority chose to include the poet's use of figurative devices — form, metre, tone and mood — in the representation of the human condition. With this in mind, teachers, in preparing students for this exam, need to place greater emphasis on the interpretation of questions and on synthesizing a range of techniques in treating with the question. On the positive side, many candidates included in their discussions the background of poets and historical contexts of the poems. The mean for this question was 20.63 out of a total of 40.

Question 6

Performance on this question was not as good as performance on Question 5. Many candidates limited their interpretation to a narrow exploration of language, ignoring other literary devices that can contribute to making a poem memorable. Stronger candidates were able to sustain a discussion of the effectiveness of various poetic techniques and poetic craft in providing reader enjoyment. A discussion of a wide range of poetic devices is expected for all the questions and in order to gain high marks candidates should endeavour to showcase this range of knowledge.

Candidates must avoid a mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Additionally, although the question required reference to a minimum of three poems, candidates ought to be encouraged to reference more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer. However, only poems from the prescribed list should be used to answer examination questions. The mean for this question was 20.03 out of a total of 40.

Question 7

This question was the more popular of the two. It required candidates to assess the extent to which they agree that the novelist is not limited to characterization in the exploration of social issues. Too many candidates were unable to discern the difference between social issues and personal problems. Weaknesses in answering this question surfaced in the form of candidates not using the correct literary jargon and producing essays that focused on plot details and on characterization. Candidates should be encouraged to see how themes are developed by way of the resources of the prose genre. The explicit reference to *narrative techniques* enabled some of the stronger candidates who attempted this question to readily identify and discuss a wide range of narrative strategies. The mean for this question was 22.65 out of a total of 40.

Question 8

This question required candidates to assess the validity of the assertion that prose writers use narrative techniques to illustrate their preoccupation with human relations. Generally, candidates were able to sustain a convincing discussion on the writer's choice of narrative strategies to explore human relations. Although weaker candidates tended to confuse sexual relations with human relations, most candidates provided detailed evidence of the literary and structural devices that are deployed in the exploration of this theme. Stronger candidates were able to make the point that narrative technique is not limited to exploration of one specific theme but can be deployed in the treatment of other specific concerns.

Candidates are again reminded that the ability to discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Additionally, candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback and interior monologue) is more than just a matter of listing these conventions. Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between form and content. In addition, in responding to the question, candidates need to engage with words such as *carefully* and *problematic* so as to produce in-depth responses.

In answering Questions 7 and 8, some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. In addition, candidates need to develop their writing skills, paying attention to diction, syntax and the use of transitions to connect their ideas.

On a general note, on this section of the examination, opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the School-Based Assessment (SBA) provide such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the students sit. The mean for Question 8 was 22.89 out of a total of 40.

UNIT 2**Paper 01 – Short Answer Questions****Module 1: Drama**

Candidates found this extract entertaining and responded enthusiastically to the questions. The questions on this module tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's use of structural elements such as characterization and use of features of drama such as asides and stage directions. However, the ability to explain the dramatic significance of stage entrances and asides is not always evident in candidates' responses. The ability to see relationships between stage action, dialogue, and the way in which the entire drama is being developed continues to require attention. Teachers need to devote more time to cultivating their students' ability to comment on the playwright's artistic choices for the development of various aspects of the drama (character revelation and development, thematic development, plot development — creation of conflict, complication, climax, building dramatic tension, creating stage symbol or action or developing audience engagement). Candidates should also pay attention to mark allocation for questions. Where a question is worth two marks, it is unwise to write a page-long response, especially as this tends to leave limited time to answer questions that are worth six marks. Overall performance on this module was satisfactory.

Question 1

This question was well done. Most candidates could identify character traits. Weaker candidates tended to confuse character with situation, or gave explanations of Stepán's behaviour without going on to say what the behaviour reveals about his personality.

Question 2

This question was well done. Most candidates were able to explain that in his conversation with Ivan, Stepán uses the word "boy" for different purposes and went on to comment on how the use of the word helps to evoke the close and perhaps long-term relationship between Stepán and Iván. The word suggests closeness and familiarity; it is as if Stepán sees Iván as a member of the family. Other strong responses connected the word use to Stepán's playful, informal way of speaking and the function it serves in giving us a sense of his exuberant personality.

Question 3

This question required candidates to comment on the dramatic significance of stage directions. It was satisfactorily done. Most candidates were able to explain how the first stage direction reinforces Iván's nervousness. He has already admitted to being nervous and to needing the drink of water to calm himself. The stage direction therefore helps to illuminate his character. Stronger candidates were able to explain the dramatic significance of this stage direction in terms of how it allows for a stage prop to be used and explained how the act of using this prop draws the audience's attention to the fact that Iván's action on stage creates a break in the dialogue, slows down the plot and creates suspense because the audience does not know the reason for his nervousness.

Weaker candidates had difficulty explaining the dramatic significance of the aside. They tended to focus on what was being said in the aside rather than on the way this stage direction allows for the revelation of Stepán's suspicious nature — he assumes, without evidence, that Iván is there to borrow money. Stronger candidates were able to discuss the aside in terms of its thematic significance. Stepán's public/social self masks his shrewd and cynical interior self.

Question 4

This two-part question required candidates to identify examples of humour and suspense and to comment on the effectiveness of each dramatic device. Candidates were able to correctly identify examples of suspense and humour. Generally, they were better able to explain the effectiveness of suspense as a dramatic device and produced answers such as: *The playwright creates and maintains audience interest in the reason for Iván's visit, his marriage proposal, and Stepán's and Natásha's varied reactions to his visit.* Stronger candidates were able to explain how suspense creates tension because the audience is uncertain of the outcome of the proposal. Candidates were less able to comment on the dramatic effectiveness of humour. Many were unable to discuss the effectiveness of this device in terms of how the playwright uses it to not only highlight the relations between characters but also to showcase their differences. An example of an appropriate response could have been: *We laugh when Iván inadvertently makes a potentially sexual remark ("when I do it") and becomes flustered while trying to take it back.* Or:

We laugh when Ivan is trying so hard not to be indelicate. This example of humour is effective in not only revealing Iván's nervousness about proposing marriage, and about marriage in general, but also because the use of language, whether absurd or sexual, introduces a farcical tone in a situation that is typically considered serious.

Question 5

Candidates performed satisfactorily on this two-part question. They were required to explain the dramatic significance of Natásha's entrance on stage and to explain two ways in which her statement is dramatically significant. Generally, candidates were able to explain that her entrance on stage allows the audience to meet her firsthand and to form their own opinion of her. The audience has heard about Natásha and now we get to see the 'object of Iván's desire'. We have been told by Stepán that she will be happy to say yes to Iván's offer of marriage and we are curious to find out if this is so. We wonder at what will happen next.

The second part of the question posed a challenge to weaker candidates who had difficulty distinguishing the character's action from the character's speech. They were unable to show how the reductiveness of Natásha's comment occasions surprise in the reader. It is assumed, based on Stepán's comments, that Natásha will be impressed by Iván — his good looks, his physique, his dress — yet when she sees him, her first words are not enthusiastic or welcoming. Stronger candidates were able to comment on the way in which the extract begins with a conversation between men and ends with a woman having the last word. This allows for a power shift especially when we consider her father's enthusiastic acceptance of Iván's proposal on Natásha's behalf. Her statement, lacking her father's exuberance, suggests that she may not be as amenable to the proposal as her father suggested.

Module 2: Poetry

The questions in this module tested candidates' ability to understand context and to support impressions, to correctly identify literary devices and to evaluate the effectiveness of their use. Candidates were also required to comment on the significance of the poet's word choice and to explain the effectiveness of the poet's use of a particular phrase at the end of the poem. There was improved performance on the poetry module this year, and overall candidate performance was satisfactory. Generally, candidates understood the poem. However, the inability of many of them to evaluate the effectiveness of literary devices continues to be a weakness and, accordingly, candidates were unable to offer adequate comments on the significance of these devices. It is important that students learn how a specific choice of literary device contributes to the interpretations we arrive at in reading poetry.

Question 6

This comprehension-type question was well done. The majority of candidates scored full marks because they were able to provide and support with evidence from the poem, four things we learn about the old women. The evidence given was in the form of a direct quote, a summary, a paraphrase or a reference to a specific line. Weaker candidates tended to ignore the prompt that evidence was restricted to the first stanza.

Question 7

This question required candidates to identify literary devices and to provide a clear explanation of the effectiveness of the writer's use of literary devices. This question was satisfactorily done. Generally, candidates were able to identify metaphor, imagery and alliteration. However, it is important that candidates pay more attention to the correct spelling of these literary devices. Weaker candidates, while able to correctly identify the devices, were not always able to comment on the effectiveness of these devices. They tended to comment on effectiveness by explaining the literary device. For example, 'the device enables the reader to get a picture of what is taking place'. This kind of comment can be said about any literary device which produces sensory appeal. Teachers should give students opportunities to practise explaining how the association of one thing helps us to understand another. In the response, one expects that an explanation will help us see specifically how the device functions in reinforcing ideas being communicated in the poem, or how it relates to poetic structure or how it helps create mood or atmosphere.

Candidates had less difficulty answering Part (a) than Part (b). Stronger candidates were able to explain the simile in "frail as antique earthenware" in terms of how it allows readers to compare the fragility of these old women to clay pots that are easily broken. Candidates went on to explain that the poet reinforces this fragility by describing the pots as antique so as to suggest that in the same way that age may have weakened the strength of these pots, so too has time weakened these women. In the instance of Part (b), candidates were unable to link the use of the device (be it personification, metaphor, alliteration, consonance or imagery) or to communicate how it was being used to reinforce theme, tone, mood, atmosphere or structure. This is an example of the type of answer we expected from candidates.

"Needles knit" is an example of personification. Knitting is a human activity that is now transferred to the needles. The needles are portrayed as doing the knitting rather than as instruments controlled by someone. In so doing, the poet is able to suggest that the old women are so tired or so frail, that they are not up to the task of knitting and the needles therefore take over. This personification is

effective because it serves to reinforce the fact that old age has rendered these women useless.

Question 8

This question about the meaning of phrases produced responses that were unsatisfactory. Many candidates merely explained the meaning of the phrase and did not go on to indicate what idea is being reinforced by the use of the literary device — this may be either a specific idea at that point in the poem or a larger idea throughout the rest of the poem. It is disappointing that, at this level, candidates were unable to show how these phrases were effective in conveying theme, mood and atmosphere. Only the very strong candidates were able to explain “sharded in black” beyond the literal ‘The women were wearing black clothes’. It was expected that, at this level, candidates would have been able to explain that in using the word “black”, the poet allows us to have a visual image of the gloom, funereal appearance of these black-garbed old women. Also, that the word “sharded” sounds very close to the word “shrouded” and as such we are therefore reminded, through the word “shroud”, usually associated with death, that these funereal clothes foreshadow the women’s death.

The phrase “distant and cold as photos” posed considerable difficulty to candidates. While many candidates were able to recognize that the phrase describes family relations, they were unable to explain why this phrase was effective in creating mood. The poet chooses to represent the children of these old women as distant and cold because they do not visit their mothers, but instead send photographs of themselves and of the grandchildren that the old women have never met. The loneliness that these old women feel, by virtue of not having physical contact with their family, is captured in the poet’s use of the words “cold” and “distant”. Here is another example of an appropriate response, one that explained effectiveness in terms of the reinforcement of theme:

This phrase conveys the notion that life interaction with family and friends is now replaced with impersonal contact created by modernity and technologies. Photographs replace face-to-face contact. These old women yearn for the immediacy of human contact and therefore see these compensatory technologies as cold and distant.

The phrase “owl-call” seemed to be one with which most candidates were unfamiliar. Accordingly, very few candidates were able to explain how “owl-call” is effective in creating atmosphere. Candidates were unaware that the noise that owls make is an eerie one and were unable to explain how the reference to the call of owls produces a sense of dark foreboding. Only very strong candidates were able to explain how owls are associated with the night or darkness, and how this contributes to a sense of foreboding as the hooting of the owl is seen in some cultures as a precursor to death. By her use of

these words, the poet is able to evoke the sense of the old women as being called to their death.

Question 9

This question, requiring candidates to comment on the symbolism of “boxed-in” and “Death, that bald-head buzzard” was generally well done, although Part (b) posed a serious challenge to weaker candidates who did not know the meaning of “buzzard”. Candidates were able to read beyond the literal meaning of “boxed-in” and offered comments that explained the symbolism of the phrase in terms of how it reinforces the theme:

“Boxed-in” describes the restricted bed space the old women occupy — the beds are packed close together, or the beds are all very narrow. The poet is deliberate in his choice of this adjective because it conveys the notion that the narrow beds may well become the coffin boxes (housing the dead) — given that the old women may die in their sleep. This choice of adjective allows the poet to reinforce the theme of imminent death.

Where candidates knew the meaning of the word “buzzard”, they explained effectiveness in terms of the poet’s portrayal of death as a carrion crow/vulture — known to feed on the dying or the dead — in order to reinforce the imminence of the old women’s death. Candidates were able to explain that in the same way that buzzards circle dying animals/humans, death is on standby, waiting to claim its prey — the old dying women. Overall, performance on this question was unsatisfactory.

Question 10

This evaluation question required candidates to engage the words and images of the comparison. Additionally, candidates were required to discuss the effectiveness of the comparison at the end of the poem and to comment on its structural relationship in terms of development, reinforcement of theme, structure, mood and atmosphere. This analysis-type question that required candidates to make connections between ‘the part and the whole’ (the ending and the entire poem) continues to create difficulty for weaker candidates. In most cases, candidates were unable to identify the symbolic association of the light imagery, and to see the connection between the specific moment and the overall development of theme or the careful creation of poetic structure. Here is an answer that sees some symbolic association with the light imagery and also sees the role of this imagery in the larger thematic patterning of the poem:

Light represents life and the image of the lamp with its wick going down suggests that these women are themselves close to death — that, with each breath they take, their light of life is closer to going out. The poem starts with the women seeking sunlight (the natural and eternal light which allows things to grow, the warmth that will keep death at bay) and ends with them having to settle for artificial and transient light. The shortening of the wick means that the lamp no longer burns as brightly and that the time is approaching when the lamp will no longer light.

Candidates are reminded that the evaluation of appropriateness could be connected to thematic development, structural arrangement or contribution to atmosphere. Here is a possible answer that discusses the phrase in terms of its structural symmetry:

The last line is an effective conclusion because in the first stanza and final stanza of the poem there are images of light. The poet is juxtaposing with sun light — natural light of the first stanza — the lamp light of the final stanza to suggest that with old age, these women, in spite of their desire for sunlight, are in the evening of their lives, cooped up inside without ready access to the sun.

Overall, performance on this question was satisfactory.

Module 3: Prose Fiction

The questions on this module tested candidates' knowledge of character traits, imagery, and other literary devices. Candidates were also asked to comment on the effectiveness of the reference to hands as an ending to the passage. Many candidates were unable to answer all questions because of poor time management. Weaker candidates struggled with the questions that required analytical skills.

Question 11

This comprehension question was very well done. Weaker candidates described characters' reactions rather than identifying what character trait is suggested by their behaviour. For example, 'Tan Cee did not speak much' rather than the more appropriate use of adjectives like *Tan Cee is focused/Tan Cee is determined*, or *Tan Cee cares for the boy*, rather than 'Tan Cee is nurturing'. Additionally, some candidates misread the question and provided character traits that related to the young boy rather than to Tan Cee.

Question 12

This comprehension/analysis question required candidates to identify the literary device used in each of two lines and to comment on the effectiveness of each device. Some candidates confused ‘figure of speech’ with ‘part of speech’. Most candidates could correctly identify a literary device, but, as is typical of such questions, weaker candidates struggled to effectively comment on the effectiveness of the use of the literary device. Typically, candidates provided the incomplete response ‘The imagery in the line is effective because it provides readers with a clear picture of how hot the sun was’. Here is an example of an answer produced by stronger candidates:

“The sun was a hot sheet” is an example of a metaphor. The poet compares the sun to a sheet. This image allows the reader to envisage the sun’s light and heat. This conveys the totality of the enveloping heat of the sun, like a sheet covering a bed, the sun’s heat covers everything. Whereas, literally sheets provide comfort, in this instance the sun is uncomfortable — it is burning Pynter. Thus, the writer in adding the qualifying adjective ‘hot’ to ‘sun’ is able to reinforce Pynter’s sense of discomfort /abuse.

Part (b) posed a challenge to most candidates who, while able to explain that needles prick, could not link needles to the pungency of the herbs. Here is an example of an appropriate answer:

The poet compares the effects of the herbs’ aroma on the boy’s nose to the assault of needles. The use of the word “prickles” relates to thorns and connects to the floras that are part of the scene. This simile is structurally appropriate in an extract that represents nature as violent, where, for example, the sun is a hot sheet.

Overall, performance on this question was good.

Question 13

This question was not well handled. Candidates tended to focus solely on explaining the meaning of the line rather than moving on to a commentary on effectiveness. This was particularly problematic in Part (i) where candidates resorted to lengthy explanations of the sound of a beating heart. They were unable to show how the phrase is effective because it plays imagistically between Pynter’s own heartbeat resonating naturally in him and through his bare feet touching the earth; the earth’s own metaphorical heartbeat giving lifeblood to all that is nurtured and sustained by nature, including Pynter himself. Part (ii) produced more insightful commentaries. Some candidates were

able to explain that the women are a tight, close-knit community — whatever happens among them stays there. The reader gets a sense of a sisterhood of secrets, and the consequences of violating that bond are dire. These candidates then went on to show how the phrase is effective in conveying an atmosphere of dread which permeates the scene. Pynter has been thrust into a group of teasing, chuckling, cursing women, but is alienated from their boisterous conversation. When the women go silent, the change in the atmosphere is dramatic and frightening to Pynter who feels doubly alone — he is as fearful of his Auntie as these women now are.

Question 14

This question was poorly answered. Candidates had difficulty explaining that Pynter is so transfixed in fear, so overwhelmed by the situation that when Tan Cee finally undresses him to bathe him, he feels no embarrassment about being naked in front of all these eyes. Moreover, candidates were distracted by Pynter's nakedness and digressed into lengthy discussions about his anatomy rather than offering a commentary on how Pynter's body becomes an object from which he disassociates himself. Tan Cee has reduced him to an object by not taking his sense of personhood and shame into account. He has no say or control over his body. Others choose to uncloth him without him having a say in that act. Candidates failed to connect this point to the dominant theme of a lack of agency — Pynter is passive, and now in his nakedness that passivity is fully realized.

Question 15

This question posed considerable difficulty for most of the candidates. Many candidates drew on cultural experience and explained this ending in terms of obeah and superstition. Others explained it in terms of child molestation and sexual abuse. Some candidates noted that the passage began with the mention of feet and ended with the reference to hands. However, they were unable to develop this notion to explain effectiveness in terms of structural symmetry. Stronger candidates scored marks for making points such as

Typically, hands convey the sense of support, security. The author uses the images of hands, specifically women's hands to convey that sense of support and security. The reference to hands is an effective way of achieving thematic significance. The writer is able to convey through the image of hands, the sense of work and industry that in turn produce security and support. These are by no means soft hands, instead they are rough working hands which labour to provide and to nurture. This theme is consistently presented throughout the extract — be it in the

women washing their families' clothes, or Tan Cee mashing herbs with her hands so as to bathe Pynter.

Paper 02 – Extended Essay Questions

The performance on Unit 2, Paper 02 was not as good as performance on Unit 1, Paper 02. However, this year there was an overall improvement over last year. Generally, performance was impacted by candidates' tendency to limit their responses to a thematic exploration without engaging with the features of the specific genre.

Candidates are again reminded that they will not score very high marks if they only write on one book for the drama module in which they are required to answer the questions with reference to two books. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation. Too many candidates' knowledge of the writer's craft was in name only. In many instances, candidates were only listing some techniques, but were not demonstrating that they understood how these techniques helped to reinforce meaning/theme.

The ability to write a cogent argument, using evidence to explain why the writer's choice of a particular poetic technique helps the reader to understand the thematic emphases, was glaringly absent from many of these responses. In respect to the third module, there was insufficient reference to the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices that provide a writer with tools for representation. Candidates should by now be aware that the term *narrative technique* covers all the tools of prose fiction that a writer can manipulate to explore various issues and themes.

Candidates should be given exercises in improving their writing, which is often pedestrian. At this level, clarity of expression and even elegance in writing are expected. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique, informed perspectives on literary production.

Module 1: Drama

This year there was marked improvement in the use of extra-textual (contextual, biographical and critical) material. Fewer candidates are restricting their responses to a discussion of plot, theme and characterization.

Question 1

This question required candidates to assess the success of the playwright's use of conflict in holding audience attention. This question was by far the more popular choice. However, performance was not as satisfactory as performance on Question 2. Weaker candidates tended to list in their introductions passing reference to the various features of drama without developing these ideas in the body of the essay, while others remained narrowly focused on conflict and did not connect it to the ways the playwright manipulates this theme in order to maintain audience attention. They tended to discuss at length conflict as seen in character interaction on stage and did not engage with the other features of drama such as dialogue, soliloquies, the importance of entrances, exits, asides. While the question required discussion of elements of drama, candidates should recognize that the syllabus for this subject identifies a host of other literary devices deployed by playwrights and as such a stronger response would be one that demonstrates knowledge of these devices. These types of debatable statements provide room for candidates to establish various responses that can incorporate their informed personal response. This year, there was a tendency to resort to the use of poetry or novels to answer questions on this module and candidates were penalized accordingly. The mean for this question was 19.62 out of a total of 40.

Question 2

Based on the plays they prepared and their own evaluation of the plays, candidates were required to discuss the extent to which language makes a play riveting. They argued that it is primarily through the use of stage conventions that dramatists are able to explore the relationship between past and present. While the question required discussion of stage conventions, candidates should recognize that the syllabus for this subject identifies a host of other dramatic techniques deployed by playwrights and as such a stronger response would be one that demonstrated knowledge of these other dramatic techniques. Candidates performed satisfactorily on this question. Stronger candidates were able to focus closely on *riveting* as it relates to audience response and to make the case that, along with language, dramatists deploy other dramatic conventions to maintain audience interest. This attention to question analysis and to the significant features and elements of drama helped these candidates to respond more effectively to this question. The mean for this question was 22.03 out of a total of 40.

Module 2: Poetry

More candidates attempted the questions on Olive Senior than on Kendel Hippolyte. However, performance on the Hippolyte questions was better than performance on the questions on Olive Senior. Candidates are again reminded that they must avoid mere listing of generic features; they must be able to engage in detailed analysis of the

effectiveness of devices. Many candidates failed to engage the range of poetic techniques beyond the basic. Even when they referred to these basic techniques, they used them randomly, incorrectly or without commenting on the effectiveness of the devices employed or their relevance to the question.

Teachers must engage in exercises that force students to make connections between poetic technique and theme. Students should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 needs to be emphasized. In order to maximize marks, the student must demonstrate the ability to *explain how meaning is expressed through the poet's choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme.*

Additionally, although the question required reference to a minimum of three *prescribed* poems, candidates ought to be encouraged to reference more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer. The mean for this question was 18.35 out of a total of 40.

Question 3

Few candidates attempted this question and performance on it was the lowest for the entire paper. The question required candidates to assess whether or not tradition influenced the style and structure of Senior's *Gardening in the Tropics*. Candidates could read traditions in terms of culture and/or poetic forms. Regardless of what aspect of tradition was chosen, candidates were required to provide detailed examples of how Senior uses these traditions to inform the style and structure of her poetry. It was expected that candidates would recognize that the prompt *discuss the extent* required them to either make the point that while Senior respects some conventions she is also dismantling others.

Alternatively, candidates who chose to disagree could have argued that Senior does not see tradition as important and that Senior does not dismantle poetic structures. They could also have argued that although Senior's poetry does not emphasize the importance of tradition, it does not dismantle conventional structures, or although Senior's poetry emphasizes the importance of tradition, it does not dismantle conventional structures. Generally, the interpretation of the question proved challenging to most candidates. Weaker candidates focused primarily on the identification of cultural practices in the poems. Very few candidates were able to show how cultural traditions, specifically oral traditions, are linked to Senior's manipulation of poetic genre and to draw on her use of motifs, symbolism, puns, repetition and enjambment along with other poetic devices so

as to support their analysis of Senior's poetry. The mean for this question was 19.93 out of a total of 40.

Question 4

This question required candidates to assess whether it was theme or craft that made Senior's poetry memorable. This question was a very popular one. In discussing the validity of the claim, candidates needed to discuss both theme and craft and to argue that one took precedence over the other. Alternatively, candidates could have made the case that they were both important thus rejecting the dichotomy set up by the question. Weaker candidates limited themselves exclusively to a discussion of themes in Senior's poetry, and in arguing for the memorability of themes did not pay any attention to Senior's craft.

Candidates are reminded that there are different ways of approaching the question. A valid argument could be made by suggesting that Senior's poetry resonates with its readers because of her crafting of themes. Some of the best essays argued that Senior's deployment of poetic language, her manipulation of tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and exaggeration were the artistic choices which informed thematic development in her poetry. These essays demonstrated confidence in using the language of the genre and in weaving contextual and extra-textual knowledge to buttress their argument. It cannot be over-emphasized that an informed personal response can allow candidates to receive optimum returns in the awarding of marks for application of knowledge. Overall candidate performance, though better than Question 3, was disappointing. The mean for this question was 19.93 out of a total of 40.

Question 5

This question required that candidates examine the validity of the statement that the appeal of Kendel Hippolyte's *Night Vision* derives primarily from his depiction of Caribbean reality. This question, in making a link between appeal and the rendering of Caribbean reality, required candidates to establish what they mean by Caribbean reality and to proceed with a discussion on how Hippolyte's depiction of Caribbean reality — the themes he explores and the poetic devices he deploys in that exploration — make his poems memorable. It was expected that candidates would have taken issue with the word primarily and would argue that appeal can come from a variety of things. Candidates performed well on this question. The mean for this question was 22.17 out of a total of 40.

Question 6

This question required that candidates discuss the extent to which they agreed with the statement that Kendel Hippolyte's preoccupation with social disorder shapes the structural composition of his poetry. Weaker candidates limited their responses to the discussion of social disorder, and in many cases they did not define what they meant by social disorder. Stronger candidates agreed that Hippolyte is preoccupied with social disorder and then went on to show the ways in which this preoccupation impacts on the form and language of his poetry. There were candidates who argued that the structural composition of Hippolyte's poems is shaped by other imperatives/other concerns, and provided very insightful essays on Hippolyte's mastery of poetic form. These candidates were able to discuss aspects of Hippolyte's poetic language such as tone, symbolism, diction, imagery, oxymoron, repetition, puns, motifs and allusion. While some candidates argued that there is no relationship between Hippolyte's craft and his politics, they were unfortunately unable to sustain an argument to prove that position. Overall, candidate performance on this question was good. The mean for this question was 21.17 out of a total of 40.

Module 3: Prose Fiction

More candidates are integrating contextual and extra-textual knowledge into their answers. However, there continues to be limited engagement with the question posed and candidates still tend to limit their responses to a discussion of plot and themes. When other narrative techniques are mentioned, there is no full discussion, nor is the vocabulary of the genre deployed. Moreover, many candidates seemed unfamiliar with the text set for this module and used novels that are not on the CAPE Literatures in English syllabus. Many candidates resorted to the use of poetry or drama to answer questions on this module and were penalized accordingly.

Question 7

Candidate performance on this question was satisfactory. The question required candidates to discuss whether setting is the primary vehicle used by the author to explore family relationships. Many candidates did not focus on all the key words of the question — some devoted their attention to a discussion of setting, others to a discussion of family relations. Only the very strong candidates connected setting to family relationships. Moreover, in their discussion of setting, candidates tended to limit their analysis to physical setting and ignored the social and historical dimensions of setting. Stronger candidates tended to limit their responses to the discussion of setting and its showcasing of family relationships without taking issue with the word *primarily*. Very few candidates were able to link the various elements of craft to the theme of family relationships and to make judgements on whether the statement provides a valid account

of their experience of the novel. The mean for this question was 20.64 out of a total of 40.

Question 8

Performance on this question was better than performance on Question 7. The question required that candidates discuss the extent to which literary devices make a novel memorable. The term *literary devices* was often confused with ‘structural devices’. Additionally, where candidates were able to name the literary devices, they were unable to effectively demonstrate how these devices were being deployed by the writer so as to affect the reader’s response to the novel under discussion. The mean for this question was 23.38 out of a total of 40.

On a general note, on this section of the examination, opportunities for more refined arguments are often avoided by most candidates and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the School-Based Assessment (SBA) provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the students sit.

Paper 03 – School-Based Assessment (SBA)

Students’ performance on the SBA this year reflected a continued improvement. It was heartening to note the sustained interest in the range of activities offered in the syllabus. Varied creative approaches to the broad spectrum of tasks were informed by a more secure grasp of the requirements outlined in the syllabus. At the higher end of the performance scale, students demonstrated accurate and adequate critical awareness of generic features which enabled them to engage in meaningful, vigorous analysis.

This year, with varying degrees of success, the most popular types of SBA choices were reviews of film adaptations of a play/dramatic text and students’ lively interest was evident in their enthusiastic engagement with this dramatic form. Outstanding submissions were those that identified and mounted a sustained discussion of the impact of generic features highlighted in both the film and the text. These close readings of textual features were typically combined with interpretive commentary on audience impact. The best responses for the film adaptations were presented as comparative analyses of the characteristic features of both modes, that is, the dramatic text and the film version of the dramatic text. In the instance of weaker students, while it was apparent that they enjoyed the performance/film, they lacked specific knowledge and

skills for comparative analysis and resorted to a description or narration of events, sometimes relieved by very occasional commentary.

While there was a significant reduction in creative literary and artistic pieces in the form of an adaptation or reinterpretation, the quality of these submissions was commendable. The better students produced critical essays which offered incisive analyses of generic features, while stating their choices with sound justification. Evidence of weaker responses was seen in contracted essays, amounting to a brief statement or descriptions of the created pieces. Some responses merely identified and discussed features of the adaptation or reinterpretation, to the exclusion of any analytical insight and discussion of characteristic features of the original genre.

The word limit does *not* include the reinterpretation or the adaptation. More importantly, *no* marks are awarded for only the reinterpretation or the adaptation; it is the accompanying commentary, which critiques and validates the choices made in the reinterpretation or the adaptation, for which marks are awarded.

By far the most popular type of submission — the critical response of a credible review of a prescribed text — continues to be a most challenging task for students. Except for a few cases, many students failed to demonstrate mastery of the skills of comprehension, analysis and argument. Weaker students tended to repeat the language of the review without deploying a personal informed opinion to balance their intervention. Excellent student reviews displayed acute sensitivity to ideas and techniques of the critic's review, while simultaneously confirming and/or challenging the arguments, using appropriate illustrations in the form of close textual references to generic features and concepts. Poor performance on this task often betrayed lack of understanding of the issues raised or stylistic strategies employed. This was also evident in extensive copying and pasting of quotations from critics, or an over-reliance on the critics' vocabulary.

Essays ranged from excellent, to very poor, to incomplete. This was because not all the students conformed to the requirements established for the essay. Some deficiencies were:

- The absence of continuous essay or prose style of writing
- Essays falling too short or grossly exceeding the word limit requirement
- Lack of proper sequencing of ideas within and across paragraphs
- Poor sentence structuring, faulty expression and pervasive grammatical errors
- Abrupt ending of essays or repetitious essays, or inappropriate style
- Plagiarism.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

- Students are reminded that the syllabus stipulates the use of *prescribed* texts for assignments.
- Students will be severely penalized for plagiarism. Where critical sources are used, it is expected that students will provide a *Works Cited* page.
- Students registered for one particular unit should do assignments based on that unit. Students are required to do a single text and are not awarded additional points for comparing two texts.
- Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice versa.
- The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
- Assignments should be identified by name.
- It is the detailed commentary (1500–2000 words) that is marked out of 48 *not* the reinterpretation or other creative pieces.
- Teachers should ensure that, if students are given the highest marks in each category, their assignments are excellent in nature.

Teachers must adhere to the stipulation of sending five samples. If there are fewer than five students, *all* samples should be submitted.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

MAY/JUNE 2014

LITERATURES IN ENGLISH

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GENERAL COMMENTS

This is the third year of examination of the 2010 revised syllabus for Literatures in English. Total candidate entry remains consistent with the two previous years. There was a general improvement in candidate performance. In order to continue this improved performance, candidates are encouraged to practise good time management so as to complete all tasks assigned. Some candidates spent far too long on the first and second modules and seemed to have had difficulty completing the third. It is important, therefore, that candidates maximize their chances of doing well by giving due attention to all modules on the paper. Also, all candidates must pay equal attention to both Papers 01 and 02 in order to maximize their performance overall.

Candidates must continue to employ analytical and evaluative skills in their responses to essay topics, and be judicious, coherent and cohesive in their organization and communication of information. In the area of knowledge, candidates are reminded that they should be able to demonstrate a wide range of knowledge. It is encouraging to note that in the poetry module, candidates are paying more attention to symbolism, imagery and diction. However, it is important that candidates demonstrate knowledge of the other generic aspects of poetry. On the prose module, candidates are very keen to discuss theme, plot and characterization, but often ignore the other generic features, such as narrative technique. In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. In all three genres, candidates have expanded their range of knowledge of extra-textual information — contextual, biographical and critical — and have accordingly improved their performance on the knowledge profile. However, candidates must be encouraged to integrate extra-textual information appropriately and relevantly.

There is evidence that some candidates have improved their essay writing, question analysis and argumentative skills and, as such, their grades for application and organization have improved. Teachers are encouraged to give students more CAPE structured practice questions to aid in their preparation for the level of analysis that is required in this examination. Additionally, teachers also need to engage students in more critical thinking discussions to get them to interrogate varied aspects of the text. This year, there were many instances of ‘pre-packaged’ essays that were thinly-veiled answers to questions set on previous exams.

DETAILED COMMENTS**UNIT 1****Paper 01 – Short Answer Questions**

In spite of the ongoing reminder that all parts of the questions must be answered, far too many candidates failed to attempt entire questions or parts of questions. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in the loss of marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. In many cases where candidates were scoring 8 or 10 out of a possible 24 marks, these were candidates who did not answer the whole question or left out parts of the question.

Module 1: Drama

The questions on this dramatic extract tested candidates' ability to identify setting, character traits, and props, and to comment on the dramatic significance of props and stage directions. Candidates were also expected to explain irony and comment on its significance to the extract as a whole.

Many candidates demonstrated sound knowledge of the genre of drama in their addressing of the elements of character traits, props, and stage directions. Dramatic significance, however, needed to have been comprehensively discussed, showing how props, stage directions or irony advanced the plot, developed a character, heightened conflict or created audience expectancy. Candidates must learn not to substitute a comprehensive response with one that is off-topic, unnecessarily lengthy and uninformative.

The mean on this module was 13.13 out of 24.

Question 1

Generally, Part (a) of this comprehension question — the identification of setting — was well answered. However, when attempting Part (b), weaker candidates failed to identify the activities within the specified lines, that is, lines 1–4. The mean on this question was 3.73 out of 4.

Question 2

This question was poorly handled and many candidates did not receive full marks. Most candidates could not identify three character traits for both the man and the woman. Rather than highlighting traits, weaker candidates wrote extensively about the behaviour or action of characters. The mean on this question was 3.14 out of 6.

Question 3

This comprehension/analysis question required an identification of props and a commentary on their dramatic significance. Well-prepared candidates correctly identified the props, the mat, the vase of flowers, the tea cup, the tray of food and the tea-pot, while less prepared candidates confused props with stage directions or setting. The commentaries, however, were not always insightful. The mean on this question was 3.71 out of 6.

Question 4

This analysis type question was not well done. As in Question 3, candidates' commentaries on dramatic significance tended to be deficient. Candidates' responses needed to have focused more pointedly on significance, discussing issues such as the stage directions fuelling plot development, assisting with characterization, or establishing setting, mood and context. The mean on this question was 1.20 out of 4.

Question 5

Generally, this question was not well answered. Candidates were asked to explain two ways in which the final line "Then what should I call you ... silence?" is dramatically significant to the extract as a whole. Again commentaries on dramatic significance were deficient in terms of explaining how these lines reinforce character or assist in thematic development. The mean on this question was 1.35 out of 4.

Module 2: Poetry

The questions in this module tested candidates' ability to identify the form and context of the poem, select examples of alliteration and personification correctly as well as comment on their effectiveness, and explain the symbolism of certain phrases. Candidates were also required to comment on the effectiveness of the rhyming couplet at the end of the poem in relation to the entire poem. Most candidates performed satisfactorily on this module. However, Questions 8 and 10 posed considerable challenges for a number of candidates. The mean on this module was 12.21 out of 24.

Question 6

This comprehension question required candidates to (a) identify the form of the poem, and (b) identify three events occurring in the poem. Weaker candidates were unable to identify the poem as a sonnet and produced answers such as ballad, lyric poem and descriptive narrative. Part (b) was well done. The mean on this question was 3.55 out of 4.

Question 7

This question required candidates to identify two examples of alliteration and comment on the effectiveness of each. Most candidates were able to identify the example of alliteration. However, they were unable to explain how the selected example of alliteration produced a particular effect in clarifying their understanding of the poem or served a larger purpose such as reinforcing theme, atmosphere, mood, or contributed to the structural effectiveness of the poem. The mean on this question was 2.58 out of 6.

Question 8

This question which required candidates to explain the symbolism of each of two phrases proved to be very challenging to most candidates. Candidates focused on the literal rather than the symbolic meaning. Few candidates were able to make a connection between the literal reference and something larger than the literal. The mean on this question was 1.62 out of 4.

Question 9

Candidates performed well on the first part of this question by correctly identifying two examples of personification. They were not always able to comment on the effectiveness and clarify how it assisted in their understanding of the poem or served to reinforce the theme, atmosphere, mood or contribution to the structural effectiveness of the poem. The mean on this question was 3.53 out of 6.

Question 10

In this question, candidates were required to explain one way in which the rhyming couplet is an effective ending to the poem. Very few candidates were able to produce a full, clear answer that commented on the effectiveness of the couplet in terms of the elements of poetry — symbolic, imagistic, thematic significance or significance related to mood, tone or atmosphere. Some candidates were able to connect the poem's ending to the theme of death, but were unable to explain that the rhyming couplet is part of the structure of the sonnet that the poet is using as a strategy of closure in the poem —

usually, the rhyming couplet reinforces dominant themes. The mean on this question was 1.13 out of 4.

Module 3: Prose Fiction

Candidates understood the extract and performed creditably on this module. The questions here tested candidates' knowledge of characterization, literary devices, and narrative point of view. Candidates were required to assess the effectiveness of the use of certain phrases, as well as provide commentary on the irony of the ending of the extract. The mean on this module was 15.14 out of 24.

Question 11

Candidates' responses to this comprehension question were generally accurate and precise in identifying two activities taking place. Weaker candidates tended to ignore the instruction that the activities listed be limited to lines 1–2. The mean on this question was 3.69 out of 4.

Question 12

This question required candidates to demonstrate understanding of the relationship between Hortense and Michael. Weaker candidates tended to focus on the biological relationship – they are siblings — rather than on the emotional one: it is adversarial, competitive, etc. In some instances they were unable to provide evidence to substantiate the point. A few candidates did not understand the meaning of the word “aspect”. The mean on this question was 3.08 out of 4.

Question 13

Part (a) was well done. Candidates were generally able to identify Ma's character traits as revealed in her differing responses to Michael and Hortense. Part (b) posed a challenge to weaker candidates. They were unable to discuss the appropriateness of this characterization in plot development or in providing insight into the relationship dynamics between Michael and Hortense or in illuminating the themes of parental bias, gender discrimination, etc. The mean on this question was 3.76 out of 6.

Question 14

This question required candidates to identify literary devices. Part (i), “The warmth of her touch. . .” proved challenging for weaker candidates who, while they were able to

identify the device, were unable to comment on its effectiveness. Part (ii) “he puffed his chest out like a cock” was well done. The mean on this question was 2.89 out of 6.

Question 15

This question required candidates to explain the irony in the lines “Leave me alone Michael, I told that wicked boy daily” and to comment on the significance of this irony to the extract as a whole. Candidates were able to explain the irony but weaker candidates had difficulty commenting on the significance. The mean on this question was 1.72 out of 4.

Paper 02 – Extended Essay Questions

At this third sitting of the 2010 revised syllabus, many candidates demonstrated a wide range of knowledge and were able to capitalize on the opportunity to score high marks. Although more candidates are referring to the writer’s biographical, historical and social contexts in their answers, many of them are still not synthesizing this information into a strong argument in response to the questions.

Candidates are reminded that they need to formulate a proper introduction and conclusion to their argument. Outlining the argument in the introduction of an essay establishes, from early, a candidate’s main thesis and provides a guide for the candidate to maintain focus throughout the essay. A restatement of the question followed by an assertion does not constitute a proper introduction.

On the drama module, more focus needs to be given to Objectives 2 and 3. Candidates’ ability to *assess how meaning is expressed through the playwright’s choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama* is what is being tested. Much more emphasis has to be given to exercises that help candidates develop critical judgements about literature.

Whenever some themes are highlighted in a question, candidates tend to ignore the fact that the writer has chosen a particular genre to articulate those concerns. On the poetry module, candidates should be guided not to treat poetry as merely sociology. The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. More attention needs to be given to Objectives 1 and 5. Candidates’ ability to discuss the relationship between the elements of sound and sense, and to assess the relationship between structure and meaning are the skills being assessed in this examination. While there has been improvement on the prose module with fewer candidates merely telling the story, more work has to be done on reinforcing the features of the genre. Close attention must be given to Objective 4.

Candidates' ability to assess the relationship between structure and meaning, and to discuss how the author specifically shapes the novel to obtain desired meaning are skills being assessed in this examination. Carefully selected incidents from the plot should be used primarily as evidence to support an argument. Furthermore, elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration like interior monologue, stream of consciousness and satire might become significant aspects of the writer's narrative technique in exploring various issues. Many candidates are confusing narrative structure with narrative technique. This area of weakness needs immediate attention.

Module 1: Drama

Question 1

This text-specific question required candidates to discuss Malvolio's contribution to the dramatic appeal of *Twelfth Night* or *What You Will*. Generally, the scripts were interesting to read, demonstrating sound textual knowledge and insight. Weaker candidates were able to discuss Malvolio's role in the play but were unable to connect this to dramatic appeal. Better prepared candidates were able to argue Malvolio is involved in both the main and the subplot and, accordingly, in spite of his joylessness plays an important role in highlighting many of the themes in the play. Some of the stronger candidates were able to make the case that the dramatic appeal of the play comes from sources other than the characterization of Malvolio. They went on to make the case that dramatic appeal comes instead from the playwright's weaving of themes, dramatic action, language, characterization, structure and setting. The mean on this question was 18.76 out of a total of 40.

Question 2

Candidates performed better on this question than they did on Question 1. Candidates were required to discuss the extent to which they agreed with the statement that the theatrical appeal of *Twelfth Night* or *What You Will* lies in Shakespeare's skilful use of irony. Candidates who agreed that irony provides appeal focused predominantly on dramatic irony and did not engage with situational and verbal irony. Better prepared candidates were able to argue that the theatrical appeal of the play comes from sources other than irony. They went on to make the case that theatrical appeal comes instead from the playwright's weaving of themes, dramatic action, language, characterization, structure and setting. Candidates, for the most part, did not engage the word *primarily* and missed out on the opportunity to argue that there are other dramatic features which produce theatrical appeal. Although some candidates disagreed that irony is the primary

source of theatrical appeal, they were not able to provide a convincing argument that there are other features of the play that generate dramatic appeal. The mean on this question was 20.45 out of a total of 40.

Question 3

Candidates had some difficulty with this text-specific question. While they were able to provide examples of dramatic language in *Richard III*, they were hard-pressed to show how this language so enthralled the audience that they forget the brutality of the play's subject matter. Some candidates argued that the play's subject matter was not brutal but had difficulty defending that position. Many candidates, in focusing so narrowly on dramatic language, did not take advantage of the opportunity to engage with the various dynamics of theatrical appeal for audience entertainment or engagement. The mean for this question was 18.64 out of a total of 40.

Question 4

This question was the more popular of the two *Richard III* questions and candidates' performance was slightly better. Candidates were required to discuss the extent to which they agree with the statement that it is the portrayal of women that gives *Richard III* its dramatic appeal. Most candidates chose to disagree that the dramatic appeal comes from its portrayal of women. Stronger candidates, in arguing this position, were able to show that it is through the women in the play that Shakespeare is able to showcase Gloucester's complex character. In doing verbal battle with Gloucester, Lady Margaret emerges as a match for him and her repertoire of abusive language holds the audience spellbound. Moreover, these candidates were able to argue that the play's dramatic appeal is not limited to characterization and language but comes instead from the playwright's weaving of themes, dramatic action, language, characterization, structure and setting. Weaker candidates tended to confuse *dramatic appeal* with *dramatic significance*. The mean for this question was 19.06 out of a total of 40.

Module 2: Poetry

Question 5

This question was the more popular of the two in this section. Candidates were required to discuss the validity of the statement "Preoccupied with human struggle, poets depend primarily on imagery to convey their message". For the most part, candidates performed adequately in terms of knowledge and organization. All but the weakest candidates presented some biographical knowledge regarding the poets chosen, and the stronger candidates demonstrated knowledge of the genre. The weakness revealed in terms of

response to the question related to application. All but the best candidates disregarded the first clause in the statement — “Preoccupied with human struggle, poets depend primarily on imagery to convey their message” — and proffered responses that suggested that the topic statement was “Poets depend primarily on imagery to convey their message.” Even then, only a small number of these candidates addressed the matter of what constituted the message of the poet. In dealing with the human struggle, some candidates were unable to extend the discussion of the struggle beyond the persona or poet and show the universality of the issues addressed. Some candidates did not engage with the word *primarily* in terms of formulating an argument and were unable to discuss the poet's use of other literary devices to convey his/her preoccupation with the human struggle. The mean on this question was 19.13 out of a total of 40.

Question 6

Performance on this question was slightly better than performance on Question 5. Candidates were required to discuss the extent to which they agree with the statement that “It is the representation of landscape, rather than the manipulation of language, that gives poetry its appeal”. Stronger candidates were able to produce balanced arguments which discussed both the representation of landscape and the manipulation of language as sources of poetic appeal. Weaker candidates demonstrated a similar narrowness in approach as obtained in many responses to Question 5, that is to say, they offered responses which suggested the topic was — “It is the manipulation of language that gives poetry its appeal”. Even then, as with Question 5, many candidates did not address the meaning or literary contours of poetic *appeal*. Students need to be taught that summarization of the poems is not equivalent to answering the question. The mean on this question was 19.32 out of a total of 40.

Module 3: Prose Fiction

In answering Questions 7 and 8, some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response. In addition, candidates need to develop their writing skills, paying attention to diction, syntax and the use of transitions to connect their ideas. Candidates are again reminded that the ability to discuss the relationship between theme and narrative technique is absolutely crucial for doing well on these questions. Additionally, candidates should note that knowledge of generic features (plot, characterization, point of view, setting, structure, motif, flashback and interior monologue) is more than just a matter of listing these conventions. Candidates will need to discuss the ways in which each element of fiction or each narrative technique is mobilized to reinforce theme. These questions require candidates to assess the relationship between form and content. In

addition, in responding to the question, candidates need to engage with words such as *obsession*, *central*, *magnify* and *primary* so as to produce in-depth responses.

Question 7

This question was the more popular of the two. It required candidates to establish the extent to which they agree that the novelist's obsession with flashback as a device for making sense of the present is central to the novel. Although the concept of flashback was widely known, too many candidates were unable to show how its use facilitated an understanding of the present in the text. Weaknesses in answering this question surfaced in the form of candidates not using the correct literary jargon and producing essays that focused on plot details and characterization. Candidates should be encouraged to see how themes are developed by way of the resources of the prose genre. Stronger candidates were able to discuss flashback as one of the many devices used by the writer and were able to extend their discussion to other narrative techniques to support this position. Weaker candidates saw the reference to flashback as an opportunity to narrate the story. Many restricted their response to one text. The mean on this question was 17.16 out of a total of 40.

Question 8

This question required candidates to assess the validity of the assertion that prose writers use narrative techniques to magnify their primary preoccupation with alienation. Generally, candidates were able to sustain a convincing discussion on the writer's choice of narrative strategies to explore alienation. Although weaker candidates were able to list narrative techniques, they were generally unable to show how novelists used them to show alienation. There are still too many instances where candidates limit their discussion of narrative technique to an explication of narrative point of view. Very few candidates were able to draw on a wide variety of narrative techniques to discuss how these are used to magnify alienation. The mean on this question was 19.95 out of a total of 40.

On a general note, in Paper 02, many candidates avoid opportunities for more refined arguments and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgements on artistic expression. The activities of the School-Based Assessment (SBA) provide such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that students sit.

Paper 03 – School-Based Assessment (SBA)

This year candidates' performance on the SBA recorded a very gradual overall improvement in quality and approach to assignment. The critical key to this increased, albeit minimal, success was in a sensitive awareness of tasks chosen and skills with which students explored the impact/effects of generic features highlighted.

The 2014 cycle of examinations again points to the review/film adaptation of a prescribed text as the most popular choice. A few discerning students engaged in meaningful comparative analysis of features of the film and text, assessing their strengths and weaknesses. However, many only made reference to the difficulties or similarities in the content or themes of the two pieces without evaluating the techniques used by the director or playwright. Some showed sound knowledge of the cinematography, together with the effects achieved by the director, but failed to evaluate the literary devices used by the author. Some students were unable to show how the performance enhanced or detracted from the set text. There was also little discussion of the effect or impact of the performance/film adaptation on the audience.

Students' interpretation of some aspect of a prescribed text was a fairly popular choice. Like the review of the film, this task was most successfully done by those students who compared both the original piece and their created pieces, paying special attention to the effects of techniques used. Less successful responses tended to focus only on one piece — either the text or their piece that was created as an interpretation of the text. However, some students who attempted comparison discussed the similarities or differences in content as opposed to critically evaluating the effects of techniques used in both genres.

The reviews were also a popular choice among students. The best responses successfully identified and illustrated features of the genres with evaluation commentary. In some responses, however, too much emphasis was placed on the biography and summary of the text, at the expense of the commentary. Students' responses reflected a need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. Students also tended to identify devices/techniques without giving specific examples or evaluating them. In some cases, students merely narrated the events of the set text.

The critical response to a creditable review was the least popular of all the options. The best responses highlighted the critic's arguments, while agreeing or disagreeing with issues raised using textual details and generic features to make their claims. Some candidates presented a fairly sound evaluation of the critics' arguments but discussed the merits and shortcomings of the argument with little reference to the techniques used.

Essays spanned the range from excellent to inadequate although, this year, a substantial number of essays ranged between inadequate and weak. Some weaknesses included:

- Lack of precise topic sentences, clear thesis statements and use of transitional phrases
- Poor sentence structuring, faulty expression and pervasive grammatical errors
- Poor paragraphing
- Plagiarism

Some schools/teachers are not paying enough attention to the requirements of the syllabus. Here are a few reminders:

- Students are reminded that the syllabus stipulates the use of *prescribed* texts for assignments.
- Students will be severely penalized for plagiarism. Where critical sources are used, it is expected that students will provide a *Works Cited* page.
- Students registered for one particular unit should do assignments based on that unit. Students are required to do a single text and are not awarded additional points for comparing two texts.
- Students must use the text relevant to the genre; they cannot use a drama text to answer the question on the prose section or vice versa.
- The responses need to be presented as one continuous essay and not a segmented response. In some cases, students included unnecessary biographical sketches and histories of the texts.
- Assignments should be identified by name.
- It is the detailed commentary (1500–2000 words) that is marked out of 48 *not* the reinterpretation or other creative pieces.
- Teachers should ensure that when students are given the highest marks in each category, their assignments are excellent in nature.

Teachers must adhere to the stipulation of sending five samples. If there are fewer than five students, *all* samples should be submitted.

UNIT 2**Paper 01 – Short Answer Questions**

As was indicated for Unit 1, many candidates demonstrated general knowledge of the genre of drama in their addressing of the elements of character traits, props, and stage directions. Dramatic significance, however, needed to have been comprehensively discussed, showing how props, stage directions or irony advanced the plot, developed a character, heightened conflict or created audience expectancy. Candidates must learn not to substitute a comprehensive response with one that is off-topic, unnecessarily lengthy and uninformative.

Module 1: Drama

Candidates found this extract entertaining and responded enthusiastically to the questions. Candidates are advised to pay more attention to mark allocation for questions. Where a question is worth two marks, it is unwise to write a page-long response, especially as this tends to leave limited time to answer questions that are worth six marks. The mean on this module was 14.58 out of 24.

Question 1

This question posed a challenge to weaker candidates who tended to use two synonyms to identify the traits of one character, for example, “cocky” and “arrogant”. Many resorted to giving a written description or explanation of the trait they wished to assign to a particular character as opposed to using the appropriate adjective. This, along with the fact that the question was occasionally misinterpreted, caused many candidates to waste too much time writing out four paragraphs for a question worth just two marks per trait.

Some candidates did not know what a *trait* was and identified jobs or actions rather than characteristics of the characters’ personality which were revealed by the extract.

Several candidates used their local slang to identify traits, for example, “maccocious,” or “fast” for Lola and “profler” for Turk. Candidates need to be reminded that the examination is a formal one and that those who responsible for correcting their papers may be ignorant of the meaning of these localized slangs. The mean on this question was 4.11 out of 6.

Question 2

Several candidates stated that the significance of the telegram was to assist in “establishing the setting”. However, the telegram did not play enough of a role within the context of the play to be utilized as a means of establishing the setting. Most candidates were able to recognize that it aided in the understanding of Lola’s character; however several lacked the ability to properly express this and produced long-winded explications. Many candidates tended to simply identify ways in which the telegram was dramatically significant — character development, creation of suspense — without providing an explanation and in this way limited themselves to only two marks out of the possible four. The mean on this question was 2.32 out of 4.

Question 3

This question required candidates to identify two props found within lines 35–48 of the extract and to, once again, comment on their dramatic significance. For several years it has been noted that many candidates do not understand what a prop is and the purpose it serves in a play. This problem has once again surfaced. Several candidates confused props with stage directions or costuming. The commentaries on dramatic significance were often inadequate. The mean on this question was 3.12 out of 6.

Question 4

This was the question best handled by candidates. As with the previous questions, weaker candidates did not have the ability to produce an appropriate response. Many resorted to merely identifying an appropriate quote from the extract. Some responses were too vague and weaker candidates misinterpreted the question, looking at Turk’s response to the women rather than the other way around. The mean on this question was 3.25 out of 4.

Question 5

Part (a) was well handled. Many candidates were able to recognize the irony of the self-assured, half-nude life model feeling naked when Lola looks at him. Explaining the dramatic significance of the irony, however, posed a problem for many candidates. Generally, candidates were unable to discuss the relationship between the irony in the line and the entire passage. The mean on this question was 1.79 out of 4.

Module 2: Poetry

The questions in this module tested candidates’ ability to understand symbolism, significance and the effectiveness of a symbolic statement as produced by the poet’s

word choice. Many candidates were unable to evaluate the effectiveness of word choice, literary devices or symbolic tone and meaning. Many candidates scored poorly on the higher-order questions on symbolism and significance. Weaker candidates resorted to extra-textual references that were irrelevant to the poem. Candidates need to practise better time management skills so as to accurately and concisely answer questions rather than give excessive and unnecessary explanations for questions worth two marks. The mean on this module was 11.70 out of 24.

Question 6

This question was generally well done. The mean on this question was 3.2 out of 4.

Question 7

Candidates misread the instructions in Part (a). The question on the colour imagery elicited answers from other parts of the poem rather than from lines 3 to 5 as specified.

For Part (b), many candidates related the answer and colour imagery to *lies* rather than *ethnicity*. Many candidates misinterpreted this question and gave a literal explanation of the question asked. Many candidates did not understand what was meant by the “effectiveness of the colour image”, since they mostly focused on the effectiveness of lies. The mean on this question was 2.86 out of 6.

Question 8

Candidates focused on the “window” and did not engage with the reference to “white”. Many candidates also did not understand the line break, so they spent a lot of time discussing the dresses in the window. The mean on this question was 2.56 out of 6.

Question 9

Candidates were not able to handle this question well. They were able to identify the difference but not interpret the difference. Therefore, many of the responses focused on the main differences between the two meanings rather than linking the said idea to broader issues. The mean on this question was 1.81 out of 4.

Question 10

Candidates did not follow instructions with regard to the question, which specifically asked for “the last 3 lines”. Candidates who identified the correct lines were unable to identify the type of significance and to analyse it correctly. The mean on this question was 1.33 out of 4.

Module 3: Prose Fiction

The questions on this module tested candidates' knowledge of literary devices and their ability to comment on their effectiveness; the use of adjectives and to comment on their effectiveness; and the writer's use of diction and how this contributed to the mood. Candidates still need to learn better time management skills; too often they provided excessive and unnecessary explanations for a question worth two marks, at the expense of not completing the exam, and not answering questions worth four or six marks. The mean on this module was 11.76 out of 24.

Question 11

This comprehension question was generally well handled by candidates. The mean on this question was 3.66 out of 4.

Question 12

This analysis question required candidates to comment on the effectiveness of the writer's choice of adjectives in given phrases. This was a challenging question for candidates. They attempted to define "dancing" and "energy" rather than its effectiveness. For "hammering water", most candidates were able to make a connection between 'hammering' and 'loudness' or 'hardness' but responses were not fully developed. The mean on this question was 1.64 out of 4.

Question 13

This comprehension/analysis question required candidates to identify the literary device used in each of two lines and to comment on the effectiveness of each device. They were generally able to identify the literary devices but were unable to explain the effectiveness. In their attempt to explain the effectiveness of the devices, weaker candidates resorted to merely quoting sentences from the passage. Responses were not fully developed and remained superficial. The mean on this question was 2.97 out of 6.

Question 14

Many candidates were able to identify the allusion to the fairytale but were unable to comment fully on the effectiveness. The mean on this question was 1.52 out of 4.

Question 15

While most candidates were able to identify the mood, they were unable to show how the writer's diction contributes to mood. The mean on this question was 1.97 out of 6.

Paper 02 – Extended Essay Questions

Performance on Unit 2, Paper 02 was not as good as performance on Unit 1, Paper 02. However, this year, there was an improvement over last year. Generally, performance was impacted by candidates' tendency to limit their responses to a thematic exploration without engaging with the features of the specific genre.

Candidates are again reminded that they will not score very high marks if they only write on one book for the drama module in which they are required to answer the questions with reference to two books. Candidates must pay attention to the directive of questions that helps them to focus on the matter of artistic representation. Too many candidates' knowledge of the writer's craft was in name only; in many instances, candidates were only listing literary techniques, but were not demonstrating that they understood how these techniques helped to reinforce meaning/theme.

The ability to write a cogent argument, using evidence to explain why the writer's choice of a particular poetic technique helps the reader to understand the thematic emphases, was absent from many of these responses. In respect to the third module, there was insufficient reference to the elements of prose fiction such as narrative point of view, characterization, setting, structure, motif and use of literary devices that provide a writer with tools for representation. Candidates should by now be aware that the term *narrative technique* covers all the tools of prose fiction that a writer can manipulate to explore various issues and themes.

Candidates should be given exercises in improving their writing, which is often pedestrian. At this level, clarity of expression and even elegance in writing are expected. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique, informed perspectives on literary production.

Module 1: Drama

Question 1

This question required candidates to evaluate the role of stage conventions as the primary means through which topical issues are brought to the audience's attention. This question was by far the more popular question. However, candidates failed to demonstrate knowledge of the difference between stage conventions and stage directions. Weak candidates mistook the key components of drama for stage conventions without making the linkage between stage conventions (as defined in the syllabus) and topical issues. Others mistook themes for topical issues (racism, domestic violence etc) while others focused on providing a summary of the plot. While the question required candidates to

discuss stage conventions, candidates should recognize that the syllabus offers a host of other features employed by the playwright and as such, a stronger response would be one that demonstrates knowledge of these elements. This year, there was a tendency to resort to the use of novels, texts not on the syllabus, or movie adaptations to answer questions on this module. As a result, candidates were penalized accordingly. The mean on this question was 19.90 out of 40.

Question 2

For this question candidates were required to discuss the playwright's use of *spectacle* as the sole means of creating dramatic power in the plays studied. The weaker candidates totally ignored one part of the question: either failing to identify spectacle within the texts or how dramatic power is achieved by playwrights. Some candidates could not identify spectacle in the plays while others saw any and every element as a spectacle as they were not knowledgeable of its definition. While the question required discussion of spectacle, candidates should recognize the need to include a discussion of the other features and elements of the genre as outlined in the syllabus. Stronger candidates were able to make informed discussions using the other dramatic techniques employed by the playwright. The mean on this question was 19.46 out of 40.

Module 2: Poetry

More candidates attempted the questions on Olive Senior than on Kendel Hippolyte and this year, performance on Olive Senior was better than performance on the Hippolyte questions. Candidates are again reminded that they must avoid mere listing of generic features; they must be able to engage in detailed analysis of the effectiveness of devices. Many candidates failed to engage the range of poetic techniques beyond the basic. Even when they referred to these basic techniques, they used them randomly, incorrectly or without commenting on the effectiveness of the devices employed or their relevance to the question.

Teachers must engage in exercises that force students to make connections between poetic technique and theme. Students should also be warned about discussing thematic issues in isolation and treating poetry as merely history or sociology; they should not ignore the artistry of poetry. Objective 3 needs to be emphasized. In order to maximize marks, the student must demonstrate the ability to *explain how meaning is expressed through the poet's choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, metre, lineation and rhyme.*

Additionally, although the question required reference to a minimum of three *prescribed* poems, candidates ought to be encouraged to reference more than the minimum and to also cross reference for similarities and differences in themes and techniques in poems by the same writer.

Question 3

This question was not a popular choice. The question required that candidates assess whether or not Olive Senior's concerns about the environment restricts her play with poetic techniques. Stronger candidates were able to argue that Senior's environmental concerns are linked to her play with poetic techniques such as symbolism, irony, motifs, her use of diction and other poetic techniques. Weaker candidates focused primarily on Senior's environmental concerns such as her focus on the physical landscape and others concentrated on her use of poetic technique without considering how these techniques aided in her exploration of environmental concerns. Additionally, some candidates were unable to identify the difference between poetic voice, speaker and persona. The mean on this question was 20.53 out of 40.

Question 4

Performance on this question was better than performance on Question 3. Well-prepared candidates identified Olive Senior's different tones — her relaxed tone being one of many — and produced analytical essays that discussed her use of various poetic techniques in order to magnify the tensions in Caribbean society. Although less-prepared candidates agreed that Senior's relaxed tone magnified the tension that she explores in Caribbean society, they were either unable to prove that thesis or focused narrowly on her relaxed tone, without paying attention to the poet's other tones. Most candidates were unable to identify irony and sarcasm as aspects of tone. Some essays were pre-planned and did not respond to the question posed. The mean on this question was 21.36 out of 40.

Question 5

This question required that candidates examine the validity of the statement that in *Night Vision*, Kendel Hippolyte relies primarily on imagery to capture the complexities of modern society. Candidates who attempted this question were able to identify the names of the poems, some thematic concerns or issues and examples of imagery but were unable to define the complexities of modern society. Stronger candidates, while they were able to produce an argument linking 'imagery' to 'complexities of modern society' were either unable to sustain that argument or limited their discussion to the complexities of modern society. It was expected that candidates would have taken issue with the word *primarily*

and would argue that the poet makes use of other poetic devices. The mean on this question was 20.85 out of 40.

Question 6

Very few candidates attempted this question. This question required that candidates discuss the extent to which they agreed with the statement that in *Night Vision*, Kendel Hippolyte uses poetic form and diction to explore an urban landscape. Weaker candidates limited their responses to the discussion of urban landscape without connecting this discussion to ‘poetic form and diction’. There were too many instances where candidates were unable to define what they meant by *urban landscape*. Stronger candidates who were able to define urban landscape had difficulty producing a sustained argument on Hippolyte’s use of poetic form and diction to explore that concern. While some candidates argued that there is no relationship between Hippolyte’s craft and his politics, these essays seemed pre-planned and candidates were unable to sustain an argument to prove that position. The mean on this question was 18.68 out of 40.

Module 3: Prose Fiction

More candidates are integrating contextual and extra-textual knowledge into their answers. However, there continues to be limited engagement with the question posed and candidates still tend to limit their responses to a discussion of plot and themes. When other narrative techniques are mentioned, there is limited discussion and a relatively limited understanding of vocabulary of the specific genre. It should be noted that many candidates did not understand these concepts: stream of consciousness, being able to differentiate between first and third person point of view, Oedipus complex. Most candidates were familiar with the texts set for this module but, unable to apply this knowledge to the question asked, were unable also to formulate strong, cohesive and informed arguments in response to the question. The indiscriminate use of irrelevant stock phrases like “subject matter is like the icing on an elaborate cake” and “a novel is like an octopus with tentacles that grip you...” was quite evident. Additionally the use of *Spark Notes*, *Cliff Notes*, *rottentomatoes.com* as secondary sources should be avoided. Some candidates began their introductions with a quotation and were unable to link it to their arguments. Some candidates resorted to the use of poetry or drama texts to answer questions on this module and were penalized accordingly.

Question 7

Candidate performance on this question was satisfactory. The question required candidates to discuss whether a preoccupation with excess was the central unifying motif. Many candidates focused on the excess of a motif and not necessarily the unifying

capability of it. However, there were a few strong candidates who were able to make that connection. Candidates focused on characterization and themes and showed scant regard for other elements of the genre. Most candidates chose to use *The House of Seven Gables* to respond to this question. The mean on this question was 18.47 out of 40.

Question 8

This was the far more popular question and performance on this question was better than performance on Question 7. The question required that candidates discuss whether or not the entertainment value of a novel lies solely in the subject matter. Candidates displayed knowledge of various narrative techniques; however, a number of them confused these narrative techniques with poetic and dramatic devices as well as other elements of prose fiction. For example, terms such as *props*, *dramatic irony*, *simile*, and *metaphor* were sometimes used. The terms *narrative techniques*, *solely* and *entertainment value* posed a challenge for some candidates. Candidates displayed knowledge of historical, social, biographical and cultural contexts as well as knowledge of critics. The mean on this question was 20.53 out of 40.

On a general note, in this section candidates do not use the opportunity to present more refined arguments and this suggests that they need more practice in developing their own informed responses to literature and in building confidence in making judgments on artistic expression. The activities of the School-Based Assessment (SBA) provides such opportunities and teachers need to use them in such a way as to demonstrate the connection between those activities and the external papers that the candidates sit.

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

MAY/JUNE 2015

LITERATURES IN ENGLISH

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GENERAL COMMENTS

This is the fourth year of the CAPE Literatures in English examination based on the 2010 revised syllabus. Total candidate entries for this year (2015) roughly approximate last year's numbers. Last year, the Unit 1 entries totalled 2485 whereas this year there were 267 fewer entries for a total of 2218. On the other hand, there were 134 more Unit 2 entries this year compared with last year for a total of 1910 entries this year.

This year there was a small overall percentage drop in the number of candidates achieving Grades I–V in the Unit 1 exam. Approximately 87 per cent of the candidates writing the Unit 1 exam in 2015 achieved Grades I–V compared with 94 per cent of the candidates in 2014. Nevertheless, there was a slight increase in the number of candidates this year who achieved the top two grades, Grades I and II, in the Unit I exam. Overall, performance in Unit I, Module 1 (Drama), Module 2, (Poetry), and Module 3, (Prose Fiction), declined this year compared with 2014. However, there was an increase in candidate performance at Grades A–C in Module 3, (Prose Fiction).

There was also a small overall percentage drop in candidate performance in Unit 2 this year. Approximately 90 per cent of Unit 2 candidates achieved Grades I–V this year compared with 95 per cent in 2014. The general performance on all modules in Unit 2 was similar to that of Unit 1. Across each of the three modules in Unit 2, Module 1, (Drama), Module 2, (Poetry), and Module 3, (Prose Fiction), candidate performance declined compared with 2014. At the same time, as evidenced in Unit 1, Module 3, (Prose Fiction), there was also an increase this year in the performance of candidates at Grades A–C in the Unit 2 Prose Fiction Module.

Candidate performance this year suggests a slight improvement in the configuration of essay writing as this relates to the analysis of prose fiction texts. This conclusion is supported by the evidence referenced above that in both the Unit 1 and the Unit 2 Prose Fiction Modules, candidates demonstrated improvement at Grades A–C. At the same time, some of the same weaknesses that were highlighted in last year's report were seen again in this year's overall performance. As in 2014, several candidates this year had significant problems with time management in the structuring of their exam responses. In such cases, candidates spent an inordinate amount of time on the first and second modules and, therefore, found that there was insufficient time left to adequately respond to the questions in the third module. Candidates are encouraged, therefore, to engage the straightforward arithmetic of dividing the total available exam time by the number of modules and to then ensure that they allot equal time to each module. In the matter of time management, such an exam-taking strategy is as important as knowledge of the material being examined. Where possible, teachers might consider providing additional opportunities for students to sit preparatory or 'mock' exams so that they can repeatedly practise these time-management skills under exam conditions.

Finally, it is important that candidates expand and consolidate their knowledge of literary devices so that they can better apply their knowledge of the literature, whether prose, poetry, or drama, to the specific questions and prompts posed in the exam. As observed in the 2014 report, many candidates responding to the prose fiction areas of the exam are able to write on theme, plot and characterization, but are insufficiently skilled in matters of narrative technique, that is to say, how the text's particular 'stitching' together of plot, theme and characterization produces the effects that it does.

In some instances, candidates mistake retelling the story for writing about the particular way in which the story is put together so that it produces the particular effect in the reader that it does. The same is true regarding the modules on poetry and drama. Several candidates appear to misconstrue providing a synopsis or précis of the 'story line' of the poem or play for writing analytically about the structure of the poem or play and the impact of that structure on producing the poem's or play's effects on the reader or audience. Teachers are therefore encouraged to redouble their efforts to have students pay even closer attention to form and structure so that students come to understand even more than they already do, that they do not truly know a text, any text, when they know the story. Only when their students can adequately articulate the disassembling and reassembling of that story and account for its effects, by means of its constituent parts, on the reader or the audience, might they be said to truly know that text.

DETAILED COMMENTS

UNIT 1

Paper 01 – Short Answer Questions

Module 1: Drama

The questions on this dramatic extract tested candidates' ability to make inferences based on character dialogue, props and stage directions in order to produce a text-based interpretation of character traits or personality. In addition, candidates were required to analyse the forgoing textual elements in order to accurately comment on the dramatic significance of the extract.

Many candidates struggled with those questions on the extract that required them to write on the dramatic function or the dramatic significance of specific parts of the extract, and in the case of some of the weaker candidates, responses drifted away from the topic and inferences based on evidence derived from the extract and shifted instead to generalized statements that were divorced from the context of the dramatic extract.

The mean on this module was 10.76 out of 24.

Question 1

Although most candidates answered this question well, several candidates appeared to struggle to provide three inferences or personality traits regarding one of the dramatic excerpt's main characters. The question required candidates to provide three inferences based on evidence derived from a specific section of the extract. Specifically, weaker candidates failed to recognize that the character in question was being relentlessly questioned and admonished by two other characters regarding his status as an unmarried man. The relentless interrogation and admonition meant that the particular character provided any information he offered reluctantly and under duress. Apparently misunderstanding and misreading the context among the three characters in the dramatic extract, several candidates proposed that one of the character traits attributable to this particular character was his garrulousness, his talkativeness. Some weaker candidates failed to derive the evidence supporting their response from within the specific lines stipulated in the question, and others did not seem to grasp the meaning of the noun 'personality'. The mean on this question was 3.58 out of 6.

Question 2

This question was poorly handled as a result of many candidates' failure to understand the phrase, 'dramatic functions'. In addition, several candidates who understood the meaning of the phrase did not offer a sufficiently comprehensive explanation. The mean on this question was 1.26 out of 4.

Question 3

Well-prepared candidates answered this question satisfactorily in terms of identifying two stage props from the designated lines in the extract, but often faltered in explaining the 'dramatic significance' of each prop in the context of the dramatic excerpt. The candidates who were insufficiently prepared were frequently unable to correctly identify the props, tending to confuse the term 'props' with the stage directions and with literary devices in the extract. The mean on this question was 3.25 out of 6.

Question 4

Generally, this question was poorly handled. The question required candidates to explain two ways in which the dialogue within designated lines in the extract was dramatically significant. As in the two earlier questions that required candidates to address matters of dramatic function and dramatic significance, many candidates had difficulty providing

adequate responses to the question posed and tended instead to offer summary or speculation unsupported by the evidence in the extract. The mean on this question was 1.31 out of 4.

Question 5

Overall, this question was not well answered. Candidates were asked to explain two ways in which the final stage direction, “It makes a sharp ring”, a reference to the sound made by a cash register in the dramatic excerpt, was significant to the extract as a whole. Many candidates offered responses that related the sharp ring of the cash register to marriage and the wedding ring rather than to the sharp sound of the machine. As a result, many candidates entirely misrecognized the main character’s annoyance consequent on being badgered by two of his women customers. In several instances, candidates who were insufficiently prepared repeated the material they had offered in response to Question 4 in Question 5. The mean on this question was 1.48 out of 4.

Module 2: Poetry

The questions in this module tested candidates’ ability to identify the form of the poem and required that they identify several figures of speech in selected phrases in the poem and comment on the literary effectiveness of these phrases. The final question in this module asked candidates to comment on the significance of the poem’s title in the context of the whole poem. Whereas most candidates did well on the first question in the module and were able to correctly identify the form of the poem, many then went on to offer generally weak responses to the remaining questions. Indeed, a significant number of candidates failed to respond satisfactorily, or sometimes, at all, to Questions 7, 8, 9 and 10.

The mean on this module was 8.86 out of 24.

Question 6

This first question in the module was generally well done, and most candidates correctly identified the form of the poem as a sonnet. The mean on this question was 1.52 out of 2.

Question 7

This question required candidates to identify two examples of aural images and to comment on the effectiveness of each. Most candidates were able to correctly identify “purring” and “hiss” as aural, but not “dripping”. Generally, candidates were unable to

explain how the selected examples were effective in the context of the poem. The mean on this question was 1.98 out of 6.

Question 8

This question required candidates to identify the figure of speech in each of two phrases and to comment on the literary effectiveness of each device. Although many candidates were able to correctly identify the figure of speech in each phrase, few were then able to make a justifiable connection between the literal and metaphorical registers of the poem. Many candidates offered only a literal interpretation of the poem and failed, in many instances, to also provide a metaphorical interpretation that was supported by the details of the poem. The mean on this question was 2.55 out of 6.

Question 9

Generally, candidates did not perform well on the first part of this question. In many instances, candidates were unable to correctly identify two examples of contrast in the poem, and among those who did correctly identify two examples of contrast, several failed to comment on the effectiveness of each example. Candidates were not always able to comment on the effectiveness of each example of contrast and articulate how contrast assisted or complicated their understanding of the poem, whether in terms of the structure of the poem as a sonnet, or in terms of the interplay between the poem's literal and figurative registers. The mean on this question was 2.05 out of 6.

Question 10

In this question, candidates were required to comment on the significance of the poem's title in the context of the poem as a whole. Very few candidates produced a clear and comprehensive response to this question, commenting on the effectiveness of irony and personification as dominant literary devices in the title and the poem as a whole. Most candidates failed to address the poem's representation of the machine's duality as simultaneously efficient and sinister. The mean on this question was 1.08 out of 4.

Module 3: Prose Fiction

Overall, most candidates offered good responses to the questions in this module. The questions covered a reasonably wide range of literary concerns such as setting, theme, mood and diction, and most candidates demonstrated comprehension of the extract and performed creditably on the questions in the module.

The mean on this module was out 14.07 out of 24.

Question 11

Candidates were asked to identify the setting of the extract for Part (a) and most provided accurate responses supported by details in the prose extract. Part (b) required candidates to identify three activities occurring in the first paragraph of the extract. Some candidates handled this question poorly because they failed to follow the directive that the three highlighted activities had to be derived from the first paragraph of the extract. Generally, however, most candidates did well on this question.

The mean on this question was 3.51 out of 4.

Question 12

Candidates' performance on this question was generally fair. The question required candidates to explain the meaning of the phrase "the herculean task of sitting down" and asked them to comment on the effectiveness of the phrase. Several candidates focused their response on a description of the mythical figure, Hercules, rather than on explaining the meaning of the phrase in the context of the extract. As such, only a relatively small number of candidates earned the full marks for this question. The mean on this question was 1.75 out of 4.

Question 13

This question asked candidates to identify the literary device employed in each of two phrases and to then comment on the effectiveness of each literary device. Most candidates correctly identified the first example as a simile and the second as a metaphor, but were then unable, for the most part, to address the effectiveness of the devices in the context of the prose extract. The mean on this question was 3.27 out of 6.

Question 14

This question, like the previous one, highlighted two phrases from the extract, "confident readiness of muscles" and "sweet and long", and required candidates to comment on the effectiveness of the author's word choice in each phrase. Several candidates had difficulty stating how the specific words in these two phrases facilitated the reader's comprehension of mood, or theme in the extract. The mean on this question was 1.88 out of 6.

Question 15

This final question in this module required candidates to first identify ‘the dominant mood’ in the extract and then to explain two ways in which the author’s diction in the extract contributed to the literary production of this mood. Several candidates demonstrated poor comprehension of the phrase ‘dominant mood’ and therefore responded poorly to the second part of the question which was dependent on their accurate identification of the major or dominant mood in the prose extract. Consequently, many candidates did not earn the full marks for this final question. The mean on this question was 3.90 out of 4.

Paper 02 – Extended Essay Questions

Candidates’ performance on Unit 1, Paper 02, was similar to what was observed in 2014. Many candidates demonstrated a wide range of knowledge in their essays and were thus able to score high marks. At the same time, as was indicated in the 2014 report, several candidates are still losing the opportunity to perform excellently on the extended essay questions since many are still not integrating their general knowledge of the various texts into their responses to the specific questions or prompts that comprise the exam. As such, many candidates continue to falter on the ‘application’ and ‘organization’ aspects of the essays. In the area of organization of the essay, candidates are reminded that the essay requires a coherent introduction and conclusion relevant to the analysis being conducted by that essay and the argument that essay is advancing. Outlining the argument in the essay’s introduction establishes, early on, the candidate’s main thesis and offers a guide for maintaining focus throughout the essay. Merely restating the question posed followed by a simple assertion of some position relative to the question does not constitute an introduction.

Candidates should be continually encouraged to appreciate the fact that an essay seeks to persuade, it seeks to demonstrate to the reader of the essay the viability of the assertions and conclusions advanced in the essay. Several candidates still seem content to summarize the plot, for example, rather than to select particular sections of the plot in order to best advance the argument they are mounting in their essays. As such, teachers are encouraged to redouble their efforts to have students clearly recognize the important difference between knowing a text, as in knowing the plot or story of that text, and being able to employ knowledge of the story to persuasively mount a specific argument as a critical response to a particular question posed regarding that text.

With respect to the poetry module, candidates should remember not to treat poetry as mere sociology and should remember, as well, that it is, in fact, the specific literary devices and forms and structures of a poem that constitute it as a poem rather than as

some other form of writing. Therefore, critical emphasis must be placed on becoming familiar with poetic form and structure and the specific literary devices and terms associated with poetry and poetics. Similarly, in terms of the drama module, candidates should remember that the evaluative emphasis in the exam is as much on a candidate's knowledge of the constituent elements of the drama and on the effects produced by the dramatist's employment and manipulation of these elements as on a candidate's expected familiarity with plot, characterization and theme in any given dramatic work.

Module 1: Drama

The mean on this module was 20.31 out of 24.

Question 1

There was a noticeable improvement this year in candidates' attempts to address the dramatic impact aspect of this text-specific question. Generally, the responses to this question were engaging and, for the most part, demonstrated sound textual knowledge. Weaker candidates were able to discuss the events of the main and subplots, but were unable to articulate how the relationship between plot and subplot in *Twelfth Night or What You Will* functioned as a source of dramatic impact. Well-prepared candidates were able to successfully argue that the relationship between the main and subplots was a source of dramatic impact and they were also able to show specifically how the plots were linked. Candidates who did well on this question were able to describe and explain the dramatic impact of the plot linkages in the play. The better prepared candidates were also able to argue that while the relationship between the main plot and the subplot in the play served as a source of dramatic impact, there were also other elements such as language, characterization, theme, and dramatic convention that also contributed to the impact of the drama. The mean on this question was 21.10 out of a total of 40.

Question 2

Generally, candidates performed much better on this question than they did on Question 1. Candidates were asked to discuss the extent to which they agree that Shakespeare's dramatic representation of love is both entertaining and instructive. Some candidates discussed the love relationships and demonstrated in a superficial manner how they were both entertaining and instructive. Some of the less well-prepared candidates were unable to address what was instructive about the dramatic representation of love. Several candidates even misconstrued the term 'instructive' in the essay prompt as 'intrusive' and unfortunately offered arguments predicated on Shakespeare's dramatic representation of love as 'both entertaining and intrusive'.

The better prepared candidates were able to address aspects of love by means of which the audience was simultaneously entertained and instructed, and these candidates effectively analysed themes, dramatic action, language, characterization, setting and structure in their essays. A few superior candidates were able to specify the different types of love represented in Shakespearian dramatic convention and then effectively solidified their analyses by using critical references. They were also able to cite other elements of the drama mentioned above to offer a comprehensive response to the question.

The mean on this question was 19.59 out of a total of 40.

Question 3

In this question, candidates were required to discuss the extent to which Shakespeare's *Richard III* is "more memorable for its exploration of human relationships, than for its stage action". Many candidates were unable to identify the various dynamics of human relationships. In such cases, the focus of these candidates was solely on the relationship between Richard and his victims. Within the drama, there are several 'relationship dynamics' to be accounted for, but many of these were not explored in most of the candidates' responses to this question. The examiners expected that candidates would have provided a more comprehensive discussion of human relationships such as the child/parent relationship, the male/female and the female/female adversarial relationships, the rivalry between siblings, etc. In addition, the examiners also expected that stage action would have been equally weighted with other aspects of the drama in the candidates' responses. However, most candidates neglected the matter of stage action completely or, at best, touched on it only sparingly. Candidates are reminded that they need to demonstrate knowledge of the several elements and features of the genre of drama. Finally, here, this question asked candidates to focus on *Richard III* as more memorable for its exploration of human relationships than for its stage action, but most candidates focused on only one aspect or the other, that is, either on the exploration of human relationships or on the stage action, but the question required them to weigh both and construct an argument out of the consideration of both aspects of the question. Candidates must be mindful, therefore, that questions such as these require that they engage all portions of the question rather than just one part or the other. The mean for this question was 20.52 out of a total of 40.

Question 4

This was the more popular of the two questions on *Richard III*. Candidates were required to assess the extent to which the "dramatic appeal of *Richard III* lies primarily in Shakespeare's dramatic representation of war." Most candidates took the theme of war only in its literal sense, failing to recognize and illustrate the other facets available for

consideration if the term ‘war’ had also been construed as figurative and thematic. Candidates’ overall performance on this question would have been enhanced if they had recognized that, in *Richard III*, war also functions importantly as a motif for several types of conflict rather than only war in the literal sense. Most candidates were unable to identify the several different ways in which Shakespeare presents ‘war’ in this play: military war, psychological and emotional warfare, etc. Many only identified the military aspect of war, particularly the battle at Bosworth Field, and they, therefore, neglected other equally important explorations of war in the play. The mean for this question was 22.59 out of a total of 40.

Module 2: Poetry

The mean on this module was 19.22 out of 40.

Question 5

This question was the more popular of the two in this section of the exam. Candidates were required to discuss the extent to which the statement, “Poetic devices distract the reader from the social issues that concern the poet” represented their engagement with socially engaged poetry. Some candidates had difficulty defining poetic devices. Others did not engage sufficiently well with the term ‘distract’ as they sought to formulate an argument. However, some others were able to either agree with or refute the statement and demonstrate the poet’s use of poetic devices to examine social concerns. Across the range of responses, several candidates were unable to extend their discussion beyond the persona represented in the poem in order to address the wider or universal aspects of the social and social concerns. The mean on this question was 20.21 out of a total of 40.

Question 6

Overall, performance on this question did not match candidates’ efforts on Question 5. Candidates were required to discuss the extent to which “enjoyment of poetry depends primarily on the poet’s use of colour imagery”. Many candidates did not engage an approach that addressed both aspects of the question posed. In particular, many candidates failed to differentiate between general imagery and colour imagery, and several failed to account for the ways in which imagery in the context of the poems addressed facilitated enjoyment as part of the reader’s encounter with poetry. The mean on this question was 19.21 out of a total of 40.

Module 3: Prose Fiction

Several candidate responses to the questions in this module repeated the concern expressed in the 2014 report, that is to say, that quite a number of responses offered much more in-depth analysis of one book than the other. Candidates need to provide equal analysis of each text in this module, a module that requires the critical examination of two prose fiction works in a manner that demonstrates in-depth knowledge of both texts. Additionally, candidates need to remember that their ability to discuss the relationship between each fictional work's theme and its narrative technique is critical in offering a satisfactory response to the questions in this module. It is insufficient to discuss the essay question or prompt in the context of the novel's theme without addressing the ways in which the structure of that novel facilitates the reader's recognition of its thematic concerns. In short, the questions in this module require candidates to critically assess the relationship between form and content in the relevant prose fictional works.

The mean on this module was 20.72 out of 40.

Question 7

This question was less popular than Question 8 and also was not handled as well. Candidates were required to identify relevant techniques and indicate how authors employ them to explore violence in society. Such techniques include symbolism, theme, motif, and narrative perspective to name a few examples. Many candidates struggled to show, by means of these literary techniques, how the selected texts explored violence in society. In addition, several candidates struggled to choose appropriate texts and to select relevant examples from the texts to support the arguments advanced in their essays. The better prepared candidates were able to define violence in ways that articulated appropriately with the textual examples they employed, whereas the less well-prepared candidates managed to identify particular narrative techniques, but were finally unable to link these to the fictional exploration of violence in the texts they selected. The mean on this question was 18.86 out of a total of 40.

Question 8

Generally, the responses to this question suggest that candidates had difficulty demonstrating how writers use narrative techniques to facilitate the reader's appreciation of fiction. The better prepared candidates were able to engage all aspects of the question, whereas the less well-prepared candidates only managed to identify particular narrative techniques in the chosen novels without indicating how these techniques contribute to the reader's appreciation of fiction. The mean on this question was 22.08 out of a total of 40.

Paper 03 – School-Based Assessment (SBA)

The 2015 School-Based Assessment (SBA) continues to reflect the interesting range of tasks offered in the syllabus. It must be noted, however, that the students who chose activities in keeping with their interests and abilities achieved much higher scores than those who struggled with assignments beyond their skills and interest.

Regarding students' interpretation of some aspect of a prescribed text, very few responses demonstrated an excellent grasp of the SBA requirements. The few highly successful efforts focused on comparative analyses of the original and student-related work. A common failure was the tendency to focus on the creative piece with only a brief commentary on the created work at the end of the analysis. Furthermore, some students did creative pieces and made absolutely no reference to these in their commentaries, totally ignoring the requirement to justify how their artistic choices support their reading of the prescribed text. In addition, close attention to textual and extratextual material was often missing from the weaker evaluations.

A critical response of a creditable review of a prescribed text was a more popular choice this year over previous years. However, this approach remains the most challenging task. An extremely small number of students successfully produced commendable work. Too many unsatisfactory responses merely identified the critic's views, selecting details from the review itself to support the student's opinion of the critic's review. Thus, the opportunity was lost to either support or challenge the views of the critic. Many students failed to discuss how the review was used to evaluate the effectiveness of the features of the genre chosen by the author of the prescribed text.

By far, the most frequently selected activity was the review of a live performance or a film adaptation of a prescribed text. Like the task of a student's interpretation of some aspect of a prescribed work, the most impressive essays compared and contrasted the performance with that of the text, simultaneously commenting on the impact of elements and features of the genre chosen by the author of the prescribed text and the work of the producer or director of the performance or adaptation. Less satisfactory attempts totally ignored the original work, discussing only the film adaptation or the performance. Others indulged in extensive plot narration with no analysis of the features or characteristics of the genre.

By contrast, the reviews of a prescribed text often yielded better responses in general. Students who did extremely well featured elements of style, illustrating and critically evaluating their effects. Those who did poorly merely rehashed plot or identified and illustrated features of the genre without providing any analytical comment or interpretation of the choices made by the author of the work.

Problems with basic writing skills were also indicative of many of the mediocre and poor essays. Some of these problem areas included:

- Lack of a purposeful introductory paragraph
- Lack of well-developed body paragraphs
- The absence of concluding paragraphs
- The failure to use linking words, phrases, and transitional sentences
- Inaccurate grammar and faulty spelling
- Poor sentence construction

Finally, here, candidates are reminded that the SBA should be presented as ONE continuous essay rather than as a disparate array of disconnected elements.

UNIT 2

Paper 01 – Short Answer Questions

Module 1: Drama

As in Unit 1, many candidates writing on the drama modules in the Unit 2 exam demonstrated general knowledge of the genre of drama as they addressed elements such as character traits or props or stage directions, but in many instances the responses on dramatic significance and dramatic technique lacked comprehensiveness. Candidates are still significantly challenged in many instances to write as knowledgeably about form as about content.

The mean on this module was 12.67 out of 24.

Question 1

For the most part, candidates handled this first question reasonably well, but some provided only partial responses, stating, for example, that Webster’s “strutting” was indicative of his personality traits without going on to describe the particular traits. Some candidates appeared to misconstrue the definition of ‘stage directions’, thinking that the phrase refers only to written material located at the conclusion of the dramatic excerpt. Candidates should remember, therefore, that stage directions mean exactly what the phrase states, directions that guide the actors, help directors set scenes and atmosphere, and help readers of the play comprehend details and nuances that are not otherwise available to them. As such, stage directions can be present at any point in the play’s script

and are typically set off in parentheses or in italics. The mean on this question was 1.82 out of 4.

Question 2

This question was quite straightforward. Most candidates handled it well and earned full marks. The mean on this question was 5.19 out of 6.

Question 3

This question required candidates to “explain two dramatic functions of the series of questions (lines 19–36) that Webster asks”. Many candidates failed to name the dramatic functions, typically explaining a set of inferences without clearly stating which particular dramatic function was linked to which inference. Those candidates who were less well-prepared demonstrated little knowledge of the definition or purpose of dramatic functions in the excerpt, and others provided two explanations of the same, single function. The mean on this question was 1.93 out of 4.

Question 4

Generally, candidates handled this question well. In a few instances, candidates provided excessive explanation for Part (a) when much of that detail would have more appropriately satisfied Part (b), but overall, candidates’ performance was generally fair on this question. The mean on this question was 2.14 out of 6.

Question 5

The final question in this module required candidates to explain two ways in which specific lines referenced in the excerpt were dramatically significant to the entire excerpt. Most candidates earned only half the total marks apportioned for this question. Some did not earn full marks because they failed to identify two distinct dramatic features that were significant. Some lost the opportunity to earn full marks because they did not relate the referenced elements of dramatic significance to the excerpt as a whole. Others lost marks because they disregarded the specificity of the question and wrote instead, in very general terms disconnected from the details of the excerpt, of global socio-political matters. The mean on this question was 1.73 out of 4.

Module 2: Poetry

The questions in this module examined candidates' ability to identify particular poetic forms as well as their capacity to relate specific word choice and diction to identifiable literary effects. The module also examined the ability of candidates to articulate justifiable literal and figurative interpretations of a poem, paying careful attention to word choice and the poet's use of specific literary devices. The mean on this module was 10.06 out of 24.

Question 6

This question asked candidates to identify the form of the poem and to provide one reason for their choice. The first question was generally well done. The mean on this question was 1.51 out of 4.

Question 7

This question required candidates to (a) identify three verbs in specific lines in the poem that related the actions of the women represented in the poem, and (b) to comment on the effectiveness of any two of the three verbs they had selected in (a). Most candidates correctly identified three verbs, but many of the responses to Part (b) were poorly done. Many candidates had difficulty articulating the effectiveness of the specific verbs in the context of interpreting the poem. The mean on this question was 4.45 out of 7.

Question 8

This question required candidates to identify the literary device employed in specific lines in the poem and to comment on the effectiveness of the device. As evidenced in candidate responses to earlier questions in this module that sought commentary on the effectiveness of particular devices used in the poem, most candidates were able to correctly identify metaphor as the literary device, but many were then unable to offer comprehensive responses to the second part of the question that addressed the effectiveness of the literary device employed. The mean on this question was 1.16 out of 3.

Question 9

This question asked candidates to explain each of two phrases, "scant pile" and "empty white plate", in the poem and to comment on the significance of each phrase. As in Questions 7 and 8, candidates offered a range of explanations and interpretations of the poem based on these explanations, but faltered significantly in terms of their

commentaries on the significance of the phrases in the context of the overall meaning of the poem. The mean on this question was 1.92 out of 6.

Question 10

The final question in this module asked candidates to comment on the significance of the title of the poem, “Eating the Bones” in the context of the poem as a whole. Most candidates did not handle this question well. Most responses tended to read the title solely on the literal level and in a manner disconnected from the specific context of the poem. Few candidates related the title to the poem as a whole and in the context of the specific details and nuances provided in the poem. The mean on this question was 1.26 out of 4.

Module 3: Prose Fiction

The questions in this module tested candidates’ knowledge of literary devices as well as their ability to comment on the effectiveness of those devices in the context of the prose excerpt. The questions that asked candidates to identify setting, atmosphere, and specific literary devices were generally well done. On the other hand, those questions that required candidates to link specific word choices to the production of a particular atmosphere or that required them to comment on the effectiveness of a particular word choice or literary device were not handled as well.

The mean on this module was 10.88 out of 24.

Question 11

This first question in the module required candidates to identify the setting described in the prose fiction excerpt and to state what activity was taking place. Generally, candidates were able to accurately identify the setting, but many interpreted what was taking place as a single, isolated activity, disconnected from the wider context of events represented in the extract. The mean on this question was 1.36 out of 2.

Question 12

This question required candidates to (a) comment on the atmosphere created by the opening sentence of the prose fiction excerpt and to justify their response, and (b) to comment on the relationship between diction and the creation of this atmosphere at the opening of the excerpt. Whereas most candidates were able to correctly identify the atmosphere and offer evidence to support their claim, many were unable to articulate the

relationship between atmosphere and diction. The mean on this question was 4.21 out of 6.

Question 13

This question required candidates to identify the literary device employed in two descriptive statements culled from the excerpt and further asked them to comment on the effectiveness of each. Generally, candidates successfully identified the literary devices, but often failed to establish the link between the device and their discussions of effectiveness. The mean on this question was 2.88 out of 6.

Question 14

This question required that candidates comment on the effectiveness of the writer's choice of adjective in each of the following three phrases: "jittery morning crowd", "half a dozen obscure blacks" and "gawking crowd". As generally observed in the responses to earlier questions in this module where candidates were required to comment on the effectiveness of particular literary devices, most candidates had difficulty clearly and comprehensively explaining the effectiveness of the adjectives in the three phrases. The mean on this question was 1.78 out of 6.

Question 15

The final question in the module asked candidates to explain two ways in which the final sentence of the prose excerpt constituted an effective ending. This question examined the capacity of candidates to engage in the synthesis of ideas to produce a coherent, critical response to the excerpt. Several candidates failed to identify two ways in which the final sentence served as an effective ending. Among those candidates who identified one way in which the final sentence was an effective ending, many nevertheless failed to offer justification for their choice. This question was generally not well done. The mean on this question was 0.83 out of 5.

Paper 02 – Extended Essay Questions

Module 1: Drama

This year there was marked improvement in the candidates' use of extratextual (contextual, biographical and critical) material. Compared to previous years, more candidates demonstrated the ability to use the vocabulary associated with the genre, as well as transitional phrases in their essays. However, some candidates are still resorting to listing literary elements and features rather than illustrating their comprehension of

these devices by means of comprehensive explanation and commentary in their essays. In addition, there were several candidates who failed to address all aspects of the questions posed.

The mean on this module was 18.86 out of 40.

Question 1

This question required candidates to evaluate the role of dramatic techniques and plot in engaging the audience's interest. Candidates were required to critically evaluate whether plot or dramatic technique was more important in engaging the audience's interest. This question was the less popular of the two. Many candidates demonstrated their knowledge of dramatic techniques, but failed to make a connection between dramatic techniques and plot as they engaged the proposition. Indeed, some candidates ignored the discussion of plot altogether and focused entirely on the matter of dramatic techniques without illustrating how the manipulation of these techniques might engage the interest of the audience. Several candidates resorted to the use of novels and other texts not on the syllabus for this module to respond to the question. As a result, they were appropriately penalized. The mean on this question was 19.98 out of 40.

Question 2

This question required candidates to discuss the representation of male/female relationships in drama as a means of captivating the audience. This question was the more popular of the two, and the better prepared candidates were able to identify male/female relationships within the selected plays, comment satisfactorily on the features and elements of the genre, and synthesize the whole in their responses to the question. The less well-prepared candidates failed to incorporate the features and elements of drama in their responses and focused almost exclusively on examples of the male/female relationships in the plays they selected for discussion and analysis. The mean on this question was 17.79 out of 40.

Module 2: Poetry

In answering the questions set on the poetry genre candidates need to remember that they should avoid merely listing the generic features of the genre. It is crucial that they comprehensively engage discussions on the effectiveness of the literary devices and other features associated with the genre. In other words, in terms of this module it is not sufficient that candidates merely demonstrate the ability to correctly identify this or that literary device in the poem. They must also clearly demonstrate comprehension of how

the use of the particular device in the poem affects the reader's response to the poem and interpretation of that poem.

The mean on this module was 17.94 out of 40.

Question 3

This question proposed that Olive Senior's collection, *Gardening in the Tropics* "pays more attention to exposing social ills than to poetic form". Whereas most candidates were able to satisfactorily discuss the poet's attention to social ills, the commentaries on poetic form were often poorly articulated, frequently demonstrating inadequate engagement with the requisite features of the genre. The mean on this question was 17.27 out of 40.

Question 4

This question proposed that "*Gardening in the Tropics* is a collection that is memorable for its concern for humanity rather than for its poetic craft". As observed in many of the responses to Question 3, most of the candidates who chose to engage this question wrote convincingly regarding the poetry collection's concern for humanity, but generally did less well in articulating the collection's concern with poetic craft. The mean on this question was 17.73 out of 40.

Question 5

This question required that candidates examine the validity of the statement that the use of imagery in Kendel Hippolyte's anthology, *Night Vision* helps to capture the modern world in all its ugliness. This question was the more popular of the two. Few candidates identified different types of imagery. Frequently, among those candidates that did address imagery in a limited manner, the selected images did not relate to the specifics of the question posed. In addition, many candidates did not relate imagery to other poetic devices, techniques, or elements. There was also very little discussion of the impact or effectiveness of the images that candidates chose to highlight. Yet another concern evident in several responses was that the quoted lines of poems selected to illustrate particular points often bore no relation to the images discussed. In other cases, some candidates selected poems from the collection that bore no substantive relationship to the fundamentals. Finally, some candidates failed to make any connection between imagery in the selected poems and the idea of the ugliness of the modern world. They merely discussed, in general terms, the importance of imagery in the poems they had selected for analysis. The mean on this question was 21.51 out of 40.

Question 6

The final question in this module proposed that “Kendel Hippolyte’s use of language shows him to be an unpredictable and inventive poet”. Most of the candidate responses to this question did not make connections between the poet’s use of language and his purported unpredictability and inventiveness. Most of the responses also offered an insufficient discussion of the other elements of poetry such as form and structure. Overall, few candidates attempted this question. The mean on this question was 22.86 out of 40.

Module 3: Prose Fiction

Regarding prose fiction, candidates should remember that they need to demonstrate more than a passing knowledge of the literary terms associated with the genre. They should also ensure that they are capable of articulating the ways in which literary devices and narrative structures are employed in the text to particular effect. Finally, here, candidates should also remember that the essay must employ an introduction that presents the thesis and outlines, in a concise manner, the broad parameters of the essay. The conclusion should concisely recap the essay’s major arguments and bring the whole to a close. There should be no new points or arguments outlined in the conclusion since there is no possibility at that stage that the essay will be able to adequately explore these new ideas. The mean on this module was 21.85 out of 40.

Question 7

This question was the more popular of the two in this module and candidates who attempted this question generally performed better than those who did Question 8. The prompt for this question was that “symbolism is the most dominant feature of the modern novel”. In responding to this question, most candidates employed Lawrence’s *Sons and Lovers*. Although candidates fared better overall with this question, very few comprehensively explored the concept of symbolism and none of the essays examined the idea of the ‘modern novel’. The mean on this question was 22.86 out of 40.

Question 8

This question or prompt proposed that “the exploration of conflict hinges on the writer’s choice of narrative strategies”. Most of the responses to this question revealed misrecognition of the meaning of the phrase ‘conflict hinges on’. Several essays construed ‘hinges on’ as a synonym for ‘hampers’ and, therefore, proceeded to discuss the writer’s exploration of conflict as a limitation on narrative strategies and approaches. Other responses to this question disregarded the phrase altogether and proceeded to

discuss the idea of conflict in the selected novel entirely disconnected from any reference to narrative choice or strategy. Most responses to this final question in the module rested on a single point, and candidates reiterated this sole point throughout the entire essay. The mean on this question was 21.59 out of 40.