



CARIBBEAN EXAMINATIONS COUNCIL

# CAPE<sup>®</sup> Literatures in English

**SYLLABUS  
SPECIMEN PAPER  
MARK SCHEME  
SUBJECT REPORTS**

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CARIBBEAN  
EXAMINATIONS  
COUNCIL

Caribbean Advanced  
Proficiency Examination®

# SYLLABUS

# LITERATURES IN ENGLISH

CXC A15/U2/17

Effective for examinations from May–June 2018




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CXC A15/U2/17

# Introduction

The Caribbean Advanced Proficiency Examination (**CAPE**<sup>®</sup>) 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 organised in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under **CAPE**<sup>®</sup> may be studied concurrently or singly.

The Caribbean Examinations Council offers three types of certification at the **CAPE**<sup>®</sup> level. The first is the award of a certificate showing each **CAPE**<sup>®</sup> Unit completed. The second is the **CAPE**<sup>®</sup> Diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the **CXC**<sup>®</sup> Associate Degree, awarded for the satisfactory completion of a prescribed cluster of *eight* **CAPE**<sup>®</sup> Units including Caribbean Studies, Communication Studies *and Integrated Mathematics. Integrated Mathematics is not a requirement for the **CXC**<sup>®</sup> Associate Degree in Mathematics.* The complete list of Associate Degrees may be found in the **CXC**<sup>®</sup> Associate Degree Handbook.

For the **CAPE**<sup>®</sup> Diploma and the **CXC**<sup>®</sup> Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years. *To be eligible for a **CXC**<sup>®</sup> Associate Degree, the educational institution presenting the candidates for the award, must select the Associate Degree of choice at the time of registration at the sitting (year) the candidates are expected to qualify for the award.* Candidates will not be awarded an Associate Degree for which they were not registered.

# Literatures in English Syllabus

## ◆ 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, because 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 facilitates individuals' development of analytical, organisational, communicative and enquiry skills, as defined in all five of the UNESCO Pillars of Learning. These skills will enable individuals to succeed in their academic careers and the world of work. Students of Literature become adults who appreciate that there is more than one solution to a problem, and engage their talents in collaboration with others to develop solutions. They will also become critical thinkers who appreciate that the capacity to transform themselves and their society is honed from within. Through the study of Literature students are encouraged to embrace change, thus adaptation to a rapidly changing, technologically driven world is possible. These skills can lead to their success in career opportunities in a variety of fields, including education, the media, human resource management, corporate communications, advertising, law and many others.*

*Literature is one of the disciplines that nurture the Ideal Caribbean Person. Students who pursue Literature develop an appreciation for all other disciplines, as the study of texts provides insight into the human condition in every facet of life. Students of Literature engage their creative faculties in their response to, and examination of, varied experiences. Their interpretation of experiences helps them to gain a respect for human life since literary study is the foundation on which all other desired values must rest. As students of Literature gain an informed respect for global cultural heritage, they readily identify the importance of development in the economic and entrepreneurial spheres in all other areas of life. Most importantly, students of Literature understand that diversity is the hallmark of our humanity.*

## ◆ 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; and,
7. *integrate information, communication and technological (ICT) tools and skills.*

## ◆ 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:

1. Knowledge and Understanding;
2. Application of Knowledge; and,
3. Organisation of Information.

### **Knowledge and Understanding**

The Assessment will test:

1. familiarity with the primary (prescribed) texts;
2. familiarity with secondary sources: critical, historical, social, philosophical, biographical and contextual;
3. familiarity with the features of genres;
4. familiarity with, and the proper use of the vocabulary specific to genres; and,
5. understanding of the relationship between form and content within genres.



### **Application of Knowledge**

The Assessment will test:

1. the ability to analyse, evaluate, and synthesise knowledge;
2. *the ability to write a clear thesis, select appropriate evidence and use sound logic;*
3. the ability to analyse and evaluate the effectiveness of the relationship between form and content;
4. the appropriateness of the information selected; and,
5. 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:

1. the opening paragraph with a clear thesis which introduces main points of argument;
2. middle paragraphs which develop the points outlined in the opening paragraph;
3. the final paragraph which brings the argument to a reasonable conclusion;
4. transition words between sentences and paragraphs;
5. formal syntactic structures;
6. correct grammar; and,
7. use of language.

## **◆ PREREQUISITES OF THE SYLLABUS**

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

## ◆ AREAS OF STUDY

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

	<b>Module 1 Drama</b>	<b>Module 2 Poetry</b>	<b>Module 3 Prose Fiction</b>
<b>Unit 1</b>	1. Shakespeare (a) Comedies (b) Histories	1. British 2. American 3. Postcolonial	1. Caribbean 2. British/American/ Postcolonial (other than Caribbean)
<b>Unit 2</b>	1. Shakespeare (a) Tragedies (b) Romances  2. Modern Drama	Caribbean Poetry	1. British 2. American 3. 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. *develop an appreciation for the relationship between form and content;*
3. understand and demonstrate an ability to use the vocabulary of literary criticism at an appropriate level;
4. understand the differences in style and structure among the literary genres;
5. develop the ability to critique works of different genres written in different periods from different cultures;
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; and,
11. develop an appreciation for varying critical interpretations of works of literature.

## ◆ STRUCTURE OF THE SYLLABUS

The **CAPE**<sup>®</sup> 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:

1. one play by Shakespeare;
2. one work of Caribbean literature;
3. one work of poetry; and,
4. 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 on 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, 2006.
- D. Hynds, S. and Wilhelm, J. Craig, D. R. *Teaching Language and Literacy: Policies and Procedures for Vernacular Situations*. Ian Randle Publishers, 2006.
- Griffith, K. *Writing Essays about Literature: A Guide and Style Sheet*, 7th Edition. Thomson Wadsworth, 2006.
- Lazar, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*. University Press, 1993.
- Merriam Webster's Readers Handbook*. Massachusetts: Merriam-Webster Inc., 1997.
- Warrican, S. J., and Spencer-Ernandez, J. *Strategies for the Teaching of Reading and Writing: A Practical Guide for Teachers of Caribbean Children*. Joint Board of Teacher Education Foundation, University of the West Indies, 2006.

## ◆ UNIT 1 AND UNIT 2

### MODULE 1: DRAMA

The word 'theatre' comes from the Greek word "theatron" meaning "a place of watching". The evaluation and analysis of Drama as an art-form require that the student as a critic be considerate of the way that the written script will be performed. Drama is mimetic by design, intended to communicate by showing or revealing more than it does by telling viewers what is happening. Students assess what the scriptwriter is employing to make his or her creation something that will enthrall and intrigue as it is shown. **Students must be mindful of the unique social and visual nature of drama. Plays are meant to be performed, and as such, students would benefit from an approach which pays close attention to the elements and features which are specific to this genre.**

### 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. analyse the contexts in which the chosen plays are written;
4. analyse dramatic works from different cultural and historical contexts;
5. examine how meaning is affected by context;
6. *evaluate* their own views and the views of critics; and,
7. write informed and independent opinions and judgements about *the issues explored in the* chosen plays.

### CONTENT

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

1. *Forms of Drama*
  - (a) *Comedy.*
  - (b) *History.*
  - (c) *Tragedy.*
  - (d) *Romance.*
  - (e) *Tragi-comedy.*



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

- (f) *Theatre of the Absurd.*
  - (g) *Satire.*
  - (h) *Farce.*
  - (i) *Modern drama.*
  - (j) *Melodrama.*
2. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of a playwright, for dramatic effect. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, characterisation, mood and humor.*
- (b) *Literary devices:*
- (i) imagery;
  - (ii) motif;
  - (iii) symbolism;
  - (iv) dramatic and tragic irony;
  - (v) juxtaposition; and,
  - (vi) other literary devices.
- (c) *Elements of drama:*
- (i) act;
  - (ii) scene;
  - (iii) exposition;
  - (iv) conflict;
  - (v) complication;
  - (vi) climax;
  - (vii) denouement (unravelling/resolution of the plot);
  - (viii) peripeteia (reversal of fortune);
  - (ix) characterisation;

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

- (x) protagonist and antagonist;
- (xi) main plot, subplot; and,
- (xii) suspense.

(d) *Features of drama:*

- (i) monologue;
- (ii) dialogue;
- (iii) soliloquy;
- (iv) aside;
- (v) set;
- (vi) stage direction;
- (vii) *stage conventions:*
  - a) *costume;*
  - b) *lighting;*
  - c) *sound effects;*
  - d) *movement (stage motion, entrance, exit);*
  - e) *stage position (centre stage, upstage, downstage);*
  - f) *backdrops; and,*
  - g) *props.*
- (viii) *stage action;*
- (ix) chorus;
- (x) dramatic unities (time, place and action); and,
- (xi) disguise.

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

3. *Literary context can be varied and wide-ranging, to include:*
  - (a) *social;*
  - (b) *historical;*
  - (c) *political;*
  - (d) *religious;*
  - (e) *ethnic;*
  - (f) *moral;*
  - (g) *intellectual;*
  - (h) *cultural;*
  - (i) *physical;*
  - (j) *psychological; and,*
  - (k) *biographical.*
4. *Works of drama spanning varied cultures and historical periods.*
5. Views of different critics.
6. *Views of critics with a personal, informed response to contextual issues within the text.*
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.



## UNIT 1 AND UNIT 2

### MODULE 1: DRAMA (cont'd)

4. Invite persons involved in theatre, such as local actors, and directors to make presentations on different aspects of drama, for example, the importance of costumes, lighting, and the use of stage props.
5. 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.
6. View and critically appraise a live performance.
7. *Put on a live performance of one of the plays, allowing students to work in groups to perform specific functions (for example, creating props; managing lighting and sound effects; directing the drama; being actors; creating costumes, and so on) that would be required for putting on a play in the real-world context.*
8. 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.
9. *Work in groups to create and record voiceovers of scenes in a play. Share these recordings with the entire class for discussions around the effectiveness and appreciativeness of orality and drama.*
10. Provide introductory lectures on the cultural, social, and literary contexts in which the plays were written.
11. Have students dramatise specific scenes in order to critically evaluate dramatic techniques and elements in relation to themes and character development.
12. 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).
13. Encourage role playing to enhance students' understanding and interpretation of the characters in the plays.
14. Encourage debates, discussions, oral presentations, and critical appraisals of key issues and aspects of the plays.
15. 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.
16. Encourage students to write dramatic pieces, dramatise *and record* them.
17. 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.

## UNIT 1 AND UNIT 2

### MODULE 1: DRAMA (cont'd)

18. 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.
19. Have students write evaluations of differing interpretations, providing evidence to support their views. *This could be done through different media, for example, blogging and webcasting.*
20. 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.
21. *Create a class website on which students' personal responses to the plays are posted for further online engagement and critical analyses (by peers or a wider audience).*
22. *Have students maintain a reading journal in which they record their ongoing reflections on specific elements and/or features of the drama being studied. Reflections can centre on, for example, the dramatic significance of a particular character, or the effects of shifts in the plot/sub-plot, or the effects of particular props or stage directions.*
23. *Use graphic organisers to map out thematic concerns and structural techniques evident in two plays. Afterwards, extend the graphical maps to create an essay that compares and contrasts the two plays, paying attention to the themes and techniques/structure.*

## 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*, 3<sup>rd</sup> 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.
- Tillyard, E.M.W. *Shakespeare's History Plays*. Chatto & Windus (1944).

## UNIT 1 AND UNIT 2

### MODULE 2: POETRY

*Although poetry has evolved over the years, one feature of poetry as a form of expression that remains is that the poet is always cognisant that the poem will be heard. Poetic elements (of design) and devices (linguistic and auditory techniques) are employed by the poet primarily to shape the way listeners, even more than readers, will be moved by the work. The study of a poem's aesthetics entails a critique of the ways in which elements and techniques contribute to the "voice" of the work and its impact on an audience. **It is, by nature, condensed, compact and sensuous. Perhaps the poet, more than any other writer, is conscious of the symbiotic relationship between sound and sense/meaning.***

### SPECIFIC OBJECTIVES

Students should be able to:

1. *identify a range of different forms of poetry and their characteristics;*
2. *analyse the relationship between elements of sound (alliteration, consonance, sibilance and rhyme) and sense (meaning);*
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. *assess the importance of point of view and the difference between the persona, the speaker, and the poet;*
5. *assess the relationship between structure and meaning;*
6. *analyse the context in which the chosen poems are written in order to appreciate relationships between context and meaning;*
7. *examine how meaning is affected by context;*
8. *evaluate their own views and the views of critics; and,*
9. *write informed and independent opinions and judgements about the issues explored in the chosen poems.*

### CONTENT

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

1. *Forms of poetry*
  - (a) *Ballad.*
  - (b) *Sonnet.*
  - (c) *Lyric.*



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

- (d) *Ode.*
- (e) *Terza Rima.*
- (f) *Dramatic Monologue.*
- (g) *Blank Verse.*
- (h) *Free Verse.*
- (i) *Villanelle.*

2. Elements of poetry:

- (a) rhyme;
- (b) rhythm;
- (c) metre;
- (d) lineation;
- (e) diction;
- (f) tone; and,
- (g) mood.

3. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of poets in conveying meaning. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, mood, imagery, and symbolism.*

(b) *Literary devices:*

- (i) *simile;*
- (ii) *metaphor;*
- (iii) *alliteration;*
- (iv) *onomatopoeia;*
- (v) *imagery;*
- (vi) *symbolism;*

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

- (vii) hyperbole;
- (viii) litotes;
- (ix) euphemism;
- (x) pun;
- (xi) metonymy;
- (xii) *juxtaposition*;
- (xiii) *irony*;
- (xiv) *paradox*;
- (xv) oxymoron;
- (xvi) motif;
- (xvii) apostrophe; *and*,
- (xviii) other literary devices.

(c) Point of view:

- (i) speaker;
- (ii) persona; *and*,
- (iii) poet.

(d) *Literary context can be varied and wide-ranging, to include:*

- (i) *social*;
- (ii) *historical*;
- (iii) *political*;
- (iv) *religious*;
- (v) *ethnic*;
- (vi) *moral*;
- (vii) *intellectual*;
- (viii) *cultural*;

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

- (ix) *physical;*
- (x) *psychological; and,*
- (xi) *biographical.*

4. Views of different critics.
5. *Views of critics with a personal, informed response to contextual issues within the text.*
6. Issues explored through poetry.

**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. Poems may also be recorded using a range of voice recording tools widely available on smartphones and other computing devices. This facilitates repeated playback and the ability to focus on particular sections of the poem.
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 or limericks.
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. Use examples to 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. A collaborative web-based word processor such as Google Docs could be used to record the discussions for further reference.

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

8. Divide students in groups and ask them to find evidence in a poem to support differing interpretations of the same poem. For example, for 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. After group discussion, ask each student, 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.
9. Have students research the social and historical context in which the poems were written.
10. Have students find, share, and discuss critical essays on various poems. A social bookmarking service could be used to record and share links to these poems.
11. 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.
12. *Create a class website on which students' personal responses to, or practical criticisms of, the poems are posted for further online engagement and critical analyses (by peers or a wider audience).*
13. *Facilitate a class "Poetry Slam" or "Poetry Festival", whereby students learn selected poems by heart and perform them. In so doing, students should seek to understand the poem, and demonstrate an appreciation of the nuances in meaning as they recite or perform the poems for an audience of their peers.*
14. *Assign students to work individually or in groups to create and record voiceovers of selected poems. Share these recordings with the entire class for discussions around the effectiveness and appreciation of sound and meaning in poetry.*
15. *Have students maintain a reading journal in which they record their ongoing reflections on specific aspects or features of the poems being studied. Reflections can centre on, for example, the significance of diction, the effects of symbolism, and the use of irony and its impact on the overall meaning of the poem.*
16. *Where several poems by a selected poet are being studied, students can create an electronic portfolio, containing a combination of images, words, and audio, to detail or reflect the thematic concerns of the selected poet.*
17. *Students can create their own response poem to any of the poems or poets being studied. The response should be a reaction to or a reflection on any of the concerns or devices utilised within the selected poem or used by the selected poet. Provide opportunities for these response poems to be read aloud or performed.*

**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*, 3<sup>rd</sup> Edition. 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*, 12<sup>th</sup> Edition. 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

*Popular contemporary novelist Stephen King indicated that the main reason any reader might put a story aside is that the writer may have gotten lost in the intricacies of his descriptions and lost sight of the story he or she set out to tell. The techniques for telling a story, for bringing action to life in text form, are what students must look at in their critiques of prose fiction writers. **The story is at the heart of prose fiction, and how that story unfolds and is narrated defines the writer of prose fiction. An understanding and analysis of narrative techniques will be crucial to the study of this genre as the writer develops characterisation, the motivation of the characters and the construction of the plot, and issues are explored via the individual often at odds with his/her society.***

#### SPECIFIC OBJECTIVES

Students should be able to:

1. explain the differences between the novel, novella, and the short story, *as well as their sub-genres*;
2. identify different types of novels and their characteristics;
3. assess how meaning is conveyed through the author's choice of language, literary devices, and the elements of prose fiction;
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; and,
8. write informed and independent opinions and judgements about the *issues explored in the chosen texts*.

#### CONTENT

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

1. Forms of prose fiction:
  - (a) novels;
  - (b) novellas; and,
  - (c) short stories.

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

2. *Types of fiction:*

- (a) *fable;*
- (b) *science fiction;*
- (c) *bildungsroman;*
- (d) *romance;*
- (e) *allegory;*
- (f) *picaresque;*
- (g) *gothic;*
- (h) *historical;*
- (i) *stream of consciousness narrative;*
- (j) *detective; and,*
- (k) *epistolary.*

3. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of prose fiction writers in conveying meaning. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, mood, imagery, and symbolism.*

(b) *Literary devices:*

- (i) *imagery;*
- (ii) *symbol;*
- (iii) *irony;*
- (iv) *satire; and,*
- (v) *allusion.*

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

- (c) *Elements of prose fiction:*
- (i) *narrative technique;*
  - (ii) *point of view;*
  - (iii) *characterisation;*
  - (iv) *setting;*
  - (v) *theme;*
  - (vi) *plot; and,*
  - (vii) *style.*

4. *Structural devices:*

- (a) *stream of consciousness;*
- (b) *interior monologue;*
- (c) *flashback;*
- (d) *foreshadowing;*
- (e) *chapter organisation;*
- (f) *time frame;*
- (g) *motif; and,*
- (h) *juxtaposition.*

5. *Literary context can be varied and wide-ranging, to include:*

- (a) *social;*
- (b) *historical;*
- (c) *political;*
- (d) *religious;*
- (e) *ethnic;*

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

- (f) *moral;*
- (g) *intellectual;*
- (h) *cultural;*
- (i) *physical;*
- (j) *psychological; and,*
- (k) *biographical.*

6. The views of different critics.
7. *Views of critics with a personal, informed response to contextual issues within the text.*
8. Issues explored through prose fiction.

**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. Engage students in completing worksheet questions on significant aspects of prose fiction, for example, prose rhythm, diction, and 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. Engage students in listening to recordings, view videotapes, 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, and 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 students to participate in role playing and dramatised readings.
6. *Have students work in groups to explore the unique elements of an author's narrative techniques; for example, the epistolary device used in Aunt Jen, or the use of caricature in Dickens' Hard Times.*

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

7. Organise debates and the assessment of different critical responses to *texts to help students 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.*
9. *Encourage students to use graphic organisers to map out thematic concerns and structural techniques evident in two works of prose fiction. Afterwards, extend the graphical maps to create an essay that compares and contrasts the two works of prose fiction, paying attention to the themes and techniques/structure.*
10. *Organise reading quizzes in which students are given specific questions on aspects of plot, characterisation and setting to which they must respond in writing in a set time frame.*
11. *Using the Socratic method (of asking and answering questions), direct students to aspects of the texts so as to stimulate critical thinking, to draw out ideas, and to examine assumptions about the relationship between themes and techniques.*

**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 20<sup>th</sup> 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*, 2<sup>nd</sup> Edition. Kingston: Ian Randle Publishers, 2004.
- Roberts, E. V.             *Writing about literature*, 12<sup>th</sup> Edition. New Jersey: Pearson Education, Inc., 2009.
- Scarry, S. & Scarry, J.    *The writer's workplace: Building college writing skills*, 9<sup>th</sup> Edition. New York: Wadsworth Publishing, 2010.
- Wright, Austin, editor.    *Victorian Literature: Modern Essays in Criticism*. Oxford University Press, 1968.

## ◆ PRESCRIBED TEXTS – UNIT 1

The list of prescribed texts for the 2018–2022 examinations.

### Module 1: Drama: Shakespeare – Comedies and Histories.

Shakespeare: Comedies and Histories

1. *The Taming of the Shrew*
2. *Richard II*

### Module 2: Poetry: British, American and Postcolonial.

1. British  
*Wilfred Owen* *Selected Poems*
2. American  
*Rita Dove* *Mother Love*
3. Postcolonial  
*Seamus Heaney* *Selected Poems*

### Module 3: Prose Fiction: Caribbean, British, American and Postcolonial.

Students must select one text from (1) AND one text from EITHER (2), (3) OR (4).

1. Caribbean
  - (a) *Paulette Ramsay* *Aunt Jen*
  - (b) *V.S. Naipaul* *A House for Mr Biswas*
2. British  
*Jane Austen* *Pride and Prejudice*
3. American  
*E.L. Doctorow* *Ragtime*
4. Postcolonial  
*Chimamanda Ngozi Adichie* *Purple Hibiscus*

## ◆ PRESCRIBED TEXTS – UNIT 2

*The list of prescribed texts for the 2018–2022 examinations.*

### **Module 1: Drama: Shakespeare – Tragedies, Romances and Modern Drama**

**Students MUST select one text from (1) and one text from (2).**

1. Shakespeare: Tragedies and Romances
  - (a) Antony and Cleopatra
  - (b) Cymbeline
  
2. Modern Drama
  - (a) Lorraine Hansberry                      A Raisin in the Sun
  - (b) Dennis Scott                                An Echo in the Bone

### **Module 2: Poetry: Caribbean**

- Caribbean
  - (a) *Lorna Goodison*                      *Selected Poems*
  - (b) *Mark McWatt*                            *The Language of Eldorado*

### **Module 3: Prose Fiction: British, American and Postcolonial**

1. British  
*Charles Dickens*                              *Hard Times*
  
2. American  
*Octavia Butler*                                *Parable of the Sower*
  
3. Postcolonial  
*Bessie Head*                                    *Maru*

## ◆ 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 (79%)

#### Written Papers 5 hours

<b>Paper 01</b> (2 hours)	A Multiple-choice paper with questions on all three Modules. Candidates are required to answer all 45 questions on Paper 01.	21%
<b>Paper 02</b> (3 hours)	An extended-essay paper in three sections, with questions on all three Modules. Candidates must answer three questions, one from each section.	58%

### SCHOOL-BASED ASSESSMENT (21%)

#### **Paper 031**

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

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

**OR**

2. *A critical response to a review of a prescribed play or poem or prose extract.*

**OR**

3. *A review of a live performance or a film adaptation of a prescribed text.*

**OR**

4. *A review of a prescribed text.*



## Paper 032

Private candidates are required to write Paper 032, 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 SCHOOL-BASED ASSESSMENT

All School-Based Assessment Record Sheets and sample of assignments must be submitted to **CXC**<sup>®</sup> by 31 May of the year of the examination. A sample of assignments will be requested by **CXC**<sup>®</sup> for moderation purposes. These samples will be re-assessed by **CXC**<sup>®</sup> 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**<sup>®</sup> of the examination results.

## ASSESSMENT DETAILS

### External Assessment by Written Papers (79% of Total Assessment)

#### Paper 01 (2 hours, 21% of Total Assessment)

##### 1. Composition of the Paper

This paper consists of 45 compulsory multiple-choice questions based on THREE unseen extracts, ONE from each literary *genre*. There will be 15 questions on each unseen extract.

##### 2. Award of Marks

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

##### 3. Mark Allocation

Each question is worth 1 mark.

This paper is worth 45 marks and contributes 21 per cent to the total assessment.

#### Paper 02 (3 hours, 58% 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 two questions, ONE 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 two questions, one 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 58 per cent to the total assessment.

## SCHOOL-BASED ASSESSMENT (21% of Total Assessment)

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**<sup>®</sup> standards, the Council undertakes the moderation of a sample of the School-Based 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. Given that teachers and students collaborate to select the SBA project (based on the guidelines listed on pages 29–30), it facilitates feedback to the students at various stages of the process. 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**<sup>®</sup> 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 students.

The School-Based Assessments must be undertaken **EITHER** as an individual **OR** as a small group assignment. All assignments must be submitted electronically. Teachers will mark this assignment according to the guidelines and School-Based Assessment criteria set out in the syllabus.

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; and,
  - (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; and,*
- (b) *an evaluation of the effects of his/her choice.*

*Length of commentary should be 1,500 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. 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:

- (a) biographical data and summary of text; and,
- (b) an evaluation of the author's choices and presentation of material.

*Length of the review should be 1,500 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) a summary of the reviewer's argument; and,
- (b) an evaluation of the effectiveness of the argument.

*Length of critical response should be 1,500 words.*

**OR**

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

- (a) a concise description of the performance; and,
- (b) an evaluation of the effectiveness of the performance.

*Length of review should be 1,500 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 per cent of the score that the candidate achieves on this assignment.

#### **MARK SCHEME FOR SCHOOL-BASED ASSESSMENT**

A maximum of 45 marks will be awarded for the School-Based Assessment, according to the criteria on pages 31-32. This contributes 21% to the total assessment.

<b>CRITERIA</b>	<b>MARKS</b>
<b>Knowledge and Understanding (see page 2)</b>	<b>15</b>
<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>	14 -15
<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>	12 -13
<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>	10 - 11
<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 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 or no knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	0 - 3
<b>Application of Knowledge (see page 3)</b>	<b>20</b>
<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>	19 - 20
<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>	16 - 18
<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>	13 - 15
<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>	10 -12
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an acceptable manner and demonstrates an acceptable informed personal response to the set text.</i>	7 - 9
<i>Candidate applies knowledge with limited 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>	4 - 6
<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>	0 - 3

CRITERIA	MARKS
<b>Organisation of Information (see page 3)</b>	<b>10</b>
<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 acceptable coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.</i>	3 - 4
<i>Candidate shows very limited or no ability in organising and communicating information.</i>	0 - 2

The total marks awarded to each candidate will be divided by three to arrive at the module mark.

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

### UNIT 1 and UNIT 2

Private candidates will be required to write Papers 01, 02 and 032. Paper 032 takes the form of a written examination (2½ hours duration). Paper 032 will test the same skills as the School-Based Assessment. *Paper 032 is an extended essay paper consisting of three 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*

## ◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they 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.

	<b>Module 1 Drama</b>	<b>Module 2 Poetry</b>	<b>Module 3 Prose Fiction</b>	<b>Total</b>	<b>(%)</b>
<b>External Assessment</b> Paper 01 (Multiple Choice) (2 hours)	15	15	15	45	<b>(21%)</b>
Paper 02 (Essay) (3 hours)	40	40	40	120	<b>(58%)</b>
<b>School-Based Assessment,</b> Paper 031 <b>OR</b> the Alternative, Paper 032 (2 hours 30 minutes)	15	15	15	45	<b>(21%)</b>
<b>Total</b>	<b>70</b>	<b>70</b>	<b>70</b>	<b>210</b>	<b>(100)</b>

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

WORD/TERM	DEFINITION/MEANING
<b>Dramatic significance</b>	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.
<b>Features and Characteristics of the genre</b>	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.
<b>Figurative devices</b>	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.
<b>Form</b>	<i>Although sometimes interchangeable with the word “structure”, there are slight differences. Form refers to the visible arrangement of the text in terms of its organisation and/or genre/sub-genre. More specifically, it relates to the way in which a writer/poet/dramatist manipulates the elements of the genre for a particular effect and to convey meaning. As such, form entails aspects of style, language, symbolism and imagery.</i>
<b>Genre</b>	A type or category of literature or film marked by certain shared features. The three broadest categories of <i>genre</i> include poetry, drama, and prose fiction. These general <i>genres</i> are often subdivided into more specific <i>genres</i> and <i>subgenres</i> . For instance, precise examples of <i>genres</i> might include murder mysteries, romances, sonnets, lyric poetry, epics, tragedies and comedies.
<b>Intertextuality</b>	This is where echoes and threads of other texts are heard and seen within a given text. For example, Hansberry’s <u>A Raisin in the Sun</u> by its very title resonates with the hopes and aspirations alluded to in Langston Hughes’ poem of the same name. Intertextuality is evident in elements of repetition, annotation, quotation, allusion, parody and revision.



**WORD/TERM****DEFINITION/MEANING****Juxtaposition**

The arrangement of two or more ideas, characters, 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**

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

**Structure**

*Although used interchangeably with the word "form", there are slight differences. Structure refers to more than what is immediately visible in terms of the arrangement of a text. It is the frame of a work. It focuses on the internal development and relationships between the different parts/elements of a text. It*

**WORD/TERM****DEFINITION/MEANING**

*relates to areas such as stanzas, chapters, paragraphs, lines, syllables, and rhyme. Structure refers to the organisational coherence and unity of a work. In fiction, for example, plot, point of view, setting and characterisation are regarded as aspects of structure.*

**Style**

*This refers to 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 labelled 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, and 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 CAPE® LITERATURES IN ENGLISH EXAMINATIONS

WORD	TASK
<b>Comment</b>	<p>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.</p> <p><b>For Example:</b> Comment on the significance of the title in relation to the entire poem.</p>
<b>Contrast</b>	<p>Contrast expresses differences and distinction. In the act of contrasting, similarities are noted so that differences and distinction can be highlighted.</p> <p><b>For Example:</b></p> <p><b>(1)</b> What TWO contrasting impressions of Louie are conveyed by the writer in this passage?</p> <p><b>(2)</b> Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.</p> <p><b>(3)</b> Identify TWO images of opposition and comment on the appropriateness of each.</p>
<b>Describe</b>	<p>Provide detailed account, including significant characteristics or traits of the issue in question.</p> <p><b>For Example:</b> Describe Cliteroe's state of mind as revealed in line 1 and give ONE reason why he is in this state.</p>
<b>Discuss</b>	<p>Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.</p> <p><b>For example:</b> "Rita Dove's experimental use of the sonnet form in <u>Mother Love</u> distinguishes her as a modern poet." With reference to at least THREE poems, discuss the extent to which you agree with this statement.</p>
<b>Explain</b>	<p>Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.</p> <p><b>For example:</b> Explain the effectiveness of the last line of the poem.</p> <p>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.</p>

**WORD****TASK****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

### Selection of Poems from Seamus Heaney, *Poems: 1965-1975* (Farrar, Straus and Giroux, New York, 1980)

Digging	(p. 3)
Death of a Naturalist	(p. 5)
Blackberry-Picking	(p. 10)
Churning Day	(p. 11)
Follower	(p. 14)
Mid-Term Break	(p. 18)
The Diviner	(p. 26)
Valediction	(p. 34)
Poem	(p. 36)
Honeymoon Flight	(p. 37)
Scaffolding	(p. 38)
Mother	(p. 59)
Elegy for a Still-born Child	(p. 61)
Bogland	(p. 85)
The Tollund Man	(p. 125)

### Selection of Poems from *Mother Love* by Rita Dove

Heroes	(p. 3)
Persephone, Falling	(p. 9)
The Search	(p. 10)
The Narcissus Flower	(p. 12)
Persephone Abducted	(p. 13)
Mother Love	(p. 17)
Golden Oldie	(p. 19)
Hades' Pitch	(p. 37)
The Bistro Styx	(p. 40)
Sonnet in Primary Colors	(p. 47)
Exit	(p. 49)
Teotihuacán	(p. 58)
History	(p. 59)
Used	(p. 60)
Her Island	(p. 67)

## Selection of Poems from Wilfred Owen

Dulce et Decorum Est  
Anthem for Doomed Youth  
The Send-Off  
Strange Meeting  
Futility  
Mental Cases  
Inspection  
The Dead-Beat  
1914  
Disabled  
Apologia Pro Poetmate Meo  
Exposure  
The Parable of the Old Man and the Young  
S.I.W.  
Spring Offensive

## ◆ PRESCRIBED POEMS FOR UNIT 2

### Selection of Poems from Lorna Goodison, Selected Poems (The University of Michigan Press, Ann Arbor, 1995)

Sister Mary and the Devil	(p. 8)
The Road of the Dread	(p. 15)
Judges	(p. 23)
For Don Drummond	(p. 29)
Garden of the Women Once Fallen	(p. 39)
Caravanserai	(p. 47)
I Am Becoming My Mother	(p. 63)
For Rosa Parks	(p. 66)
Nanny	(p. 69)
For My Mother (May I Inherit Half Her Strength)	(p. 71)
Some of My Worst Wounds	(p. 94)
Heartease I	(p. 97)
Heartease II	(p. 99)
O Love You So Fear the Dark	(p. 114)
Mother the Great Stones Got to Move	(p. 138)

### Selection of Poems from Mark McWatt, The Language of Eldorado (Dangaroo Press, Australia, 1994)

Then	(p. 9)
Rivers of Dream	(p. 13)
Ibis	(p. 17)
When I Loved You	(p. 19)
Heartland	(p. 26)
The Palms in Le Repentir	(p. 28)
Benediction	(p. 29)
Child's Play	(p. 35)
Philip	(p. 36)
Gull	(p. 39)
Observing Children	(p. 42)
The Language of Eldorado	(p. 47)
Four Poems in the Manner of Mervyn Morris	(p. 55)
An Old Woman Remembers	(p. 57)
Ol' Higue	(p. 58)

**Western Zone Office**  
**March 2017**

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination®  
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## LITERATURES IN ENGLISH

### Specimen Papers and Mark Schemes/Keys

**Specimen Paper:** - Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 032  
Unit 2 Paper 01  
Unit 2 Paper 02  
Unit 2 Paper 032

**Mark Scheme and Key:** - Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 032  
Unit 2 Paper 01  
Unit 2 Paper 02  
Unit 2 Paper 032





## CARIBBEAN EXAMINATIONS COUNCIL

## CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

## LITERATURES IN ENGLISH

## SPECIMEN PAPER

## Unit 1 – Paper 01

*2 hours***READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 45 items. You will have 2 hours to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

Which of the following are NOT used to enhance meaning in a poem? Sample Answer

- (A) Diction and lyric  
(B) Simile and metaphor  
(C) Symbols and assonance  
(D) Stage direction and structure



The best answer to this item is “Stage direction and structure” so (D) has been shaded.

5. If you want to change your answer, erase it completely before you fill in your new choice.
6. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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## SECTION A

## MODULE 1 – DRAMA

Items 1–15

**Instructions:** Read the following extract carefully and then answer items 1–15 on the basis of what is stated or implied.

**Benjy**

*A street corner, early morning.*

CRANBY: Today Saturday, Benjy. You goin' by de poorhouse?

BENJY: Nah. I goin' by de market 'roun' twelve o'clock. Lovey promise me a piece of scrap. How many papers you sell yesterday?

5 CRANBY: 'Bout four. I use up de rest last night to warm meself. Dey dirty like hell. Miss Cordice going kick dust when she see de state a she Guardian<sup>1</sup>.

BENJY: Leave one dere. I go read it before I preach. I wants to find out 'bout de sins a de world.

*(A college boy enters, off to school.)*

10 COLLEGE BOY: Benjy! Ganja man! Where you sleep last night?  
*(Exits running)*

BENJY: *(Suddenly poised for action)* Go mind de sins a you mother, you young degenerate.  
*(Searches for stone and is stopped by Cranby.)*

15 CRANBY: Don't mind he, Benjy. Police don't see College boy troubling you, but dey does see you stonin' dem.

COLLEGE BOY: *(Hiding behind stage prop)* Benjy goat! Take the lice out you beard!

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?

20 CRANBY: Easy, Ben, easy. Is so dem so-call educated college boys does get on. You can't stop dem.

BENJY: I can't, eh? You never hear a stone yet?

GO ON TO THE NEXT PAGE

CRANBY: I tired warn you 'bout you temper, Benjy. Remember Caroline. You let you temper rule you, dat is why you chop she so bad. Easy man, easy.

BENJY: Sun coming up. It ain't so chilly now. I got a piece of bread in me tin. Want some?

25 CRANBY: Right. I going by de bakery just now. You coming?

BENJY: Dis is me corner today, man. I ain't moving till ah finish preach.

*(A passerby enters, drops a coin for Benjy and Cranby, and exits. Benjy snatches it up before Cranby.)*

BENJY: De Lord bless you, suh.

30 CRANBY: Thank you, suh. *(Pause)* Benjy, how - how long now since - since Agnes leave you?

BENJY: A week now. De Jezebel run off from de Prophet a de Lord wid a licentious banjo-player. I hears every Sunday she at a dance, desecrating de sabbath a de Lord. She have to go de way a Lot's wife. When de wrath a de Lord and Benjy fall 'pon Agnes, de multitude shall tremble wid fear. I Benjy, say so.

35

*(Another passerby enters. He too drops a coin, but as Benjy moves to pick it up, he taunts him.)*

SECOND

PASSERBY: Still waiting for the Day of Judgement, Benjy?

40 *(The prophet rises to attack, about to unleash something from his rags, as the passerby exits hurriedly. Meanwhile Cranby seizes the opportunity to pocket the coin.)*

BENJY: So help, me Cranby, I'd a chop he up like coconut for fowl! He escape by de beard a Moses! *(Looking up)* Lord, de second for de day! Bring vengeance 'pon de Philistines, masra! Gimme de sign to smite me enemies! Bejeze I go raze<sup>2</sup> somebody today, hear?

45

CRANBY: Benjy! Quiet youself, nuh! Dat young police still on duty, you know.

<sup>1</sup> Guardian – Title of a newspaper

<sup>2</sup> raze – beat up

*Adapted from Roderick Walcott, "The Harrowing of Benjy".  
The Benjy Trilogy, Ian Randle Publishers, 2000, pp. 5–7.*

GO ON TO THE NEXT PAGE

1. From lines 1–8 of the extract, the audience may infer that Benjy and Cranby are
  - (A) poor but humble
  - (B) starving and selfish
  - (C) dirty and powerless
  - (D) homeless but resourceful
  
2. According to lines 5–8, Cranby is MOST likely a
  - (A) preacher
  - (B) social worker
  - (C) street cleaner
  - (D) newspaper vendor
  
3. The effect the playwright achieves by not giving “College Boy” a name is to
  - (A) reveal that Benjy and College Boy are complete strangers
  - (B) allow the audience to focus more sharply on the main characters
  - (C) reinforce the impersonal and cruel nature of the taunting meted out to Benjy
  - (D) establish the contrast between College Boy’s socio-economic status and that of Benjy
  
4. The BEST explanation of the dramatic effect of the exchange between College Boy and Benjy in lines 10–16 is that it
  - (A) evokes sympathy for College Boy
  - (B) creates humour through Benjy’s response
  - (C) inspires admiration for College’s Boy’s wit
  - (D) arouses admiration for Benjy’s resilience in the face of provocation
  
5. Lines 14–15 reveal that Cranby is
  - (A) submissive and afraid of Benjy
  - (B) a level-headed and concerned individual
  - (C) a radical who thinks very little of the police
  - (D) easily intimidated by the educated and privileged
  
6. The dramatic function served by the references to “Caroline” (line 22) and “Agnes” (line 30) who never appear on stage is they
  - (A) expose Benjy’s propensity for violence
  - (B) reveal that women are important to Cranby
  - (C) indicate that women are important to Benjy
  - (D) highlight Cranby’s interest in Benjy’s personal affairs

GO ON TO THE NEXT PAGE

7. The coin dropped by the passerby for Benjy and Cranby is a significant prop in the extract as it
- (A) highlights the generosity of the society
  - (B) shows that the two men share everything
  - (C) underscores the gratitude of the two men
  - (D) emphasizes Benjy and Cranby’s destitution
8. The overall tone of the extract could BEST be described as
- (A) tragic
  - (B) ironic
  - (C) comical
  - (D) contemptuous
9. Which of the following literary devices is used by the playwright in the phrases “De Jezebel” (line 32) and “de beard a Moses” (lines 42–43)?
- (A) Allusion
  - (B) Imagery
  - (C) Sarcasm
  - (D) Symbolism
10. The playwright makes the characters, plot and setting more believable to the audience MAINLY by the use of
- (A) props
  - (B) diction
  - (C) imagery
  - (D) stage directions
11. Which of the following could be considered a MAJOR theme in the extract?
- (A) The indignity of poverty
  - (B) The insensitivity of children
  - (C) The importance of friendship
  - (D) The complex nature of religion

12. The playwright makes extensive use of contrast in the extract to
- I. develop characters
  - II. intensify the conflict
  - III. heighten the mood
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
13. The nature of the relationship between Benjy and Cranby, based on their actions and the dialogue, is one of
- (A) a partnership forged by the need to survive
  - (B) an association between men in the same vocation
  - (C) a questionable partnership of dishonest rivals
  - (D) a brotherly connection between men who shared the same women
14. Cranby's references to Benjy's past exploits in the dialogue serve to
- (A) provide insight into Benjy's motives for converting to Christianity
  - (B) clarify the playwright's thematic concern for the treatment of women in society
  - (C) reveal the origins of Benjy's ideas about the gap between the elite and the impoverished
  - (D) create suspense by heightening anticipation of Benjy's actions towards those who provoke him
15. Which of the following is the MOST suitable alternative title for the extract?
- (A) False Prophet
  - (B) Violent Madman
  - (C) Amusing Vagrant
  - (D) The Wrath of Jezebel

## SECTION B

## MODULE 2 – POETRY

Items 16–30

**Instructions:** Read the following poem carefully and then answer items 16–30 on the basis of what is stated or implied.

**The Author to Her Book**

- Thou ill-formed offspring of my feeble brain,  
 Who after birth didst by my side remain,  
 Till snatched from thence by friends, less wise than true,  
 Who thee abroad, exposed to public view,  
 5 Made thee in rags, halting to th' press to trudge,  
 Where errors were not lessened (all may judge).  
 At thy return my blushing was not small,  
 My rambling brat (in print) should mother call,  
 I cast thee by as one unfit for light,  
 10 The visage was so irksome in my sight;  
 Yet being mine own, at length affection would  
 Thy blemishes amend, if so I could.  
 I washed thy face, but more defects I saw,  
 And rubbing off a spot still made a flaw.  
 15 I stretched thy joints to make thee even feet,  
 Yet still thou run'st more hobbling than is meet;  
 In better dress to trim thee was my mind,  
 But nought save homespun cloth i' th' house I find.  
 In this array 'mongst vulgars may'st thou roam.  
 20 In critic's hands beware thou dost not come,  
 And take thy way where yet thou art not known;  
 If for thy father asked, say thou hadst none;  
 And for thy mother, she alas is poor,  
 Which caused her thus to send thee out of door.

*Anne Bradstreet, <https://www.poets.org/poetsorg/poem/author-her-book>*

GO ON TO THE NEXT PAGE

16. The “ill-formed offspring” in line 1 refers to a
- (A) child
  - (B) book
  - (C) mother
  - (D) thought
17. According to line 3, the speaker thinks her friends
- (A) have no writing talent
  - (B) are idiots and betrayers
  - (C) are genuine but misguided
  - (D) are ruthless and deceitful
18. The expression “Made thee in rags” (line 5) is an example of
- (A) metaphor
  - (B) dissonance
  - (C) euphemism
  - (D) personification
19. The intention of the speaker in the poem is to
- (A) extoll the horrors of illegitimacy
  - (B) hide her shame at being a pauper
  - (C) convince others not to become writers
  - (D) convey the challenges of being recognised
20. Which of the following devices does the poet use extensively?
- (A) Simile
  - (B) Metonymy
  - (C) Apostrophe
  - (D) Internal rhyme
21. Which of the following BEST describes the MAIN concern of the poem?
- (A) Friends and critics
  - (B) Coping with poverty
  - (C) The nurturing of a child
  - (D) An author’s self-concept



22. What does the use of the words “rags” (line 5) and “defects” (line 13) reveal about the author’s attitude to her creation?
- (A) It reveals that she has distanced herself from what she has produced.
  - (B) It underscores her disdain for the covering that was used for her creation.
  - (C) It shows that she is dissatisfied with the quality of what she has produced.
  - (D) It emphasizes her feelings of confidence in her ability to write and publish.
23. Which pair of words BEST describes the speaker’s tone in the poem?
- (A) Solemn and morose
  - (B) Cynical and euphoric
  - (C) Critical and sentimental
  - (D) Detached and indifferent
24. The speaker’s attitude is conveyed through the poet’s use of
- (A) the personification of motherhood as a painful experience
  - (B) comparison between mothering and the process of authorial creation
  - (C) rhyming couplets to emphasize the embarrassment inherent in motherhood
  - (D) possessive pronouns which reveal the extent of ownership felt for the book
25. The published work is described as “My rambling brat” (in print) (line 8) to exaggerate the speaker’s
- I. difficulty with accepting what is now in print
  - II. dissatisfaction with the lack of cohesion of the work
  - III. desire to dispose of the finished product
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
26. In lines 9–12, there is tension between the
- (A) speaker’s character and her attitude
  - (B) desire for and dislike of one’s “offspring”
  - (C) speaker and the public receiving of her book
  - (D) scorn for one’s effort and appreciation for what it produces

27. According to lines 13–16, what does the speaker find particularly difficult?
- (A) Revising her own work
  - (B) Preparing to write a sequel
  - (C) Dealing with her readers’ criticisms
  - (D) Convincing herself her writing is not that bad
28. “Make thee even feet” (line 15) is a pun that refers to both the
- (A) meter of the lines and the ill-formed child
  - (B) speaker’s first and second attempts at writing
  - (C) defects in the pagination of the work’s typeface
  - (D) the book’s uneven binding and her efforts to cover its flaws
29. What is suggested about the speaker in lines 23–24?
- (A) She will continue to disclaim the book’s origins to others.
  - (B) She will accept the trappings of fame though she has her reservations.
  - (C) She has conceded she needs a livelihood and therefore accepts the publication of her work.
  - (D) She has made the decision to never write another book given the shame that she experienced.
30. In the poem most of the images are of
- (A) shame and disgrace
  - (B) writing and perfecting
  - (C) mothering and nurturing
  - (D) poverty and imperfection

## SECTION C

## MODULE 3 – PROSE FICTION

Items 31–45

**Instructions:** Read the following passage carefully and then answer items 31–45 on the basis of what is stated or implied.

**The Best Car Thief**

5 I have a client named Teddy Franklin. Teddy Franklin is a car thief. He is thirty-two years old, and he is one of the best car thieves on the Eastern seaboard. Cadillac Ted is so good that he is able to support himself as a car thief. He has been arrested repeatedly, which is how he made my acquaintance, but he has never done time. That is because I am so good. It is also because Teddy is so good.

10 Teddy is an expert. He never leaves any prints. He never does anything in the presence of unreliable people who might turn out to be witnesses for the prosecution. He does not become attached to any of the cars he steals, but unloads them within an hour or so of the instant that he steals them. If you have a car with a kill switch<sup>1</sup> cutting out the ignition, and Teddy wants your car, he will have it started within thirty seconds of the time that he spots your car. If you have a car with a hidden burglar alarm, Teddy will have that alarm disabled before it has even gone off. If you have a crook lock, a steel bar immobilizing the steering wheel and brake, he will remove it inside a minute – I do not know how Teddy does this, but Teddy assures me that he does do it, and I’m sure he does have some professional secrets. The only device that Teddy admits to be sufficient to defeat him is the invention that shuts off the gas and the ignition and seals the hood shut so that Teddy cannot get at the wires and jump them.

20 ‘I dunno,’ Teddy said, ‘I don’t think I can beat that one. Short of taking a torch to it, I don’t think I can do it. I tried a couple of times just for the hell of it. Didn’t even have an order for that particular car, but I saw the sticker that said it had one of those things, and sure enough it worked. ’Course when the owner got back, he wasn’t goin’ nowhere in it neither, which is something, because if I need a torch to get into it, so does the guy who’s got a right to get into it. I imagine the only way you could take one of those things is if you backed the wrecker up to it and towed the damned thing off to some place where you could work on it.’

*Adapted from George V. Higgins, “Kennedy for the Defense”. In Leading Questions, Thomas Nelson & Sons Ltd., 1992, pp. 115–116.*

The Cadillac is a top-of-the-line American car.

<sup>1</sup>Kill switch – a hidden switch that is used to prevent the engine from starting.

GO ON TO THE NEXT PAGE

31. It can be inferred that the narrator is employed as a
- (A) clerk
  - (B) lawyer
  - (C) car dealer
  - (D) mechanic
32. Which of the following BEST describes the narrator’s attitude to the subject of his story in the first paragraph?
- (A) Scorn and disapproval of what he does
  - (B) Admiration for and fascination with his skills
  - (C) Affection and gratitude for him being a client
  - (D) Detachment and dismissiveness because of his ignorance
33. Which of the following character traits BEST describe Teddy Franklin?
- (A) Skillful, daring, proud
  - (B) Indiscriminate, timid, patient
  - (C) Cautious, idealistic, judgmental
  - (D) Unconventional, thoughtful, indiscreet
34. The MOST likely reason the writer uses the sobriquet “Cadillac Ted” is to
- (A) reinforce his abilities as an expert escape artist
  - (B) focus on his superhuman agility in his operations
  - (C) highlight his leadership role as a professional thief
  - (D) symbolize his specialization in stealing expensive cars
35. The statements “Teddy is so good” (lines 4–5) and “Teddy is an expert. He never leaves any prints” (line 6) indicate the writer is intentionally being
- (A) realistic and naturalistic
  - (B) captivating and emphatic
  - (C) descriptive and eloquent
  - (D) facetious and lighthearted
36. The BEST explanation of the effect of the repetition of the phrase “If you have...” in paragraph 2 is it
- (A) creates a sense of awe in the readers for an ace criminal
  - (B) indicates that Teddy is envious of the owners he inconveniences
  - (C) emphasizes the owner’s possession is temporary given Teddy’s prowess
  - (D) acts as a manual for clarifying possible problems involved in stealing cars

37. The first-person point of view functions effectively as a narrative technique in the passage because it
- (A) directs the reader to commiserate with two men who lead a life of crime to survive
  - (B) encourages the reader to accept the narrator's motives for supporting Teddy
  - (C) provides a more intimate understanding of what makes Teddy and the narrator kindred spirits
  - (D) allows for the reader to gain a more balanced perspective of Teddy's life as a career criminal
38. Teddy's revelation, "I dunno, I don't think I can beat that one" (line 17) helps primarily to
- (A) evoke humour with his lack of finesse
  - (B) heighten the reader's admiration for him
  - (C) clarify his feelings about his career choices
  - (D) humanize his character by revealing his challenge
39. Which of the following is an example of contrast in the extract?
- (A) The description of the Cadillac and the description of the regular cars
  - (B) The characterization of Teddy as a thief and of the narrator as his saviour
  - (C) The description of Teddy's sharpness as a thief and his bluntness as a speaker
  - (D) The narrator's boasting of Teddy's skills and Teddy's humility in describing what he does
40. The statement "I do not know how Teddy does this, but Teddy assures me that he does do it" (lines 12–13)
- (A) echoes the narrator's sentiment expressed in line 4 ("...he has never done time") creating thematic unity
  - (B) reveals an aspect of the narrator's character as one who is jealous of the kind of skills his client possesses
  - (C) descriptively enhances the reader's understanding of the setting where Teddy does his best work
  - (D) establishes for the reader the background of the characters so they are more dismissive of the trust between them

41. Teddy's closing statement, "I imagine the only way you could take one of those things is if you backed the wrecker up to it and towed the damned thing off..." (lines 21– 23) shows that he is
- (A) ingenious and contented
  - (B) hardworking and humble
  - (C) adventurous and fearless
  - (D) determined and pragmatic
42. Which of the following BEST describe the style of writing used in the extract?
- (A) Vibrant and concise
  - (B) Economical and literal
  - (C) Concrete and simplistic
  - (D) Conversational and informal
43. Which of the following statements expresses the MAIN theme of the extract?
- (A) It is possible to overlook criminal activity by adopting a lofty attitude.
  - (B) Only a clever person is able to successfully steal cars and make progress.
  - (C) Being non-judgmental enables one to appreciate the people in spite of their failings
  - (D) Wrongdoing can be an admirable pastime which can empower the wrong doer.
44. Which of the following devices is used to create humour in the passage?
- (A) The use of metaphors in comparing car thieves with professionals
  - (B) The personification of the one anti-theft device which defeated Teddy
  - (C) The use of colloquial language in Teddy's speech which suggests he may be a genius
  - (D) The respectful tone of the narrator which is unexpected given the subject of his story

45. The ending of the extract (lines 21–23), in conjunction with the title, underscores the writer’s
- (A) use of situational irony in revealing more about Teddy
  - (B) unconventional depiction of characters from the seamy side of life
  - (C) presentation of a key paradox in conflicting notions about what is “best”
  - (D) revelation of the human condition through those who admit to their errors

**END OF TEST**

**IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.**

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Key for CAPE Literatures in English

Unit 1 Paper 01

Item Number	Key	Item Number	Key
1	D	26	D
2	D	27	A
3	C	28	A
4	B	29	C
5	B	30	C
6	A	31	B
7	B	32	B
8	C	33	A
9	A	34	D
10	B	35	B
11	A	36	C
12	D	37	C
13	A	38	D
14	D	39	D
15	A	40	A
16	B	41	D
17	C	42	D
18	A	43	C
19	D	44	D
20	C	45	A
21	D		
22	C		
23	C		
24	B		
25	A		





TEST CODE **02132020**

**SPEC 2016/02132020**

**CARIBBEAN EXAMINATIONS COUNCIL**  
**CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

**LITERATURES IN ENGLISH**  
**SPECIMEN PAPER**

**UNIT 1 – Paper 02**

*3 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections: A, B and C. Each section has **TWO** questions
2. Answer **THREE** questions, **ONE** from **EACH** section.
3. Write your answers in the spaces provided in this booklet.
4. Do **NOT** write in the margins.
5. You are advised to take some time to read through the paper and plan your answers.
6. If you need to rewrite an answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
7. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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**SECTION A**  
**MODULE 1 — DRAMA**  
**SHAKESPEARE – COMEDIES AND HISTORIES**

**Answer ONE question from this section.**

**EITHER**

1. “Disguise is central to the dramatic impact of *The Taming of the Shrew*; no other features of the drama are important.”

Discuss the extent to which you agree with this statement.

**Total 40 marks**

**OR**

2. “It is primarily through the use of stage conventions that the dramatist is able to explore the relationship between leadership and identity in *Richard II*.”

Discuss the extent to which this statement is a fair assessment of *Richard II*.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**SECTION A**

**You may make notes here. This will NOT be marked.**

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**SECTION B**

**MODULE 2 — POETRY**

**BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

3. “An appreciation of poetry depends on the range of poetic techniques used in representing the natural landscape.”

With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the validity of this statement.

**Total 40 marks**

**OR**

4. “The poet’s enduring concern for humanity shapes the structural composition of the poetry.”

With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the extent to which this statement represents your encounter with poetry.

**Total 40 marks**

**GO ON TO THE NEXT PAGE**

**SECTION B**

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**CARIBBEAN AND BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

5. With reference to ONE Caribbean **AND** ONE British, American OR Postcolonial work of fiction that you have studied, discuss ways in which writers use narrative techniques to explore the issue of alienation.

**Total 40 marks**

**OR**

6. “In their exploration of social change, writers depend primarily on the element of point of view.”

With reference to ONE Caribbean **AND** ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.

**Total 40 marks**

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**SECTION C**

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**Total 40 marks**

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CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

LITERATURES IN ENGLISH

UNIT 1 – PAPER 02

KEY

QUESTIONS 1 and 2

SPECIMEN PAPER

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

Question 1

"Disguise is central to the dramatic impact of *The Taming of the Shrew*; no other features of the drama are important."

Discuss the extent to which you agree with this statement.

**Regardless of the approach taken to this question candidates should bear the following in mind.**

Shakespearean Comedies focus on mistaken identity. One person is taken for another; thus two persons seemingly lose their relations to the society around them, and the society loses its relation to them. The effect is that the natural order of things is reversed; the norms of life are compromised or destroyed as seen with Sly in the introduction of *The Taming of the Shrew*, along with Lucentio and Tranio in the main plot. A man with a strong head may preserve his identity in the confusion as seen with Petruchio through his soliloquies.

The mistakes of identity are often portrayed through the use of disguise. The characters in *The Taming of the Shrew* utilized disguise intentionally, whether it be a physical or emotional disguise. The latter is evinced by characters such as Bianca, Kate and Petruchio who reflect Kate's shrewish behaviour. Some of the other characters of the play may be fooled by the mask, and take the appearance for the reality, for instance Lucentio with Bianca.

In Shakespearean comedies, love and marriage are central to the plot. Additionally, most of the comedies end in multiple wedding celebrations and there is always a happy ending. *The Taming of the Shrew* exemplifies these features both in the main plot and sub-plots.

His comedies develop one or more than one sub-plot which equally develop with the main plot as seen in the Bianca and Lucentio sub-plot which mirrors that of Katherina and Petruchio. Shakespeare succeeds in skilfully interweaving that sub-plot to the main plot.

Women are vital to the development of the conflict in Shakespeare's comedies, displaying liveliness and wit. Katherina embodies these characteristics in *The Taming of the Shrew*. As a result, she is branded as shrewish by the patriarchal society in which she exists and which does not recognize her depth of intellect manifested in her repartees.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

In Shakespearean comedies, men and women of different classes appear. They accentuate the clash of values and complex moods inherent in any society, triggering mirth and laughter through their interaction. This is evident in the relationships between the masters and their servants, as well as in the interactions between the males and females.

Lastly, fools are vital to Shakespeare's comedies. The audience can laugh with the fools but never laugh at them as they are quick witted and lively characters. Not only do they make the audience laugh, but help to analyse and criticize other characters in the play. The audience is amused by their humorous actions, and at the same time is impressed with their verbal acuity and ready wit. Tranio is noteworthy in the display of such traits.

**In examining *The Taming of the Shrew*, several questions must be asked. Is the use of disguise a central motif in the play? Does the ingenious technique of the use of mistaken identity heighten the humour in the play? How important is the language used by the playwright to the dramatic impact of the play? Is the portrayal of women of paramount importance to the development of plot and theme?**

**Candidates may wish to agree fully with the assertion OR they may agree to a certain extent OR they may disagree.**

**Candidates who agree may discuss the following:**

**Language as disguise of character's true personality**

- Katherina's shrewish statements are a mere cover for her vulnerability as a woman. Changes after her husband has 'tamed' her and seemingly loves her
- Bianca's politeness, kindness and lady-like behaviour is a mere façade until she marries and shows her true colours in the final act of the play.

**Revelation of key themes through the use of disguise**

- Social class boundaries: obscured and transcended by disguise e.g Sly in the introduction, Tranio dressing as Lucentio
- Identity: characters donning the disguise remain unchanged, apart from the clothing e.g Petruchio
- Marriage as an economic transaction: Petruchio's interest in Katherina may be more out of selfish financial gain than love, yet he pretends to woo her initially.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Disguise adds humour to the play**

- Sly's reaction to his supposed nobility and the reaction of the lord and his servant's to Sly's gaucherie.
- Competition by suitors who are donning disguises is somewhat farcical at times with Tranio outbidding Gremio, even though he does not have the resources he claims to have. Another example is the confusion that ensues when Tranio, the pedant who is pretending to be Vincentio, and Vincentio meet.
- Petruchio's attire and behaviour during the wedding ceremony

**Disguise and by extension illusion are key to the structural elements in play**

- Play within the play: Tranio pretending to be Lucentio mirrors Sly's seeming elevation to lordship which highlights the constructedness of theatre.
- Asides: Hortensio and Gremio in Act 1 Scene 2 commenting on action in the play, thereby adding humour.
- Soliloquy: Petruchio's plan for breaking Kate in Act 2 Scene 1 is captured just before she meets him for the first time. It clearly highlights the plan to disguise his true intention to break her, not court her, thereby providing a focus on conflict and themes.
- Visual impact: Description of Petruchio's appearance (disguise) before and during the nuptials which underscores the idea that the clothes do not make the man.



LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Candidates who disagree may present the following in their discussion:**

- Language used in the dialogue: Irony, for instance the sisters are not quite what they seem; their roles/behaviours seem reversed by the end of the play, puns and metaphors e.g Act 1 Scene 1- sexual conversation between Tranio and Lucentio.
- Plot and sub-plots: The conflict involved in the process of taming the shrew, Bianca and her suitors, as well as Hortensio and the widow underscore significant themes such as romantic love and reveal important aspects of male and female characters, along with master/servant relationships
- Characterisation: Petruchio's farcical but repugnant behaviour and salacious statement engage audience attention; the stereotypical shrew, Kate, whose voice is somewhat muted by the patriarchal society she exists in; Bianca's change from the demure young lady to a rebellious married woman is rather intriguing to the audience.

**Total 40 marks**

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

Question 2

"It is primarily through the use of stage conventions that the dramatist is able to explore the relationship between leadership and identity in Richard II."

Discuss the extent to which this statement is a fair assessment of Richard II.

**Regardless of the approach taken to this question candidates should bear the following in mind.**

In Shakespeare's History plays the issue of kingship and good leadership is explored against the Elizabethan notion of the "divine right" of kings. *Richard II* explores the tension/dilemma between that notion and having an obviously bad/weak king on the throne. Added to this is the dimension of tragedy as several of Shakespeare's History plays also utilize elements of tragedy, especially with regards to how the eponymous character is perceived and how that character perceives himself.

*Richard II* pits the Elizabethan notion of divine right of kings against what options the people/citizenry have when they believe they have a weak or incompetent or corrupt king, albeit a legitimate one. Richard abuses his power, surrounds himself with sycophants and flatterers, confiscates the lands and property of others to fund wars that are of no benefit to England. Things come to a head when Gaunt dies and the latter's heir, who is in exile, has his inheritance illegally confiscated by the King for his own use. Does Bolingbroke have the right to contest this action? Does Bolingbroke go too far in requesting the abdication of the legitimate king? Richard, by this time is a very unpopular king but there are those who believe that God should be judge (the Bishop of Carlisle, York, Aumerle etc.) The question of leadership versus Identity has implications not only for Richard but other individuals and even the citizenry and their obligation/responsibility for the welfare of the state/realm. Is Bolingbroke justified in his actions? Is Bolingbroke a usurper or saviour of England? What is the view of the audience? How does the audience view Richard? Does that view alter during the course of the play? Shakespeare's History plays may be viewed as dramatized debates on these issues.

Fundamental questions explored/posed by the history plays include: What is the nature of kingly responsibility/obligation? What are the characteristics of a good ruler/king? What is the relationship

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

between authority and morality? Is God's anointed any less susceptible to abuse of power and corruption? What price might one have to pay for one's loyalty to one's sovereign? What if that loyalty is a price to the realm? Might there be a conflict for public figures between their private selves and their social obligations?

The garden imagery that is strikingly used by Gaunt as well as the Gardener attempts to put into perspective the role and responsibility of the king. This is in stark contrast to Richard's actions as king and the conflict between Richard's own view of himself and his position as king.

Candidates may wish to agree fully with the assertion OR they may agree to a certain extent OR they may disagree that it is "primarily through the use of stage conventions" that the dramatist is able to explore the relationship between leadership and identity in this history play.

Candidates who agree may discuss the following:

The play must be viewed not just as a drama but as a Shakespearean history play. Candidates must show awareness and knowledge of the elements and features of a history play, primarily as it deals with the issue of kingship. The English history plays form a significant portion of Shakespeare's oeuvre and in terms of chronology *Richard II* marks the event (the deposition and subsequent murder of a legitimate ruler) which spawned the so called "War of the Roses". Shakespeare's history plays may be divided into two tetralogies which account for at least 8 of the Bard's 37 extant plays. The notion of the king as divinely anointed/appointed, God's deputy on earth informs the plays comprising the tetralogies.

Candidates must specify the stage conventions that they believe are used and discuss their primacy in exploring the relationship between leadership and identity, especially with regard to Richard, but they may also examine how this issue applies to other characters, including Bolingbroke, Gaunt, Aumerle and York.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Stage conventions** include:

- costuming
- stage directions
- stage action/movement
- stage props
- sound effects

**Characterisation:** How is Richard's character presented? His lengthy speeches, the image he presents to the public versus his private self, help to define him as a man and as king. Soliloquies, asides, the lengthy formal speeches made in public and the language Richard uses would have to be examined and analysed in relation to how he sees his role and identity as leader/king. Similarly, Bolingbroke's actions and motives can be examined, particularly in light of the deposition/usurpation of Richard which allows Bolingbroke to become king; his role in the murder of Richard to concretize his position as sovereign may also be examined.

**Stage Props and Spectacle:**

The scene in which Richard calls for the mirror (important stage prop) and when symbolism of his voluntary removal of the crown (another important stage prop) from his head are almost spectacular in their significance to Richard's loss of the kingship and his recognition and identification of himself as an ordinary man.

There are several scenes which are formal and public in which Richard's role as king is dramatized. The speeches are stylized and the audience views Richard's consciousness and love of the trappings and language of kingship, but he does not necessarily display the wisdom of a wise ruler.

A central issue is the notion of good governance and leadership. Richard is not a good king and this comes into conflict with the notion of the divine right of kings. What techniques does Shakespeare use to explore the tension between how Richard views himself as a king, the notion of the divine right of kings and the way he is perceived by the English people as a weak and even corrupt king?

Richard is the central character of the play. How are his weaknesses manifested in the play? How does Shakespeare garner the

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

audience's sympathy for him? What roles do the usual stage conventions - stage directions, costuming, spectacle, props, etc. play in dramatizing the issue of leadership and/or versus identity in the play?

Candidates must examine the language of principal characters and how this influences/factors into the exploration of the leadership/identity question or issue.

Costuming and stage movement and action

The rhetorical flourishes and poetry of Richard's speeches, especially with regard to his role as king, suggests he dominates the stage space. His self-consciousness should be evident in his bearing and how he utilizes the stage space. For some scenes, props which symbolize his position and authority will be in evident use, for example, Richard's sword and warder in Act 1 Scene III. The visual image of the crownless Richard incarcerated at Pomfret is a striking reminder of Richard's loss of position/identity as king.

Those candidates who disagree may present the following in their discussion:

- The approach may be that the relationship between leadership and identity is explored through means other than stage conventions, OR that other means are as important as, or more important than the stage conventions. For example, it may be argued that the issue is explored primarily through the characterisation of Richard. These students may wish to argue that this issue achieves focus through tension between Richard's view of himself as being divinely anointed and protected and the reality of his forced/voluntary deposition which renders him "mortal". Candidates who disagree with the assertion may also argue that the stage conventions aid in/or work in tandem with the characterisation to dramatize the issue. They may argue that language/dialogue is more prominent in the exploration of the issue of the relationship between leadership and identity.
- **The Role of Language:** This play is written entirely in verse and Richard's speeches are among the most poetic. Shakespeare uses language to reflect character. Richard's consciousness of, and love for language, reflects a leader who romanticises his role but in reality makes poor decisions and is a weak

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

king. His overconfidence in divine protection is reflected in how he views himself, often using biblical analogies, but this contrasts with his flaws as a mortal man.

There are some striking image patterns - garden and biblical and religious - which contribute to the issue of the relationship between leadership and identity.

- Symbolism, dramatic irony, contrast are other techniques employed by the playwright.

Candidates may wish to point out that stage conventions are a given, but it is how the playwright utilises these in relation to structural devices that most effectively explore the issues.

**Total 40 marks**



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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**  
**CARRIBEAN ADVANCED PROFICIENCY EXAMINATION®**

**LITERATURES IN ENGLISH**

**SPECIMEN PAPER**

**UNIT 1 – Paper 032**

*2 hours 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections with **ONE** question in **EACH** section.
2. Answer **ALL** questions.
3. You are advised to take some time to read through the paper and plan your answers.
4. If you need to rewrite an answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
5. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

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**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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SECTION A

MODULE 1 — DRAMA

Read the extract below and answer Question 1.

The Zoo

JERRY: Now I'll let you in on what happened at the zoo; but first, I should tell you why I went to the zoo. I went to the zoo to find out more about the way people exist with animals, and the way animals exist with each other, and with people too. It probably wasn't a fair test, what with everyone separated by bars from everyone else, the animals for the most part from each other, and always the people from the animals. But, if it's a zoo, that's the way it is. *(He pokes PETER on the arm)* Move over.

PETER: *(Friendly)* I'm sorry, haven't you enough room? *(He shifts a little)*

JERRY: *(Smiling slightly)* Well, all the animals are there, and all the people are there, and it's Sunday and all the children are there. *(He pokes PETER again)* Move over.

PETER: *(Patiently, still friendly)* All right. *(He moves some more, and JERRY has all the room he might need)*

JERRY: And it's a hot day, so all the stench is there, too, and all the balloon sellers, and all the ice cream sellers, and all the seals are barking; and all the birds are screaming. *(Pokes PETER harder)* Move over!

PETER: *(Beginning to be annoyed)* Look here, you have more than enough room! *(But he moves more, and is now fairly cramped at one end of the bench)*

JERRY: And I am there, and it's feeding time at the lions' house, and the lion keeper comes into the lion cage, one of the lion cages, to feed one of the lions *(Punches PETER on the arm, hard)* MOVE OVER!

PETER: *(Very annoyed)* I can't move over any more, and stop hitting me. What's the matter with you?

JERRY: Do you want to hear the story? *(Punches PETER'S arm again)*

PETER: *(Flabbergasted)* I'm not so sure! I certainly don't want to be punched in the arm.

JERRY: *(Punches PETER'S arm again)* Like that?

PETER: Stop it! What's the matter with you?

GO ON TO THE NEXT PAGE



JERRY: I'm crazy, you bastard.

PETER: That isn't funny.

JERRY: Listen to me, Peter. I want this bench. You go sit on the bench over there.

30 PETER: (*Flustered*) But ... whatever for? What is the matter with you? Besides I see no reason why I should give up this bench. I sit on this bench almost every Sunday afternoon, in good weather. It's secluded here; there's never anyone sitting here, so I have it all to myself.

JERRY: Get off this bench, Peter; I want it.

35 PETER: No.

JERRY: I said I want this bench, and I'm going to have it. Now get over there.

PETER: People can't have everything they want. You should know that; it's a rule; people can have some of the things they want, but they can't have everything.

*Adapted from Sheena Gillespie et al, "Individualism and Community".  
Literature Across Cultures, Longman, 2008, pp. 911-919.*

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Write your answer to Question 1 here.

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**SECTION B**

**MODULE 2 — POETRY**

**Read the poem below and answer Question 2.**

**Immortelles<sup>1</sup>**

Earth decks herself with beauty everywhere;  
A mountain top with cap of silver snow  
I have not seen, but heard it lovely; here  
Bright plumed birds are splendid things we  
5 know,  
And lively landscapes rolling grandly green,  
And forest trees are blazon'd o'er with bloom.  
Among these giant grandees,<sup>2</sup> I have seen  
The imperial immortelle, with scarlet plume,  
10 Hold courtly state, when all the forest round  
Seemed palled with poverty. Come drought, come  
dew,  
Come sun, come showers, its glory still is found  
When the old year is turning round to new,  
15 And after; through the dry and drougthy days  
Of first and second months its splendour stays.

*Merton Maloney, "Immortelles". The Flowering Rock: Collected Poems 1938–1974, Peepal Tree, 1992, p. 26.*

<sup>1</sup> Large flowering trees that bear bright orange flowers

<sup>2</sup> Spanish word for 'grand things'

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**Read the passage below and answer Question 3.**

**The Hurricane**

That night he lay in bed listening to the wind howling. The house felt lonelier than it had ever been, with his landlord's and landlady's belongings in their silent rooms, far away from the persons who gave them significance, and who were probably unaware of the impending hurricane,  
5 and even if they knew, were impotent to do anything about them now. He listened to the wind increasing in intensity as the night advanced.

There had been a hurricane one night when he was a boy, but he had slept through it. He remembered waking up to an abundance of water coconuts, sugar cane and corn, and with so much food around he had thought  
10 then that a hurricane wasn't such a bad thing. While growing up he had yearned to experience one, and often felt disappointed when they turned from the island. His mother used to chide him for longing for hurricanes: "Young bird don't know hurricane until him grow up and it blew him away," she used to say. An avid reader, he had read about them at school, and in  
15 books borrowed from the library where he worked as an assistant, and he knew now that they were dangerous.

The following morning after breakfast he sat with his door open and watched the approaching storm. The dishevelled trees were like distraught mourners bending in distress. He noticed a ripe passion fruit swinging on a  
20 vine which had almost covered a tree on the other side of the road. He waited to see the fruit fall, but it held on tenaciously. Watching the tossing fruit, he remembered the peace and calm of the previous Saturday. He had gone to the beach with friends, and he could remember what it was like floating on his back in the calm sea and looking up at the flawless blue peace of the sky.  
25 Nothing had been further from his mind then than the possibility that two days later he would be facing a hurricane. He shifted his attention from the fruit for a few minutes. When his eyes searched for it again it was gone. The wind had torn off the branch which was now lying on the ground. The hurricane had struck its first blow in his vicinity.

*Earl McKenzie, "Hurricane Story". In The Caribbean Writer, Vol 21, 2007, University of the Virgin Islands, pp. 98–99.*

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**You may make notes here. This will NOT be marked.**

A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for students to take notes during the exam, but the notes will not be marked.

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3. Write a critical appreciation of the passage above, paying attention to themes, narrative techniques and language.

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**Total 16 marks**

**END OF TEST**

**IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.**

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C A R I B B E A N   A D V A N C E D   P R O F I C I E N C Y   E X A M I N A T I O N ®

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Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**Module 1 – DRAMA**

Question 1

“The Zoo”

CHARACTERIZATION

**Award 3 marks for full discussion of one character trait for EACH character**

**Award 1-2 marks for a response which lacks some of the details**

Jerry:

- Prone to violence – repeatedly punches and prods Peter
- Provocative – he is the one who starts hitting Peter, and with no apparent cause
- Strong willed – insists on having his own way
- Aggressive – hits and prods Peter
- Talkative – spends a lot of time talking about the zoo even to the extent of theorizing about the ways in which animals differ from humans in their social interaction

Peter:

- Pacifist – would prefer not to fight
- Considerate – moves so as to give Jerry more room on the bench
- Noncompliant – does not give up the bench
- Not aggressive – does not retaliate to the repeated prodding

**2 x 3 [6 marks]**

STAGE DIRECTIONS

**Award 4 marks for any full explanation of the following**

**Award 3 marks for a good response with most of the details included**

**Award 1-2 marks for a response which lacks details**

- Allows for use of props – the bench  
The bench functions as a site of violence. It is also where the friendship is tested.

**OR**

The bench is the central locus of the atmospherics in the excerpt: the men shifting along it as Jerry gets more and more violent, visually creates escalating tensions or the men shifting along it as Jerry gets more and more violent, produces visual comedy.

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**OR**

Action on the bench serves to reveal the two men's opposing characters that make the dramatic action possible

**OR**

The bench is the locus of the thematic issues in the scene: demonstration of the politics of the zoo; the nature of violence, etc.

**OR**

The bench advances the plot as the shifting movement leads steadily to Peter's displacement and the audience realizes that once Peter is pushed off the bench new and explosive developments are likely.

- Creates suspense - we wonder at the cause of the repeated violence displayed by Jerry and about the possible outcome of this violence.
- Reveals character - Jerry is prone to violence and Peter is a pacifist, yet one who is determined to stand firm against Jerry's violence.
- Advances the plot - two men are sitting on a bench; one of them wants sole ownership of that space while the other refuses to relinquish prior ownership.
- Creates tension, as the instructions to the actors playing Peter and Jerry are geared towards bringing out the conflict between the latter's increasing aggression and the former's increasing puzzlement.
- Provides some amount of macabre comedy through the tension between Jerry's exaggerated aggression and Peter's increasing annoyance mixed with compliance. The repeated interplay between the variations on 'punches his arm' and 'move over' on the one hand, and the variations on 'he moves some more' (while protesting) are quite hilarious, even while the audience feels a bit uneasy about the violence brewing, and why?
- Ironic duplication: From the stage direction for his graduated performance of violence, it seems that Jerry is bent on demonstrating the politics of the zoo - what would happen if humans and animals were not kept caged in different territorial spaces.

**[4 marks]**

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

Question 1 cont'd

DIALOGUE

**Award 2 marks for any full explanation of any ONE of the following**

**Award 1 mark for a response which lacks some details.**

- Use of short commands creates a staccato effect that aptly conveys the violence of Jerry's action.
- Use of short non-explanatory sentences helps to convey the resistance that Peter offers.

**[2 marks]**

THEMES

**Award 2 marks for full discussion of any ONE of the following:**

**Award 1 mark for a response which lacks some details.**

- Violence – Jerry is constantly hitting
- Domination – Jerry seems to be the more dominant person in the friendship; he gives directions to Peter and does most of the talking.
- Friendship or perhaps the failure of friendship. The two men seem to have a history of closeness, although this closeness is now compromised by Jerry's behaviour.

**[2 marks]**

**ORGANIZING OF INFORMATION**

<b>Good/Excellent</b>	<b>2</b>
<b>Satisfactory</b>	<b>1</b>
<b>Poor</b>	<b>0</b>

**[2 marks]**

**Accept any other reasonable response**

**Total 16 marks**

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**Module 2 – POETRY**

Question 2

“Immortelles”

FORM: SONNET

- Organized in three quatrains and a rhyming couplet
- Contains an abab cdcd efef gg rhyme scheme
- Volta or turn around line 8
- Contrasting structure

**A discussion of how the poet uses any TWO feature of this pre-determined structure to organize the ideas in the poem will receive 2 marks each.**

**For example, one could discuss the way in which the first two quatrains establish the beauty of nature everywhere, but at line 9, there is now a turn to focus on the exceptional beauty of the “immortelle” which is not affected by the weather’s ravages or the passage of time.**

**(2+2) [4 marks]**

ALLITERATION

- “silver snow’ (line 2)
- “lively landscapes” (line 5)
- “grandly green” (line 5)
- “blazon’d o’er with bloom” (line 6)
- “imperial” “immortelle” (line 8)
- “palled with poverty” (line 10)
- “dry and droughty” (line 13)

**A discussion of any TWO examples of alliteration and the way in which the repeated sound helps to sustain thematic emphasis will receive 2 marks each.**

**(2+2) [4 marks]**

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

Question 2 cont'd

IMAGERY

- Nature imagery
- Colour imagery
- Images associated with royalty or courtly life
- Weather imagery

**A discussion of any ONE kind of imagery as part of thematic development or structural arrangement will be awarded FOUR marks.**

**[4 marks]**

THEME:

- The beauty of nature
- The ever-flowering nature of the immortelle tree
- Survival

**Any discussion of any ONE theme will be awarded TWO marks.**

**[2 marks]**

ORGANIZING OF INFORMATION

Good/Excellent	2
Satisfactory	1
Poor	0

**[2 marks]**

**Accept ANY other reasonable response**

**Total 16 marks**



Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**Module 3 – Prose Fiction**

Question 3

“The Hurricane”

THEMES:

**Award 2 marks EACH for full discussion of any TWO of the following.**

**Award 1 mark to responses which lacks some details.**

- Memory; the past repeated in the present
- Childhood lessons and longings
- Destructive aspect of nature
- The power of nature
- Experience teaches wisdom
- Loss

**(2+2) [4 marks]**

POINT OF VIEW:

**Award 2 marks for a full explanation of this point.**

**Award 1 mark to responses which lacks some details.**

- Omniscient, third person narrator. The narrator sums up the past and present events and emotions of the main character. The narrator provides contextual information to help readers understand the feelings and actions of the main character. The main character remains nameless and he never speaks [no dialogue is there for him].
- Third person narrator weaving between past and present adds a reflective tone
- Third person narrator weaving between past and present adds a distanced tone.

**[2 marks]**

LANGUAGE:

**Award 2 marks EACH for any TWO points fully explained.**

**Award 1 mark for response which lacks some detail**

- The passage is reported by the narrator. As such, there is an absence of spoken dialogue, but there is much musing by the main character. The passage is reflective in nature.

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

- The writer's skilful use of narrative techniques such as imagery, simile, comparison and contrast, symbolism, etc. helps to make the passage engaging for readers.
- The language is accessible to a general audience as it is vivid, descriptive, uncomplicated, and has reader-friendly sentence constructions.
- The proverb used "young bird don't know hurricane till him grow up and it blew him away" helps to reinforce the theme of experience teaches wisdom.

**(2+2) [4 marks]**

**NARRATIVE TECHNIQUES:**

**Award 2 marks EACH for any TWO points fully explained.**

**Award 1 mark for a response which lacks some details**

Within the extract, the following narrative techniques are employed:

- Simile
- Comparison and contrast
- Imagery
- Symbolism
- Diction (contributes to atmosphere)

**(2+2) [4 marks]**

**Accept any other reasonable answer for any of the categories above.**

**Organization of Material**

<b>Good/Excellent</b>	<b>2</b>
<b>Satisfactory</b>	<b>1</b>
<b>Poor</b>	<b>0</b>

**[2 marks]**

**Accept any other reasonable response**

**Total 16 marks**



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## LITERATURES IN ENGLISH

## SPECIMEN PAPER

## Unit 2 - Paper 01

*2 hours***READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 45 items. You will have 2 hours to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

Which of the following are NOT used to enhance meaning in a poem? Sample Answer

- (A) Diction and lyric  
(B) Simile and metaphor  
(C) Symbols and assonance  
(D) Stage direction and structure



The best answer to this item is “Stage direction and structure” so (D) has been shaded.

5. If you want to change your answer, erase it completely before you fill in your new choice.
6. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

## SECTION A

## MODULE 1 – DRAMA

Items 1–15

**Instructions:** Read the following extract carefully and then answer items 1–15 on the basis of what is stated or implied.

**Books**

*The Home of Mrs. Alving*

MANDERS: Would you be so kind as to fetch Mrs Alving?

REGINE: I'll see to it at once, Pastor.

5 [REGINE goes out. PASTOR MANDERS walks up and down the room a few times, stands at the back of the room for a moment with his hands clasped behind his back, looking out at the garden. Then he again comes back near the table, picks up a book and looks at the title page; he gives a start and looks at several more.]

MANDERS: H'm! Indeed!

10 [MRS ALVING enters through the door. She is followed by REGINE who immediately goes off again.]

MRS ALVING: [Holds out her hand.] Welcome, Pastor.

MANDERS: Good morning, Mrs Alving. Here I am, just as I promised.

MRS ALVING: Punctual, as ever.

15 MANDERS: But it wasn't easy getting away, believe me. All these blessed committees...

MRS ALVING: All the nicer of you to come so promptly. Now we can get our business settled before dinner. Do sit down, my dear Pastor.

MANDERS: Thank you. You are sure it's quite convenient...?

MRS ALVING: Yes, of course it is. [She sits down at the table.]

20 MANDERS: Good, let's see then... [He goes over to the chair on which his satchel is lying, takes a sheaf of papers out of it, sits down at the opposite side of the table and looks for a clear space to put his papers down.] First of all we have... [Breaking off.] Tell me, Mrs Alving, how did *these* books get *here*?

GO ON TO THE NEXT PAGE

- MRS ALVING: These books? They are books *I* am reading.
- 25 MANDERS: You read that sort of thing?
- MRS ALVING: Of course I do.
- MANDERS: Do you think reading that sort of thing makes you feel any better, or any happier?
- MRS ALVING: I feel, as it were, more confident.
- 30 MANDERS: Strange. How?
- MRS ALVING: Well, I find it seems to explain and confirm a lot of the things I had been thinking myself. That's the strange thing, Pastor Manders... there's really nothing new in these books; there's nothing there but what most people think and believe already. It's just that most people either haven't really considered these things, or won't admit them.
- 35 MANDERS: Good God! Do you seriously believe that most people...?
- MRS ALVING: Yes, I do.
- MANDERS: Well, I must say...!
- MRS ALVING: Anyway, what is it in fact you've got against these books?
- 40 MANDERS: Got against them? You don't think I waste my time examining publications of that kind, surely?
- MRS ALVING: Which means you know absolutely nothing about what you are condemning?
- MANDERS: I have read sufficient about these publications to disapprove of them.
- MRS ALVING: Yes, but your own personal opinion...
- 45 MANDERS: My dear lady, there are many occasions in life when one must rely on others. That's the way of the world, and things are best that way. How else would society manage?
- MRS ALVING: Well, you may be right.
- MANDERS: Not that I want to deny, of course, that these books can have a considerable fascination. Nor can I blame you for wanting to get to know something about
- 50

GO ON TO THE NEXT PAGE

the new trends of thought which, so they tell me, are current in the great world outside. But...

MRS ALVING: But...?

55 MANDERS: [*Lowering his voice.*] But one doesn't talk about it, Mrs Alving. One doesn't have to account to all and sundry for what one reads and thinks in the privacy of one's own room.

*Adapted from Henrik Ibsen, "Ghosts".  
In Four Major Plays, Oxford University Press, 1998, pp. 99–102.*

1. What is the relationship between Manders and Mrs Alving?
  - (A) Husband and wife
  - (B) Teacher and student
  - (C) Suitor and sweetheart
  - (D) Pastor and parishioner
  
2. Which of the following BEST describe the dramatic function of the stage directions in lines 4–8?
  - I. It allows for suspense.
  - II. It allows for plot development.
  - III. It allows for character revelation.
  - (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
  
3. What does Mrs Alving's observation "Punctual, as ever" (line 14) reveal about Pastor Manders' personality?
  - (A) He values professionalism.
  - (B) He takes his job too seriously.
  - (C) He is a stickler for being early.
  - (D) He is concerned about others' perception of him.

GO ON TO THE NEXT PAGE

4. The use of the sheaf of papers (line 21) as a stage prop is dramatically significant because it
- I. moves the plot by facilitating conversation between Manders and Mrs Alving
  - II. creates suspense for the audience as they wonder about the contents of the papers
  - III. reinforces the questionable nature of Manders' relationship with Mrs Alving
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
5. The dramatic effect achieved in lines 22–29 is the creation of
- (A) A mood of sadness and reflection
  - (B) a tone of indignation and frustration
  - (C) an atmosphere of tension and suspense
  - (D) an impression of curiosity and concern
6. One issue the playwright highlights through Pastor Manders' declaration that he has “read sufficient about these publications to disapprove of them” (line 43) is the
- (A) importance of religion and piety
  - (B) dangers of intolerance and censorship
  - (C) value of books for salvaging human morality
  - (D) dynamics of the authoritative male attitudes to females
7. By emphasizing the “*T*” in Mrs Alving's statement (line 24), the playwright is conveying that she is
- (A) quite a conceited woman
  - (B) assertive and progressive
  - (C) contemptuous of Manders
  - (D) angry at being put on the spot
8. By addressing Mrs Alving as “My dear lady” (line 45), Manders conveys a tone of
- (A) courtesy
  - (B) sympathy
  - (C) endearment
  - (D) condescension

9. The playwright's craft of combining diction and ellipses in lines 51–53 conveys that Manders is a
- (A) liberal thinker himself
  - (B) man given to hypocrisy
  - (C) thorn in Mrs Alving's side
  - (D) man of questionable morals
10. Throughout their exchange, Mrs Alving maintains an attitude of
- (A) angry indignation
  - (B) submissive acceptance
  - (C) indulgent understanding
  - (D) bemused dismissiveness
11. The central theme of the extract is the conflicting views about
- (A) religion
  - (B) morality
  - (C) education
  - (D) relationships
12. Which of the following BEST captures the dramatic significance of the final stage direction in line 54?
- I. It reinforces Manders' disapproval of Mrs Alving's taste in books.
  - II. It reflects Manders' double standards.
  - III. It signals Manders' softening stance towards Mrs. Alving's taste in books.
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
13. Which of the following literary devices BEST captures the constant reference to books and reading in the extract?
- (A) Motif
  - (B) Imagery
  - (C) Symbolism
  - (D) Dramatic irony



14. The irony in Manders' response in lines 54–56 is dramatically significant because it shows that he
- (A) lacks leadership skills as a minister
  - (B) regards himself as being an avid reader
  - (C) considers himself an upstanding character
  - (D) believes he is promoting Mrs Alving's welfare
15. Based on the scenario presented in the extract, this form of drama is BEST classified as
- (A) satire
  - (B) tragedy
  - (C) comedy
  - (D) tragi-comedy

## SECTION B

## MODULE 2 – POETRY

Items 16–30

**Instructions:** Read the following poem carefully and then answer items 16–30 on the basis of what is stated or implied.

**To a Daughter Leaving Home**

When I taught you  
at eight to ride  
a bicycle, loping along  
beside you  
5 as you wobbled away  
on two round wheels,  
my own mouth rounding  
in surprise when you pulled  
ahead down the curved  
10 path of the park,  
I kept waiting  
for the thud  
of your crash as I  
sprinted to catch up,  
15 while you grew  
smaller, more breakable  
with distance,  
pumping, pumping  
for your life, screaming  
20 with laughter,  
the hair flapping  
behind you like a  
handkerchief waving  
goodbye.

*Linda Pastan, "To a Daughter Leaving Home".  
In Close Reading: An Introduction to Literature,  
Longman, 2010, pp. 207–208.*

16. The MAIN idea conveyed in the poem is that of a
- (A) daughter striving to leave home
  - (B) mother struggling to teach her child to ride
  - (C) mother reflecting on her daughter's growth
  - (D) mother accepting her daughter's riding talent
17. The expression "loping along/beside you" (lines 3–4) suggests that the mother is
- (A) competing with her daughter
  - (B) trying to protect her daughter
  - (C) showing that she is physically fit
  - (D) attempting to control her daughter
18. Which of the following is the poet trying to convey by the use of "pulled/ahead" (lines 8–9)?
- (A) That the mother is out of breath
  - (B) The daughter's growing independence
  - (C) The mother's determination to hold on
  - (D) The efficiency and speed of the bicycle
19. Which of the following devices BEST conveys the growth of the daughter through the experience of riding the bicycle?
- (A) Half-rhyme
  - (B) Assonance
  - (C) Alliteration
  - (D) Enjambment
20. The dominant motif used by the poet to convey the central theme of the poem is
- (A) circling and cycling
  - (B) the mother's running
  - (C) crashing and breaking
  - (D) the wobbling of the rider

21. The BEST explanation of the effect created by the lineation of lines 11–13 is that it conveys
- (A) the child’s tendency to be rebellious
  - (B) the feeling that the child will inevitably fail
  - (C) a sense of tension and anxiety from waiting
  - (D) the growing distance between mother and child
22. In which of the following lines are paradox MOST clearly evident?
- (A) Lines 11 and 12
  - (B) Lines 13 and 14
  - (C) Lines 15 and 16
  - (D) Lines 17 and 18
23. The repetition of the word “pumping” (line 18), suggests that the daughter is
- (A) becoming an expert cyclist
  - (B) becoming reckless and self-absorbed
  - (C) willing to be directed and protected by her mother
  - (D) unafraid, and determined to assert her independence
24. To which of the following senses does the poet MOST appeal in lines 19–22?
- (A) Visual
  - (B) Tactile
  - (C) Auditory
  - (D) Olfactory
25. The word “screaming” in line 19 is effective because it
- (A) rhymes with “waving” (line 23) which highlights the daughter’s frenetic actions
  - (B) creates feelings of ambivalence in the juxtaposition of the mother’s fear and the daughter’s excitement
  - (C) evokes contempt in the reader for the daughter whose illusory independence foreshadows her future pain
  - (D) creates tension which reinforces the antagonistic relationship between the mother and daughter

26. The dominant moods created in the poem are
- (A) regret and sadness
  - (B) anxiety and frustration
  - (C) foreboding and nostalgia
  - (D) excitement and euphoria
27. In which of the following lines does the poet use simile?
- (A) Lines 3–5
  - (B) Lines 7–8
  - (C) Lines 15–17
  - (D) Lines 21–24
28. This poem could BEST be classified as
- (A) lyric
  - (B) free verse
  - (C) villanelle
  - (D) dramatic monologue
29. How do the last four lines function as an effective ending to the poem?
- (A) They convey the daughter’s resistance to the excessive control the mother exerts over her.
  - (B) They foreshadow the eventual departure of the daughter which is suggested in the title of the poem.
  - (C) They encapsulate the thematic concern of choices that children make as they transition to adulthood.
  - (D) They celebrate the complexity of the relationship between mothers and daughters.
30. Which of the following is the MOST suitable alternative title to the poem?
- (A) Letting Go
  - (B) Riding Free
  - (C) Maternal Instincts
  - (D) Daughter’s Dilemma

## SECTION C

## MODULE 3 – PROSE FICTION

Items 31–45

**Instructions:** Read the following passage carefully and then answer items 31–45 on the basis of what is stated or implied.

## Decisions

Mr Doran was very anxious indeed this Sunday morning. He had made two attempts to shave but his hand had been so unsteady that he had been obliged to desist. Three days' reddish beard fringed his jaws and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. The recollection of his confession of the  
 5 night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. The harm was done. What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business. He felt his heart leap  
 10 warmly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping voice: *Send Mr Doran here, please.*

All his long years of service gone for nothing! All his industry and diligence thrown away! As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with ...  
 15 nearly. He had money enough to settle down on; it was not that. But the family would look down on her. First of all there was her disreputable father and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said *I seen* and *If I had've known*. But what would grammar matter if he really loved her? He could not make up his  
 20 mind whether to like her or despise her for what she had done. Of course, he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for, it is said.

While he was sitting helplessly on the side of the bed in shirt and trousers she tapped lightly at his door and entered. She cried and threw her arms round his neck, saying:

“O, Bob! Bob! What am I to do? What am I to do at all?”

25 He comforted her feebly, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom.

*Adapted from James Joyce, Dubliners,  
 Signet, 2007, pp. 63–64.*

GO ON TO THE NEXT PAGE

31. What did Mr Doran do on Saturday night that caused him some emotional ‘pain’ (lines 4– 5) Sunday morning?
- (A) He had harmed a woman.
  - (B) He had damaged his glasses.
  - (C) He had confessed his sinful actions.
  - (D) He had a meeting with Mr Leonard.
32. The writer captures Mr Doran’s anxiety in paragraph 1 through his description of the
- I. three days’ reddish beard
  - II. unsteady hands while shaving
  - III. repeated cleaning of his glasses
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
33. The statement “He could not brazen it out” (lines 7–8) strongly suggests that Mr Doran is
- (A) a generally timid person
  - (B) unashamed of what he has done
  - (C) frustrated by his situation at work
  - (D) determined not to accept responsibility
34. The passage suggests that Mr Leonard is MOST likely Mr Doran’s
- (A) tutor
  - (B) lawyer
  - (C) employer
  - (D) counsellor
35. Which phrase in paragraph 1 suggests that Mr Doran might be able to atone for his wrong doing?
- (A) “recollection of his confession”(line 4)
  - (B) “acute pain to him”(line 5)
  - (C) “magnified his sin” (line 6)
  - (D) “afforded a loophole of reparation”(lines 6–7)

36. The narrator's tone in paragraph 1 could BEST be described as
- (A) sympathetic
  - (B) patronizing
  - (C) judgemental
  - (D) contemptuous
37. Mr Doran's thinking that "he was being had"(line 17) suggests he
- (A) wants fulfilment in the marriage experience
  - (B) feels if he marries his lover it would be entrapment
  - (C) believes his popularity in the community would increase
  - (D) thinks marriage to his lover would lead to his social elevation
38. What narrative point of view is used in the passage?
- (A) First person
  - (B) Second person
  - (C) Third person limited
  - (D) Third person omniscient
39. Mr Doran's statement 'She was a little vulgar,' (line 18) suggests that he thought the woman was
- (A) uneducated
  - (B) slightly uncouth
  - (C) quite stimulating
  - (D) extremely assertive
40. Which of the following BEST explains the significance of the woman's entry?
- (A) It highlights the writer's concern with the theme of love and family.
  - (B) It gives insights into the character of both Mr Doran and the woman.
  - (C) It diffuses the tension that was present in the room before her appearance.
  - (D) It creates a sensual atmosphere which reinforces the nature of their relationship.
41. The MAJOR issue explored in the passage can BEST be described as the
- (A) fickle nature of men
  - (B) vulnerability of women
  - (C) impact of social class on relationship
  - (D) punitive dimension of religion in society

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42. To show the thoughts and feelings of the protagonist the writer MOSTLY uses the structural device of
- (A) flashback
  - (B) juxtaposition
  - (C) foreshadowing
  - (D) interior monologue
43. Which of the following is the MOST suitable alternative title for the passage based on the conflict and characterization?
- (A) Image
  - (B) Mistakes
  - (C) Dilemma
  - (D) Repentance
44. Which of the following is an example of the writer’s use of tactile imagery in the passage?
- (A) “Three-days reddish beard fringed his jaws”(lines 2–3)
  - (B) “Mr Leonard calling out in his rasping voice”(lines 10–11)
  - (C) “She cried and threw her arms around his neck”(line 24)
  - (D) “He felt against his shirt the agitation of her bosom”“(lines 25–26)
45. Which of the following BEST captures the significance of the ending of the passage?
- (A) It indicates that Mr Doran has grown emotionally.
  - (B) It reinforces the vulnerable state of the characters.
  - (C) It underscores the sexual nature of the relationship.
  - (D) It suggests that the conflict will be resolved speedily.

**END OF TEST**

**IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.**

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**Key for CAPE Literatures in English Unit 2 Paper 01**

<b>Item Number</b>	<b>Key</b>	<b>Item Number</b>	<b>Key</b>
1	D	26	C
2	D	27	D
3	C	28	B
4	C	29	B
5	B	30	A
6	B	31	C
7	B	32	D
8	D	33	A
9	B	34	C
10	C	35	D
11	B	36	D
12	A	37	B
13	A	38	D
14	D	39	B
15	A	40	B
16	C	41	C
17	B	42	D
18	B	43	C
19	D	44	D
20	A	45	B
21	C		
22	C		
23	D		
24	C		
25	B		



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**C A R I B B E A N   A D V A N C E D   P R O F I C I E N C Y   E X A M I N A T I O N <sup>®</sup>**

**L I T E R A T U R E S   I N   E N G L I S H**

**U N I T   2   –   P a p e r   0 2**

*3 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections: A, B and C. Each section has **TWO** questions.
2. Answer **THREE** questions, **ONE** from **EACH** section.
3. Write your answers in the spaces provided in this booklet.
4. Do **NOT** write in the margins.
5. You are advised to take some time to read through the paper and plan your answers.
6. If you need to rewrite an answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
7. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.**

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**SECTION A**

**MODULE 1 — DRAMA**

**SHAKESPEARE – TRAGEDIES AND ROMANCES, AND MODERN DRAMA**

**Answer ONE question from this section.**

**EITHER**

1. “More than offering mere entertainment, the playwright also uses his craft to explore the representation of love as both destructive and instructive.”

With reference to ONE Shakespearean tragedy or romance **AND** ONE work of Modern Drama, discuss the validity of this statement.

**Total 40 marks**

**OR**

2. “It is primarily through the dramatic representation of male–female relationships that the playwright is able to captivate his audience.”

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**

**GO ON TO THE NEXT PAGE**

**SECTION A**

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**SECTION B**

**MODULE 2 — POETRY**

**CARIBBEAN POETRY**

**Answer ONE question from this section.**

**EITHER**

3. “Goodison emphasizes the importance of tradition while experimenting with conventional poetic structures.”

With reference to at least THREE poems from Lorna Goodison’s *Selected Poems*, discuss the extent to which you agree with this statement.

**Total 40 marks**

**OR**

4. “The symbolism of the landscape is what gives *The Language of Eldorado* its power.”

With reference to at least THREE poems from *The Language of Eldorado*, discuss the extent to which you agree with this statement.

**Total 40 marks**

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**SECTION B**

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**SECTION C**  
**MODULE 3 – PROSE FICTION**  
**BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

5. “The exploration of conflict hinges on the writer’s choice of narrative strategies.”

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

**Total 40 marks**

**OR**

6. “Writers carefully craft their narratives to explore social ills.”

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

**Total 40 marks**

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**SECTION C**

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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

CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

LITERATURES IN ENGLISH

UNIT 2 – PAPER 02

KEY

QUESTION 3-4

SPECIMEN PAPER

**LITERATURES IN ENGLISH  
UNIT 2 - PAPER 02  
KEY**

Question 3

"Goodison emphasizes the importance of tradition while experimenting with conventional poetic structures."

With reference to at least THREE poems from Lorna Goodison's *Selected Poems*, discuss the extent to which you agree with this statement.

**Candidates can EITHER**

- agree fully with the statement, claiming that Goodison emphasizes the importance of tradition, while experimenting with conventional poetic structures; or
- disagree entirely with the statement, claiming instead that Goodison does not emphasize the importance of tradition, nor does she experiment with conventional poetic structures; or
- assume a mid-way position on the issue, agreeing to one part of the statement, while disagreeing with its other part.

**Irrespective of the position taken, the following are some important considerations that candidates ought to present and discuss as they engage the prompt:**

- Tradition is presented as ambivalent, sometimes good and simultaneously bad in its effects on individuals, places, histories, relationships, ways of life/being, etc— for instance the institution of marriage in *For My Mother (May I Inherit Half Her Strength)*, what it has done to the mother as well as the changing attitude of the father over the years with regard to the marriage relationship and his responsibility as husband and father-figure. What are some of the stereotypes surrounding this traditional institution called marriage? Who is the mother's "Friend", and how does that friend factor into or affect the nature of her relationship with her husband and children? In *Judges*, what is the expectation of women in marriage? Are they allowed to feel happiness, and if not, is it grounds enough to ask for a divorce? How carefully and seriously are women's feelings considered within this traditional institution of marriage?
- Religion is also another traditional issue, bound up with all its stereotypes, expectations and patterns of behaviour, which is sufficiently explored in Goodison's poems. Take for instance, *Sister Mary and the Devil*, in which the devil, normally presented as a grotesque figure of repulsion, shows up in this poem as highly anticipated, gentle, seductive, and enigmatic, enough to envelope Sister Mary in unanticipated desires.
- Traditional cultural artefacts, myths, proverbs, songs, locations/places, etc. are used in sometimes unconventional ways in some poems, for example in *Mother the Great Stone Got to Move* and



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*Heartease*. Goodison's refashioned use of these traditional forms enlivens the issues being explored, making them seem anew and/or from insightful perspectives.

- Language is also used in traditional and untraditional ways in all of the selected poems. Wonderful turns of phrase, creative mixing of images and symbols, alighting on diction that resonates with the reader, are ways in which the conventional/traditional mother tongue are brought to life, and connect with readers.
- The landscape and nature are presented in traditional and not so traditional ways that underscore their symbolical and metaphorical significance. Poems such as *Garden of the Women Once Fallen* and *Caravanserai* poignantly reiterate this point.

Other significant devices used by Goodison in the selected poems on the list are:

- Allusion
- Metaphor
- Analogy
- Simile
- Irony
- Satire
- Symbolism
- Imagery
- Magical realism

Other relevant devices are:

- Diction
- Tone
- Mood
- Juxtaposition
- Rhyme / Rhythm / Metre
- Lineation
- Persona / Speaker

**No matter what position is taken, it is expected that candidates will engage with at least three of the following:**

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FORM

Stylistic Repetition:

Recurring motifs:

- Sexuality/Passion
- Death and rebirth
  
- Water, Plant and Animal Imagery
- Travelling/Journeying
- Transformation of time, place, and self
- Deception
- History as teacher and healer

Parallelisms:

- Structural and syntactic repetitions
- Repetition of lines or phrases
- Hybrid tongue
- Use of Creole language in diction and syntax and a variety of variants of English

Afro-Caribbean Oral tradition:

- Mentos
- Ring tunes
- Revival hymns
- Work songs
- Street preaching and prophecy
- Back chat (asides)
- Cursing
- Proverbs
- Story-telling
- Rituals
- Call and Response

Forms:

- Free verse
- Dramatic monologue
- Literary devices (See syllabus)
- Elements of Poetry (See syllabus)

Sound:

- Tone
- Rhyme

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- Rhythm
- Onomatopoeia
- Assonance
- Consonance
- Sibilance
- Alliteration

Symbolism:

Plants/Trees/Weeds:

- Flowering plants—Poui, Whame mi Lady, Broom Weed, Sunflower, etc.

Landscape/Seascape:

- River, water, sea, etc

Historical Figures and Cultural Icons:

- Nanny, Rosa Parks, Don Drummond, etc.

Themes and issues:

- Colonial history
- Representation of the Caribbean in dominant discourse
- The role and experiences of women in the Caribbean and elsewhere
- Landscape and the environment
- Alternative world views outside of Europe, namely African Cultural views
- Poverty and the struggle to survive
- Migration and its impact on Caribbean lives
- Postcolonial resistance
- The power of language and poetry and the human voice
- Hope and redemption through struggles
- Fight against slavery, oppression and poverty
- Rituals to restore hope
- Reconciliation and wholeness
- Love and loss, pain and suffering
- Motherhood, fatherhood, parenting
- Embracing humanity and universalism in humble domestic activities
- Conflict between sensual and spiritual/religiosity
- Woman as priestess and healer
- Personal victory through resilience and hope
- Unusual people and places as wonderment and enlightenment
- Marriage as a space of un(happiness)
- Injustice in society
- Women's rights (strength)/history

**Total 40 marks**

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Question 4

"The symbolism of the landscape is what gives *The Language of Eldorado* its power."

With reference to at least THREE poems from *The Language of Eldorado*, discuss the extent to which you agree with this statement.

**The candidates may agree completely with the critic's observation that the impact of McWatt's work comes from his use of landscape as a major symbol and dismiss other aspects of his poetry or they may indicate that while there is some power in McWatt's use of the landscape as symbol, there are other aspects of his poetry that create the same impact.**

Mark McWatt's use of landscape as symbol is evident in every poem in his *Eldorado* anthology. It can be argued that the success of his poetry hinges on the way he brings the landscape vividly to life in his writings as a way of underscoring his key thematic concerns of language and personal identity. As writer Al Creighton comments in his article on "Arts and The Environment", one major trope in McWatt's poetry is of the "mothering" land—the idea that though the artist might abandon the landscape, the landscape never abandons the artist raised in and by "her" interiors.

The Influence of the Landscape Symbolism in *The Language of Eldorado*

**Candidates who agree may discuss the following:**

**Syntactic/Structural Repetition**

The ordering and the stanzaic form of poems such as *Then* and "When I Loved You".

The repetition of the word "then" is used in the manner of a historical log for the anthropologist recording the events that shaped and developed the Caribbean region – forces both life-sustaining and destructive at once. The words "when I loved you" gain greater significance with each utterance by the speaker as he dares to penetrate the hidden interiors of his relations with his beloved – the worlds below "tarnished surfaces/of flesh and nature" are the primary focus of the artistic explorer.

**Alliteration and Assonance**

These devices are used to convey a sense of displacement and disorientation in the encounter with changing boundaries: "fall into fancy" (*When I Loved You*)

**Metaphor, Personification and Pathetic Fallacy**

The writer's descriptions of the sinewy and fluid forms of the human anatomy are used to give the impression that these are all landscapes in their own right.

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In addition, the natural world itself is personified as an eternal maternal figure giving life and shelter to her taciturn and ungrateful children.

**Metonymy and synecdoche**

The metaphoric devices that objectify aspects of the landscape and bring to the reader/listener's awareness the tactile effects of a land's re-shaping: "winds strewn with thorns - abrasive as radical ideologies" "dark dregs" of the continent's exploitation and destruction.

The "phosphorescent skeleton" reflecting the relics of ancestral memory as the poet-explorer plumbs areas of darkness in the consciousness (*Rivers of Dream*)

**Dissonance and Half-rhyme**

Rhyming creates associations that create the sense of proximity between key elements in the landscape, such as deep waters and shallows, shorelines and bodies of water, However, at the same time, they also convey their polarity as they work against each other, both in features of the landscape and the aspects of human experience, such as love and loss, happiness and despair "in the hollow/in the hallowed/shallows". (*Rivers of Dream*)

**Rhetorical Questions**

These are used mainly to capture the solitary speaker's sense of loss and feelings of being a castaway as distance reveals to him what he no longer is/has. He begins questioning his place and purpose as he unearths "bone wrapped in smoke" (*The Native of Questions*) and discovers that his desires will not be sated in mere "flesh or time" (*When I Loved You*).

**The Key Symbols and Motifs Inspired by Landscape**

- The rivers and their tributaries that transport feelings and evoke a sense of rebirth/recovery - waters are akin to the venous structures of body and mind
- The mists and cloudy formations that create a primeval atmosphere in the interiors and remind the reader of a land that existed before textbook history
- The sea that unites all island masses and erodes boundaries as natural geographical processes reshape and reorder in ways that the political wills and ideologies of their occupants never could
- The functioning of the major elements of fire, earth, water and air (terrestrial) are paralleled with the workings of plasma, fluid and bone (anatomical)
- The discovery of love and sexuality being like an exploration of uncharted territory for young lovers - the intermingling of

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fear and desire for further exploration underscore the poet's ideas about emotional growth and development

- Myriad, multi-faceted diasporic influences and the fragmentation of one's identity - the paternity of the Caribbean child is indeterminate as a feature of plantation society miscegenation. The need to trace one's lineage finds the individual piecing together vestiges of the past very much in the manner of the anthropological researcher searching for answers in the soil and depths of the terrain
- The Indigenous Mythological Framework: The spirit of the shape-shifting *kanaima* (jaguar) seems to be infused in the myriad descriptions of the landscape, which is never constant and, at times, deceptive and dangerous, evoking in the speaker's tone a sense of wariness and unease

**These elements show that landscape as a major symbol, unites the workings of all others to a great extent, giving the *Eldorado* anthology its cohesiveness and rendering it collectively more powerful as a whole.**

**However, the candidate may want to argue that environmental and social symbolism alone cannot account for the power of McWatt's writing. In fact, with reference to the title of the anthology itself, the candidate might reverse the argument entirely as he or she sets out to prove that without the element of language, the landscape symbol would be considered meaningless. All the elements of McWatt's poetry that are employed in the description and analogising of landscape as concern and motif are really the factors that contribute to the power of his writing.**

Other Major Features of McWatt's Poetry that Give *Eldorado* Its Power

**Stanzaic Form**

The use of free verse forms in most of the poems underscores the efforts of the indigenous voice to establish itself in the midst of radical transition from past conventions (Old World) to new perspectives (New World). The struggle with form and meaning that occurs within the self and externally as one questions one's own existence is prevalent in *Then* and *The Nature of Questions*.

**Onomatopoeia, Internal and Half-rhymes, Assonance and Dissonance**

Create the effect of echoes from the primordial past to which all pay heed; the sound effects capture the mysterious qualities of the interior, of jungle and thought processes, as stillness can unexpectedly give way to bursts of noise (whisperings to roarings in "Then").

**Lexis and Diction**

The use of textbook terminology for capturing the scope of human experience effectively emphasises the paradox of language as a means of communicating

**LITERATURES IN ENGLISH**  
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**KEY**

what we sense instead of what we are told. The undercurrent of the actual history of the Caribbean steals the deeper consciousness of the children learning about their history: the text in books, even as a record of the past, will be transformed by what they will discover beyond the present time (references to the "numb, historic word" and what is "heard in the heart of schoolrooms, signifying life and death" in *The Language of Eldorado*)

**Ancient Greek, European and Indigenous Caribbean Mythology**

There is no fixed choice for the source material or muses that inspire the writing of the *Eldorado* poems. Christian, Greek and Tribal gods are all apostrophised in the speaker's frame of references.

It is clear that not only are all these figures facets of the cultural background of the Caribbean child, there are distinctions that would make some entities lesser or greater than others.

**Themes and Concerns in *Eldorado***

- History as a determining factor shaping the present and future courses of Caribbean development - the violent forces of shifting earth and cataclysmic change would create the mineral wealth of the Caribbean that drove the New World explorers occi/accidentally to these shores; the errors of colonial rule would be echoed in the practices and blunderings of post-colonial governance, raising questions about the nature of Independence
- The hybridisation of cultural, social and ethnic influences in the Caribbean person is also a major concern of the writer, as he shows how the individual, through the medium of language, tries to recollect the pieces of himself that belong to other worlds
- The re/discovery of the essential self in the journey to other parts of the world
- The significance of memory, especially of ancestral memory as a means of reckoning with the experiences of loss
- The anguish of the castaway - the spiritual and psychical disconnectedness one feels when one is set adrift by travel to foreign territories

**Total 40 marks**



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LITERATURES IN ENGLISH

UNIT 1 and 2 – PAPER 02

MARK SCHEME

FOR QUESTION 1-6

SPECIMAN PAPER



LITERATURES IN ENGLISH  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(a) <b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>• Familiarity with the primary, (prescribed) secondary, critical texts</li> <li>• Familiarity with secondary sources, historical, social, philosophical, contextual</li> <li>• Familiarity with the features of the genre</li> <li>• Familiarity with, and the proper use of the vocabulary specific to genres</li> <li>• Understanding of the relationship between form and content within genres</li> </ul>	14
Candidate shows an <b>excellent</b> 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 <b>very good</b> 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 <b>good</b> 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 <b>satisfactory</b> 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 <b>acceptable</b> 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 <b>limited</b> knowledge and understanding of the features and characteristics of the genre the context of critical responses to the set text.	3-4
Candidate shows a <b>very limited</b> 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  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(b) <b>Application of Knowledge</b></p> <ul style="list-style-type: none"> <li>• Ability to analyse, evaluate, and synthesize knowledge</li> <li>• Ability to write a clear thesis, select appropriate evidence and use sound logic</li> <li>• Appropriateness of the information selected</li> <li>• Ability to present a reasonable conclusion, based on evidence provided</li> </ul>	16
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>highly effective</b> manner and demonstrates an <b>excellent</b> informed personal response to the set text.</p>	14-16
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>very effective</b> manner and demonstrates a <b>very good</b> informed personal response to the set text.</p>	12-13
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in an <b>effective</b> manner and demonstrates a <b>good</b> informed personal response to the set text.</p>	10-11
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>satisfactory</b> manner and demonstrates a <b>satisfactory</b> informed personal response to the set text.</p>	8-9
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in an <b>acceptable</b> manner and demonstrates an <b>acceptable</b> informed personal response to the set text.</p>	6-7
<p>Candidate applies knowledge with <b>minimal relevance</b> and accuracy to the question; analyses, synthesizes, and evaluates issues in a <b>limited</b> manner and demonstrates an uninformed personal response to the set text.</p>	4-5
<p>Candidate shows <b>little or no knowledge</b> of the set text and <b>little or no skill</b> in analyzing, synthesizing, and evaluating information necessary to handling the question.</p>	0-3

LITERATURES IN ENGLISH  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(c) <b>Organization of Information</b></p> <ul style="list-style-type: none"> <li>• Opening paragraph with clear thesis which introduces main points of argument</li> <li>• Middle paragraphs which develop the points outlined in opening paragraph</li> <li>• Final paragraph which brings argument to a reasonable conclusion</li> <li>• Transitional words between sentences and paragraphs</li> <li>• Formal syntactic structures</li> <li>• Correct grammar</li> <li>• Use of language</li> </ul>	10
Candidate organizes information <b>coherently and effectively</b> and communicates ideas in an <b>excellent</b> use of syntax, grammar and language.	8-10
Candidate organizes information <b>coherently and effectively</b> and communicates ideas with <b>very good</b> use of syntax, grammar and language.	7
Candidate organizes information <b>coherently and effectively</b> and communicates ideas with <b>good</b> use of syntax, grammar and language.	6
Candidate organizes information in satisfactory manner. There are lapses in <b>coherence</b> which interferes with the <b>effectiveness</b> of the response. Candidate communication ideas with <b>satisfactory</b> use of syntax, grammar and language.	5
Candidate organizes information with <b>acceptable coherence and effectiveness</b> and communicates ideas with <b>acceptable</b> use of syntax, grammar and language.	4
Candidate shows <b>basic weakness</b> in organizing and communicating information.	3
Candidate shows <b>little or no skill</b> in organizing and communicating information.	0-2

LITERATURES IN ENGLISH  
UNITS 1 AND 2 - PAPER 02  
MARK SCHEME

<b>Range of marks</b>	<b>Overall impression</b>
35-40	Excellent
30-34	Very good
25-29	Good
20-24	Satisfactory
15-19	Acceptable
10-14	Limited
00-09	Very Limited



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**LITERATURES IN ENGLISH**

**SPECIMEN PAPER**

**UNIT 2 – Paper 032**

*2 hours 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections with **ONE** question in **EACH** section.
2. Answer **ALL** questions.
3. You are advised to take some time to read through the paper and plan your answers.
4. If you need to rewrite an answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
5. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

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SECTION A

MODULE 1 — DRAMA

Read the extract below and answer Question 1.

**Stick Fighting**

*Three o'clock of an afternoon. The saloon is deserted. The central floor area is cleared and a small rostrum, decorated with flags and coloured kerchiefs, stands at one end. In the rostrum is a richly-ornamented tinsel crown on a stand. The noise of drumming and chanting in the distance.*

5 TIM BRISCOE *enters the saloon and sits. He is a clean-shaven, youthful looking blade of about 20, dressed inconspicuously in an open-necked shirt and khaki pants, tennis shoes and with a kerchief tied round his neck. He calls to the barman.*

BRISCOE: Swifty! A drink! Swifty!

10 *[No answer. He crosses to the bar and pours himself a drink. Then he turns to inspect the decorations, takes up the crown, tries it on, looks at himself in a piece of glass.]*

BRISCOE: Wow! Jeezu-web! A natural fit!

15 *[He finds a poui-stick and begins to go through the motions of a stick-fighter in the ring. Not satisfied with his display, he takes a long drink, changes his own neckerchief for a gaudy one from the rostrum, assumes a fierce expression, looks in the mirror again and apparently satisfied, he shadows with the stick once more, this time going through the pantomime more ferociously. Carried away, he emits a shrill yell which brings PORTAGEE JOE hurrying out from the back of the store.]*

20 JOE: What the hell... hey, who you be!

*[Briscoe stops, embarrassed. He puts down the crown and poui-stick, and returns the kerchief he had borrowed.]*

Ah, Senor Briscoe!

BRISCOE: The shop was empty.

25 JOE: Swifty not here?

BRISCOE: You expecting him to miss the fight?

JOE: Don't I employ him and have the right to say if he can go?

BRISCOE: In Trinidad, a stick-fight send everybody mad.

30 JOE: Excepting you? I think the whole village down in the tent to witness a barrage of blows. Say, how come you exclude yourself from all that?

BRISCOE: I ain't in the mood.

JOE: You grieving still over Petite Belle Lily? Forget her, my friend, that is a frisky girl who looking for fame, not romance, all you can offer is perseverance. Tell me, you know how to fight stick at all?

35 BRISCOE: It run in my blood. You ever hear tell of the great Moscobee? He was my poopa and teach me all the science of war from the time I could walk.

JOE: That is bygone days. I, too, was famous for all kind of crazy things. But reason take over now.

BRISCOE: To win Petite Belle I could recall how to braix and charge—

40 JOE: I wouldn't start up again, Briscoe boy.

BRISCOE: You taking a drink?

JOE: Pass me over this one.

BRISCOE: I notice you make big preparation to crown the champion. Who you back to win?

45 JOE: No difference to me.

BRISCOE: You still avoid betting?

JOE: To throw away the little money that I put by?

BRISCOE: Well, I back Tiny

*[Prolonged shouting and cheering off. The chanting and music stop.]*

50 BRISCOE: Excitement in blood! The fight done over and the village have a new conqueror in the person, come bet, of Tiny the Terror.

JOE: Well, so be it. Help me prepare for the crowd who will soon invade me here. I tell Swifty fix-up before he go, that boy! Fill the glasses, a dozen or so, while I set the tables.

55

*[BRISCOE pours rum liberally into glasses while JOE arranges the tables and chairs in a semi-circle facing the rostrum on which he places a single chair.]*

*Adapted from Errol Hill, "Man Better Man". In Plays for Today,  
Longman, 1985, pp. 146–149.*



**You may make notes here. This will NOT be marked.**

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**SECTION B**

**MODULE 2 — POETRY**

**Read the poem below and answer Question 2.**

**The New Blade**

My son is using a new razor  
with clumsy hands.  
Grooming himself as a grownup for the first time,  
he spreads his elbows wide, as in a ritual,  
5 very fastidiously not looking sideways.  
From below his temple a smear of blood  
as big as a bird's tongue keeps flowing,  
no matter how often he wipes it off,  
and he looks a little afraid.  
10 What is hurt in him, I wonder  
His naked back is moistened, shining bright  
like a tree trunk with its bark peeled off.

Although he doesn't seem to hear them,  
birds are singing loud in unison  
15 around the young tree trunks.  
He doesn't seem to see it,  
but the sea is rolling in the mirror.

*Ansai Hitoshi, "The New Blade". In What Have You Lost?  
Harper Collins Publishers, 1999, p. 18.*

**You may make notes here. This will NOT be marked.**

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**Read the passage below and answer Question 3.**

**Independence**

The applause was thunderous, and Bertram watched the new flag slide up the pole and cross the old one slithering down. In the distance he heard the cracked report as the guns of the British Royal Navy fired their salute, and overhead a cloud of doves flew in all directions, glad to have escaped their independence  
5 baskets. As the church clock struck midnight, and the cheering and celebratory noises grew even louder, Bertram heard raindrops beginning to slap against the leaves of the trees above him. Then as the wheels of History turned, and Mount Misery became Mount Freedom, and Pall Mall Square became Independence Square (although the island had decided to keep its old  
10 colonial name), someone punched a hole in the sky and everybody ran for cover as the rain broke through. As they did so the police band started to play the new national anthem in G major like the old British one, but they struggled to find the notes to this new tune. Bertram listened to their waterlogged and unmusical rendering of what seemed an otherwise pleasant composition, but  
15 before the band could rescue the anthem the heavens opened wide. The musicians now ran for cover, and all around the umbrellas bloomed like flowers, and the sharp bullets of rain joined the sky to the earth.

Gradually the drumroll of the rain on the car roofs eased to a pitter-patter, and the cars rubbered along in the wet throwing up thin sheets of water. Bertram  
20 found himself in a steady stream of people pouring down towards Independence-ville, where the wooden booths were now dazzlingly lit. He prepared himself, ready to drink until dawn on this first day of a new era in his island's history.

*Adapted from Caryl Philips, "State of Independence".  
In Leading Questions, 1992, p. 251.*

**You may make notes here. This will NOT be marked.**

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Write your answer to Question 3 here.

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Write your answer to Question 3 here.

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**Total 16 marks**

**END OF TEST**

**IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.**

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S P E C I M E N

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 1

“Stick Fighting”

**CHARACTERIZATION**

**Award 2 marks each for full discussion of one character trait for each character**

**Briscoe**

Two marks for any ONE point fully explained

- Boastful
- Fearful
- Tends to live in the past
- Cautious
- Easily embarrassed
- Playful
- Flamboyant
- Outgoing
- Gregarious

**Joe**

Two marks for any ONE point fully explained

- Take-charge
- Assertive
- Shrewd
- Practical
- Not given to day-dreaming

**ANY OTHER CHARACTER TRAITS IDENTIFIED AND DISCUSSED**

**(2+2) [4 marks]**

**PROPS**

**Award 2 marks each for any full discussion of any TWO of the following:**

- Glasses
- Drink bottles
- Poui stick
- Neckerchiefs/ kerchiefs
- Flags
- Tinsel crown

**(2+2) [4 marks]**

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 1 cont'd

**STAGE DIRECTIONS**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

The stage directions come mainly at the start and end of the extract. These directions:

- Provide information on setting
- Provide dramatic context
- Reveal character
- Advance the plot
- Allow for use of props - which will in turn generate stage action
- Create stage action

**(2+2) [4 marks]**

**THEMES**

**Award 2 marks for a full discussion of any ONE of the following:**

- Romance
- Friendship
- Competition
- Nostalgia
- *Carpe diem*: the importance of seizing the day
- The importance of leaving behind a legacy, something by which the world will remember you
- Masculinity

**[2 marks]**

**ORGANIZATION OF INFORMATION**

**Good/ excellent    2 marks**  
**Satisfactory        1 mark**  
**Poor                    0**

**[2 marks]**

**Any other reasonable response**

**Total 16 marks**

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

“The New Blade”

Question 2

**IMAGERY**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

- Kinesthetic imagery—the son shaving, the movement of the son’s arms as he shaves
- Visual Imagery—image of blood, a bird’s tongue, a tree trunk, the naked back of the boy, light imagery
- Aural Imagery—the sound of the birds singing

**(2+2) [4 marks]**

**SIMILES**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

“spreads his elbows wide, as in a ritual” (line 4)

- The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest how seriously he took this activity. A ritual is often a serious performance act for various religious or ceremonious cultural expressions that expressed people’s deep beliefs.

**OR**

The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest how ceremoniously he engaged in the act of shaving. Since a ritual involves a set of stylized acts that are the standard conventions for a group of people, there is a certain ceremonious dimension to most rituals.

**OR**

The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest that this act of shaving is rite-of-passage ritual for young boys growing up into men. The idea of a ritual is an expected act that is repeated often to mark some significant moment in a culture. The young boy’s repeated act of starting his shaving is repeated from one generation to the next as a marker of growing in manhood—a kind of rite-of-passage.

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 2 cont'd

“a smear of blood as big as a bird’s tongue” (lines 6-7)

- The comparison of the blood oozing from the side of the boy’s face to a bird’s tongue is effective in conveying the shape of the blood as it oozed out, the size of the blood drop that oozed and the colour of the blood.

OR

- ‘As big as a bird’s tongue’ conveys the idea that although the smear of blood is only a small drop (no bigger than a bird’s tongue), it has significance, in the same way that a bird’s tongue has significance. The simile anticipates the image in stanza 2, where birdsong (bird’s tongue) represents celebration. By extension then, the ‘bird’s tongue’ of blood suggests a positive side to the boy’s awkward shaving; a ‘largness’ to the small drop of blood. It speaks eloquently to the celebration of entry into manhood.

“His naked back... /like a tree trunk with its bark peeled off” (lines 11-12)

OR

- The comparison of the boy’s back glistening with sweat like a stripped bark of a tree trunk provides an image of exposure that helps to associate a sense of vulnerability about the boy as he shaves. He knows that shaving becomes a test and because it is a new experience for him (new blade, he is uncertain and therefore feels vulnerable. The writer is able to reinforce the sense of the son’s vulnerability through the image of the stripped, exposed tree trunk.

**[4 Marks]**

SYMBOLISM

**Award 2 marks EACH for ANY TWO of the following fully discussed:**

- Shaving—represents a rite-of-passage activity or an activity that causes the young man to feel vulnerable and unsure.
- New blade—represents a new experience, the unknown, an experience by extension that makes one vulnerable
- Blood and physical cut—symbolizes psychological hurt or even damage

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 2 cont'd

- Lack of sensitivity to his surroundings—fails to hear birds singing and fails to see the image of possibilities in the mirror suggests how his emotional state over the shaving ritual has blinded him to the great possibilities around. All this has left him is a bleak vision of the future and of his abilities because he failed to execute the ritual with precision.

**(2+2) [4 marks]**

**THEME/MEANING**

**Award 2 marks for any ONE point explained**

- Growing up
- Rite of passage rituals that damage
- New experiences
- Family

**[2 marks]**

**ORGANIZATION OF INFORMATION**

Good/excellent	2
Satisfactory	1
Poor	0

**[2 marks]**

**Any other reasonable response**

**Total 16 marks**

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

“Independence”

Question 3

**THEMES:**

***(Award as many as 2 marks EACH for a full discussion of any TWO thematic concerns. Candidates who mention other themes than the ones noted below should be awarded the marks if their responses are reasonable.)***

- **Independence** – The extract is about an island’s independence celebration. It seems as if independence is welcomed by all, judging from the cheering of the crowd that has turned out, the extensive celebratory paraphernalia, the musical accompaniment, the marching parades, the timing of the exchange of flags, the marking of the moment at mid-night with the ringing of the church clock, etc. It is obvious that much planning went into those celebrations.
- **Freedom** – The island is poised to experience freedom from colonialism and colonial rule. This is conveyed through the freeing of the doves from their independence basket as well as the spontaneous heavy downpour of rain.
- **Change** – Change, occasioned by independence, is in the air. The change is marked by pre-arranged activities as well as by a natural phenomenon. The interference of nature (the rain) is somewhat ambivalent since the images associated with nature are both positive and negative.
- **Nature** – Most of the passage is dedicated to the effect of the rain on the independence celebration. Nature is presented ambivalently since it disrupts and renews. At points it seems to join the celebration (“the drumroll of rain on the car roofs eased to a pitter-patter”) while at other times, it disrupts (“the sharp bullets of rain”).

**Accept any other reasonable answer.**

**(2 + 2) [4 marks]**



LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 3 cont'd

**SYMBOL:**

***(Award as many as 2 marks EACH for a full discussion of any THREE examples of symbolism. Candidates who mention other examples of symbolism, other than the ones noted below, should be awarded the marks if their responses are reasonable.)***

The passage is replete with symbols. Some of the striking symbols are commented on below:

- "the new flag slide up the pole and cross the old one slithering down"
  - This symbol signals change, but whether it's a positive or negative change, that is uncertain. This uncertainty is conveyed through the verbs "slide," "cross," and "slithering." In the act of the flags crossing, and the flags are symbolic of the "old" and "new" island, one wonders if the "new" island won't retain some of the problems of the "old."
- "a cloud of doves flew in all directions"
  - Doves are positive, symbolic of peace. However, by associating them with "cloud" and directionless flying, an impression of obscurity, obfuscation and discord are created, as if these are the qualities that will accompany the newly independent island.
- "as the clock struck midnight"
  - Midnight is a mark of change; it is where the old night ends and the new day begins. It therefore seems quite appropriate for the independence celebration to occur at that time, to usher in a new regime with the new day and to say goodbye to the old ways and the past night. Midnight, however, can take on negative associations since it is a very dark time. The message the writer might be conveying is that the new island is precariously perched and now might not have been the best time for it to assume its independence.

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 3 cont'd

- “play the new anthem ... like the old British one”
  - The writer seems to be questioning how different things will be in the future since the new nations’s anthem is quite similar to its colonial master’s. The new nation should be asserting its independence by creating its own distinctive tune.
- “struggled to find the notes to this new tune”
  - The idea of the young/new nation “struggling” so early in the day is not a positive sign. This early struggle raises questions of leadership, being able to survive/cope without outside aid, etc.
- “waterlogged and unmusical rendering”
  - “Waterlogged” and “unmusical” are powerful, negative representations of the new island, connoting a sense of being weighted down and uncoordinated. It would be ironic for a new country that has not even begun to rule itself to be associated, this early in the day, with the stench of being “waterlogged” and the strife/discord of “unmusical rendering”.

**Accept any other reasonable answer.**

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

**LANGUAGE:**

***(Award as many as 2 marks for a full discussion of any ONE aspect of language. Candidates who mention other elements of language, other than the ones noted below, should be awarded the marks if their responses are reasonable.)***

- The language of the extract is symbolic, metaphoric, and full of imagery. These literary devices make the extract and its subject matter engaging and compelling.

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 3 cont'd

- Diction contributes to tone, mood and atmosphere. The tone of the extract is a serious one, which is conveyed via long sentences and words associated with darkness ("thunderous," "cloud," "midnight," and "rain"). The mood is sombre, caused by the rain, and the atmosphere is sad and dark, despite the celebratory subject matter. There is an obvious contrast or opposition between the serious/sad/sombre tone, mood and atmosphere on the one hand, and the celebratory subject matter on the other. This contrast is ironic.

**Accept any other reasonable answer.**

**[2 marks]**

**Narrative Point of View:**

*(Award as many as 2 marks for a comprehensive treatment of the narrative point of view.)*

- The story is told by a third person narrator.
- The narrator, in recounting the events surrounding the independence celebration, is somewhat ambivalent. In some sections of the extract, the narrator seems critical and cynical, yet at other places, the narrator seems positive and upbeat. These mixed feelings are conveyed through selected literary devices - irony, symbolism and imagery. The narrator's ambivalence towards independence gives the reader a cause for pause, to question why the narrator does not see the independence celebration as a positive activity.

**[2 marks]**

**ORGANIZATION INFORMATION:**

<b>Good/Excellent</b>	<b>2 marks</b>
<b>Satisfactory</b>	<b>1 mark</b>
<b>Poor</b>	<b>0 mark</b>

**[2 marks]**

**Total 16 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 – 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 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 – Drama**Question 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’<sup>2</sup> (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 gardens 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: Drama**Question 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 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  
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.

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 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:

- 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 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 obeh 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.

**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 2018**

**LITERATURES IN ENGLISH**

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## GENERAL COMMENTS

This is the first year of examination of the revised syllabus for CAPE Literatures in English. The number of candidates registered for Unit 1 in 2017 was 1681 compared with 1266 in 2018 while the number of candidates registered for Unit 2 in 2017 was 1230 compared with 1440 in 2018. Candidates' registration for both units declined.

For Unit 1, candidates' performance declined by approximately three per cent in 2018 compared with 2017. In 2018, approximately 94 per cent of the candidates achieved Grades I–V, the acceptable grades, compared with 97 per cent in 2017. Performance in Module 1, Drama, also showed a decline of three percent in the number of candidates achieving Grades A–C. In 2018, approximately, 94 per cent of the candidates achieved Grades A–C compared with 97 per cent in 2017. However, performance in Module 2, Poetry, and Module 3, Prose Fiction, increased. The number of candidates achieving Grades A–C in 2018 in Module 2 was approximately 95 per cent compared with 92 per cent in 2017. In Module 3, approximately 97 per cent of the candidates achieved Grades A–C in Module 3 compared with 93 per cent in 2017.

While performance declined in Unit 1, in Unit 2 there was an improvement. In 2018, approximately 97 per cent of the candidates achieved Grades I–V, the acceptable grades, compared with 91 per cent in 2017. This represents an increase of approximately six per cent. Performance in Module 1, Drama, was the same as that of 2017, with approximately 95 per cent of the candidates achieving acceptable grades. Performance in Module 2, Poetry, was similar to Module 1. Approximately 94 per cent of the candidates achieved Grades A–C in 2018 compared with 93 per cent in 2017. In Module 3, Prose Fiction, approximately 97 per cent of the candidates achieved Grades A–C in 2018 compared with 94 per cent in 2018.

In 2018, like 2017, it appeared that a majority of the candidates practised good time management since many of them completed all the assigned tasks. Whereas in past years candidates spent too long a time on the first and second modules, this year, maybe due to the reduction in the number of questions from 8 to 6, many of the candidates seemed to have allocated sufficient time to completing all three modules. This balanced time management approach to writing the examination is important, and is being encouraged so that candidates can continue to maximize their chances of improved performance on both Paper 01 and Paper 02.

Although candidates' performance in 2018 showed some improvements over 2017, for future examinations we continue to encourage candidates 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 are being reminded that they should be able to demonstrate a wide range of knowledge. It is encouraging to note that in the Drama module, candidates are paying far more attention to, and are better able to explain the significance of

theatrical techniques such as stage directions, props, entrance and exit of characters, and the playwright’s choice of diction. However, for the Poetry module, candidates still need to demonstrate a fuller understanding of how selected devices function and to also clearly articulate the effectiveness or significance of the use of these devices. With regard to the Prose module, candidates customarily are able to discuss theme, plot and characterization, but often are unable to demonstrate knowledge of the other generic features of the genre, such as irony and its significance to the work as a whole. More so with poetry than prose, based on overall performance this year, candidates need to demonstrate a greater understanding of the terms associated with the generic features of both genres, and the purposeful ways in which writers manipulate the different features 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 marshal extra-textual information appropriately and relevantly when building an argument and honing their critical stance on the topic. Mastery of these skills will undoubtedly impact candidates’ performance on the application profile.

Notwithstanding, there is evidence that some candidates have improved their essay writing, question analysis and argumentation skills, and as such, their grades for application and organization have also improved, compared with previous years. This suggests that candidates are becoming increasingly more skilled at handling CAPE structured practice questions. As such, teachers are being encouraged to continue engaging students in more critical thinking discussions to get them to interrogate varied aspects of the studied texts.

## **DETAILED COMMENTS**

### **UNIT 1**

#### **Paper 01 – Multiple Choice**

For the first time in the history of CAPE Literatures in English, a multiple choice component was included on the exam. Paper 01, for both Units 1 and 2, was entirely multiple choice. This multiple choice Paper 01 containing 45 items was divided into three sections: Items 1–15 pertained to Drama; Items 16 – 30 related to Poetry; and Items 31–45 were relevant to Prose. Comparatively, the multiple choice questions (MCQs), targeted the same syllabus objectives and sought to assess the same content range and skills set, as was achieved by the previously presented short answer type questions. Therefore, candidates need to become familiar with the literary language and “matter” of the respective genres. Without this knowledge and awareness, candidates are likely to underperform on the MCQs within Paper 01. On the positive side, candidates seemed to have managed their time quite judiciously on Paper 01, responding to most, if not all, of the examined items. Although extra time was allotted to facilitate the extra reading and processing of the MCQs, some candidates might not have capitalized on this

allowance to fine-tune and fully appreciate the nuanced differences among the answer options, and therefore might have been too hasty in some of their answer selections. Candidates need to practise pacing themselves to read in their entirety all MCQs so that the best answer option can be selected after careful comprehension of the task requirement.

### **Paper 02 – Extended Essays**

The 2018 examination was the first sitting for the new syllabus. For the most part, candidates were able to make specific references to the contexts, form, literary genres and the writer's style in providing sustained informed responses to questions from the three modules in the unit.

Candidates are again 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.

In preparing students to write critically, more emphasis must be placed on the specific objectives of the Drama module specifically Objectives 2, 3 and 5 — *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, analyse the contexts in which the plays are written as well as examining how meaning is affected by context*. Additionally, much more emphasis has to be given to exercises that help students develop critical judgements about literature.

On the Poetry module, students should be guided to evaluate and make critical judgements in recognizing the effectiveness of *the symbiotic relationship between sound and sense/meaning* (2018 syllabus p. 13). The elements of poetry, literary devices and poetic forms, for example, should be given equal focus. More emphasis needs to be given to Objectives 1, 3 and 5. *Candidates' ability to discuss the relationship between the elements of sound and sense, and to also assess the relationship between structural elements and meaning* are the skills being assessed on this examination.

Additionally, on the Prose module, some candidates were still 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, specifically narrative point of view, characterization, setting, and the use of various motifs and literary devices are some of the significant aspects of the writer's narrative technique which should be addressed in exploring various issues of the genre.



## Module 1: Drama

### Shakespeare — Comedies and Histories

#### Either

*The Taming of the Shrew*

#### Or

*Richard II*

This year saw a change in texts for this module. Additionally, there was the change from a choice of two questions for each text to one question on each text. The first question asked candidates to discuss the extent to which women were *either required to 'tame' their desires or to find satisfaction through their association with men on whatever level*. The second question required candidates to answer the question on whether misrule and the ramifications of misrule are the central foci of *Richard II*. A general problem in responding to the questions was the focus on one part of the question while ignoring the other part. However, most candidates tried to ensure that they had an introduction and a conclusion.

#### Question 1

*In The Taming of the Shrew women are either required to 'tame' their desires or to find satisfaction only through their associations with men on whatever level. Discuss the extent to which you agree with this statement.*

There was generalization/vagueness in discussing the treatment of women, and there was also the assumption that the female's desires were already known to the readers, so reference was not made to them in the responses. Additionally, the second part of the question was often ignored. The focus was generally on Katherine and Bianca, ignoring the other women. Many also ignored the Induction. Weaker candidates retold the story and failed to discuss the use of dramatic features including characterization and the use of language in creating and reinforcing thematic concerns.

The use of the language of Literature, specifically drama, was lacking. Of primary concern was the failure to write at a level reflective of being at the advanced level. This included the lack of a thesis statement in several cases, the failure to use secondary information/texts, and the misaligned relevance of the extra-textual material. Candidates were required to discuss the extent to which women are either required to 'tame' their desires or to find satisfaction only through their associations with men on whatever level. Overall, candidates were able to recall relevant events in the play that reflect the playwright's main concern with taming and the treatment of women, but

many were unable to engage with the specifics of the question. More than half of the candidates tended to narrate events from the play without showing how these revealed the female characters taming their desires or finding satisfaction in their associations with their male counterparts.

Many candidates had difficulty using the critical references effectively as they did not explain what the critics were pinpointing and did not use evidence from the play to support the points made by the critics. The features of drama as genre should be reviewed so the candidates can exemplify the playwright's use of techniques rather than simply listing them in their essays.

### Question 2

*Richard II – Misrule and the ramifications of misrule are the central foci of Richard II. Discuss the extent to which you agree with this evaluation of Shakespeare's Richard II.*

Candidates were required to answer the question on whether *misrule* and the *ramifications of misrule* are the central foci of *Richard II*. First of all, it was of great concern that some candidates answered the question using the text *Richard III* that was on the previous syllabus. These candidates were not penalized for the error this year because it was the first year of the revised syllabus. This concession will not be made in 2019. Most of the responses of candidates who answered this question showed great knowledge of the historical figure and Shakespeare's source material, but there was some problem with their interpretation of the word *ramification* as they were able to provide examples of misrule, but not the consequences. Many candidates tended to narrate events from the play to show how Richard ruled ineffectively or was ill-suited as a ruler, but they had difficulty discussing the dramatic significance of Shakespeare's characterization or the developments in the plot. The features of the theatrical genre should be discussed in depth so candidates can effectively exemplify how these features work in the staging and presentation of the historical play, specifically.

## **Module 2: Poetry**

### **British, American and Postcolonial Poetry**

#### **British**

*Wilfred Owen – Selected Poems*

#### **American**

*Rita Dove – Mother Love*

#### **Postcolonial**

*Seamus Heaney – Selected Poems*

This module requires the critical examination of one British, American or Postcolonial poet using at least three poems from their selected collection in a manner that demonstrates in-depth knowledge of poetry. In their responses, candidates need to present a balanced discussion by providing equal analysis of the poems selected to substantiate their responses. Students should be encouraged to engage in critical thinking exercises that sensitize them to the specific connections between the form and content of poems. Students should, by now, be aware that poetry is far more than autobiographical references and associations, and far more than just a discussion of thematic issues. Their discussions ought to include the relationship between poetic form and devices, and in so doing, candidates are not likely to ignore the artistry of the poem. Additionally, many responses continue to summarize the poems rather than engaging in analysis and application to the questions given.

### Question 3

*Poets' enduring concern for humanity influences the theme, but never the structural choices that they make within their poetry. With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the extent to which this statement represents your encounter with poetry.*

Overall, this question was the most popular one and Wilfred Owen was the most popular poet. For this question, candidates were expected to develop an argument which supports and/or refutes the claim that the selected poet's (Owen, Dove or Heaney) enduring concern for humanity influences the themes but never the structural choices within their poetry.

After adopting a position, candidates were expected to craft an argument which demonstrated how the poet's concern for humanity was reflected in his thematic concerns and/or structural choices. Most candidates responded to the stimulus/prompt in the question and developed an argument that mainly focused on thematic concerns. While most candidates adopted polarized positions and framed their arguments around themes or structural choices, some candidates were able to weave the discussion of the poet's craft in the exploration of thematic issues to reflect the poet's enduring concern for humanity. The weaker candidates engaged mainly in a discussion of themes and simplistic retelling of the poems. In addition, many of these weaker candidates did not frame a clear thesis for the essay and so were unable to present a sustained and coherent argument. Conversely, the superior candidates adopted a position that was articulated in a clear thesis statement and ably engaged in a discussion of the poet's thematic concerns as well as the poet's use of literary devices and the mechanics of poetry including rhyme, rhythm, meter, and form to support an informed response to the question. These candidates were able to effectively marshal appropriate textual and contextual information to support their arguments and demonstrated excellent knowledge of the features of the genre and how these elements work together to produce meaning. In addition, many of these candidates were able to form independent opinions and

judgements about the selected poems and to synthesize and evaluate information in a highly effective manner.

#### Question 4

*Poetic devices distract the reader from societal issues that concern the poet. With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the extent to which you agree with this statement.*

For this question, candidates could either agree or disagree with the position that poetic devices distract the reader from societal issues that concern the poet. The majority of candidates disagreed and advanced arguments to demonstrate how poetic devices serve as the vehicle for the poet's exploration of societal issues. However, the weaker candidates engaged mainly in retelling the poems, a superficial discussion of thematic issues and name-calling. For example, many listed features of the genre, such as metaphor, irony, personification and simile, without providing examples from the poems and explaining the effectiveness. These candidates also displayed basic weaknesses in expression, subject-verb agreement and tense usage. The superior candidates were able to explore how a range of poetic devices, including meter, tone, diction and imagery, served to amplify poetic concerns. These candidates explored how the poems having a closed or open form, or stanzaic or prosaic structure, or other structural choices such as narrative, dramatic, lyric or free verse, influenced the main thematic messages explored in the poems and served to draw attention to the poet's wider societal concerns. In addition, they were able to discuss their own views and the views of critics to write informed opinions and make solid judgements about the selected poems.

### **Module 3: Prose Fiction**

#### **Caribbean and British/American/Postcolonial Prose Fiction**

Candidates must select one text from (1) and one text from either (2), (3) or (4).

1. Caribbean
  - Paulette Ramsay – *Aunt Jen*
  - V.S. Naipaul – *A House for Mr Biswas*
2. British
  - Jane Austen – *Pride and Prejudice*
3. American
  - E.L. Doctorow – *Ragtime*
4. Postcolonial
  - Chimamanda Ngozi Adichie – *Purple Hibiscus*

This module requires the critical examination of two prose fiction works in a manner that demonstrates in-depth knowledge of both texts. In their responses, candidates need to present a balanced discussion by providing equal analysis of each text. Candidates are reminded to focus less on narrating the plots and more on analysing the narrative techniques used by writers to present their themes. They should also recognize and discuss the significance of these techniques in enhancing reader impact. Additionally, essays should present a wider range of knowledge, inclusive of form and devices, as well as extra-textual knowledge and secondary sources. Candidates must also cite appropriate textual references to support points made, instead of making unsubstantiated statements.

To ensure a more robust response, more than one narrative technique should be examined as too many candidates tend to focus on plot or characterization only, while neglecting to discuss the significance of other subtler devices such as symbolism, irony or narrative point of view. Lengthy author biographies and exhaustive contextual backgrounds should be avoided, and if given, must be kept brief and relevant, as they could take time and focus away from the main body of the essay. Relevant transitional words must be used in the body of the essay and between paragraphs to facilitate clarity of expression and continuity of thought. The language and organization of the essay must also reflect its comparative mode. Ultimately, the questions in this module require candidates to critically assess the relationship between form and content in set prose fictional works and candidates must ensure that this balance is effectively presented in their essays.

#### Question 5

*Skilful crafting of plot determines the writer's effective portrayal of how society impacts the individual. With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.*

Candidates were required to discuss the extent to which they agreed with the given statement. The question was widely attempted, but many candidates interpreted the question as requiring merely a lengthy narration of the plot with a description of how characters treated each other. Furthermore, too many candidates failed to engage the entire question, focusing solely on the initial part of the prompt. The excellent responses examined the narrative techniques involved in crafting the plot while explaining how these effectively enhanced the writer's portrayal of the various ways in which society impacted characters.

#### Question 6

*Coming of age is the only preoccupation of the novel form. With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.*

Candidates were required to discuss the extent to which they agreed with the given statement. The question saw slightly better responses than those for Question 5, but there was the tendency by many candidates to simply narrate the coming of age stories of each protagonist without critically assessing the narrative techniques used in doing so. Several candidates ignored the prompt entirely and proceeded to discuss a range of other themes, in essence, creating their own question. The effective responses either agreed or disagreed with the prompt and treated with the theme given before going on to discuss the presence of other themes in the novels and the significance of the narrative techniques used in presenting them.

## UNITS 1 and 2

### Paper 031 – School Based-Assessment (SBA)

The School-Based Assessment (SBA) is an integral part of students' assessment of the course of study covered by the CAPE Literatures in English syllabus. The SBA is intended to assist students in acquiring certain knowledge, skills and attitudes that are associated with the subject. As in previous years, the 2018 SBA submissions reflected an interesting mix of the tasks outlined in the syllabus.

#### Candidates' Performance

Students' performance on the SBA this year was satisfactory for the most part, with pockets of excellence. Those who performed excellently demonstrated accurate and adequate critical awareness of generic features that enabled them to engage in meaningful, vigorous analysis of the prescribed text, substantiated by secondary sources.

The responses for *Task 1: an interpretation of some aspects of a prescribed play or a poem, or an extract from prose fiction*, which called for creative literary and artistic pieces in the form of a response or reinterpretation, were generally satisfactory. The better students produced critical essays which offered insightful analyses of generic features, while explaining and justifying how their choices aided their interpretation of the prescribed text. Clearly, far too much time is being spent on the creative aspect of the task, to the extent that the necessary analysis, for which a majority of the points are allocated, is sometimes omitted or insufficiently handled.

Some students simply identified and discussed features of the response or reinterpretation, to the exclusion of any analytical insight and discussion of characteristic features of the prescribed text or original genre. Responses that were weakest were those that merely substituted the reinterpretations or responses for the critical analysis required. Those who used paintings or comic strips had better appraisals. In the latter, most students successfully explained and justified their choice, with continual integration of, and reference to the prescribed text.

*Task 2: a critical response of a review of a prescribed text*, the least attempted task, asked candidates to do a critical response to a credible review of a prescribed play, poem or prose extract. This task continues to be a daunting one for students, except in a few cases where a mastery of the skills of comprehension, analysis and argument was demonstrated. Students whose reviews were excellent demonstrated a keen sense of the critic's argument. In doing so, they simultaneously concurred with and/or challenged the ideas posited, using appropriate illustrations in the form of close textual references to generic features and concepts and other relevant secondary sources. Weak performances on this task often showed lack of understanding of the issues raised or stylistic strategies employed. In other instances, there was evidence of a blurring of the lines between critic and students; that is, the voice of the critic was not always distinct from the students'. This was evidenced by students' use of quotations from the critic, or an over-reliance on the critic's vocabulary. Some reviews chosen were too long and consequently were not able to be addressed comprehensively.

As in previous years, the most popular type of SBA choice this year was either *Task 3: a review of a film adaptation or live performance of a play*, or *Task 4: the review of prescribed texts*. The play/dramatic texts were the most popular choices among students, especially the works of William Shakespeare. A review of a prescribed text (especially the play/dramatic text) saw greater successes for students as they did a comprehensive reading of textual features and characteristics combined with interpretive commentary on audience appeal, supported by extra-textual sources. Though there was an increase in the number of students attempting an analysis of a literary work, there were those who continued to focus on a mere narration of the plot and to focus on the characters. There was the tendency for some students to narrate or describe, and this led to their responses scoring lower marks. The performance of students attempting the 'review' of a collection of poems improved over the previous years, with students focusing more on a discussion of the elements of poetry. However, many of the reviews saw too much reference to biographical data and summaries, and with very little time spent on the actual review. In one instance, the biographical data and summary consisted of more than two-thirds of the response.

The best responses for the film adaptations were presented as comparative analyses of the characteristic features of both modes, specifically the dramatic text and the film version of the dramatic text. Whilst weaker responses merely ignored the original work, discussing and retelling only with vague character analyses of the filmic version, others focused on either plot or narration, with no analysis of the features and characteristics of the genre, thereby presenting uninformed or barely acceptable personal responses. Furthermore, weaker responses showed little or no correlation between text and film, whilst some students spent unnecessary time discussing the cast of the film and their acting abilities.

Overall, the essays ranged from excellent to satisfactory to unsatisfactory. The reason for this was that not all students conformed to the requirements established for the SBA essay. This is especially significant in the Knowledge profile where primary knowledge of

the text is substituted for knowledge of the features/elements of the genre. A list of these is provided in the syllabus. Students should become familiar with these features, applying them in their discussion to explain their effectiveness in presenting the thematic concerns of the text. In addition, they must situate the literary work within a context (social, historical, cultural, etc.) to validate their arguments, and integrate the use of critical and secondary sources to support their responses. Notwithstanding good organization and expression, excellent essays/SBAs demonstrate these criteria.

The following were some of the noted deficiencies.

### **Organization**

- Lack of proper sequencing of ideas within and across paragraphs.
- Poor sentence structuring, faulty expression and pervasive grammatical errors.
- Lack of proper paragraphing — indentation, clear topic, supporting and concluding sentences.
- Abrupt ending of essays or repetitious essays.
- Teachers editing students' work sometimes in pencil, or purple or red ink, along with comments and notes to SBA markers.
- Lack of a clear thesis statement and in some cases where there was a thesis it was positioned several paragraphs down in the essay.
- Some students gave superficial, personal opinions or linked issues in the text to everyday life.

### **Ethical Issues**

- Plagiarism
- Sources not credited

### **Technical**

- The absence of continuous essay or prose style of writing, for example, the use of bullet points
- Essays falling too short, or grossly exceeding the word limit requirement
- Improper referencing and in-text citation
- Inconsistencies in font styles and spacing

It has been observed that a number of schools/teachers are not paying enough attention to the requirements of the syllabus.

Below are a few reminders for teachers.

- Students should not focus the analysis on their own poems, or creative pieces but must correlate and interconnect their work with the text under review.



- Basic knowledge of the text, the features and the stylistic techniques of the genre, are necessary, but must be used to engage in a comprehensive and meaningful discussion at the CAPE Level.
- 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 and definitions of common literary terms. Please be reminded that a final draft that is free from the teacher's comments must be submitted.
- Assignments should be clearly identified by name. In some cases, there was no title page and so there was some challenge to categorize the type of SBA.
- Tasks must be clearly stated and followed through with relevance and competence and textual references made to support points.
- Where a critic's work is reviewed, students must include the original or actual review article together with their response.
- Proper in-text citation and referencing using the appropriate format must be used (MLA or APA style) in the essays.
- Essays should be in a definitive font style (Times New Roman, Ariel or Verdana 12), with proper line spacing (preferably double spaced).
- The word limit (1500 words) does not include the reinterpretation or the artistic response. More importantly, no marks are awarded for only the reinterpretation or the response; it is the accompanying commentary, which critiques and validates the choices made in the reinterpretation or the adaptation, for which marks are awarded out of 45.
- Wherever a candidate exceeds the maximum length for the assignment in any unit by more than ten per cent, the teacher must impose a penalty of ten per cent of the score that the student achieves.
- Teachers should ensure that if students are given the highest marks in each category their assignments are excellent in nature. Similarly, where students demonstrate knowledge of the text but fail to provide detailed analysis, teachers should not be severe in their marking. It is not fair to give the student a mark of one in all areas of the marking criteria.
- 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 the area of knowledge, students should demonstrate aspects of knowledge beyond thematic development and the basic features of genre — plot, theme and characterization or in the case of poetry beyond the basic level — that is, what the poem is about.
- In their analysis students must maintain a close comparative analysis (for Tasks 1 and 3) between the set text and their creative pieces, reinterpretation or the film adaptation. Furthermore, in reviewing a prescribed text or a credible review, students should evaluate the effectiveness of the writer's choices and presentation of the material.
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**DETAILED COMMENTS****UNIT 2****Paper 01 – Multiple Choice Questions**

The comments made with regard to Unit 1, Paper 01 also obtain for Unit 2 Paper 01.

**Paper 02 – Extended Essay Questions**

Candidate's performance on Unit 2, Paper 02 revealed continued improvements with regard to the use of contextual information and critical sources in responding to the given questions. These indicate that teachers and students are assigning importance to extra reading, research, and critical thinking in and out of the classroom. There were also instances in which some candidates displayed the requisite knowledge and skills related to writing about literature expected at this advanced level — incorporating accurate literary terms, coherent expository and argumentative essay structure, and insightful evaluative judgements in their discussion and analysis.

Of concern, however, is that for every positive observation cited above there are candidates who do not perform commensurate with the goals and objectives of the syllabus. There are particular problems and deficiencies which continue to persist annually and are therefore also evident in this year's examination. These pertain to all areas related to reading and writing.

At this level, too many candidates are still engaging in simple retelling/recounting and summary of texts. This is noted in all genres of drama, poetry and prose fiction. Hence, besides instruction on the lower-order skills of knowledge, comprehension and application, more emphasis and guidance must be provided on honing the higher-order ones of analysis, synthesis/creation and evaluation. Essay-writing skills also need more practice and improvement to reduce mechanical errors; formulate sound thesis statements; and better produce cohesive paragraphing as well as adequate development and continuity of ideas.

Notable, too, is that candidates need to prepare to do the allotted number of texts for each genre and to write on the prescribed texts. Omissions and inaccuracies in these two areas continue to occur in some examination scripts. Also, students should be guided on time management in order that as candidates in the examination room they are able to utilize their time wisely; too many of them omit and/or are unable to complete or sufficiently develop responses to questions. Therefore, more written practice exercises — from writing paragraphs to full essays — should be conducted on a weekly or otherwise regular basis.

Candidates need to be aware of and apply well the jargon used in literature. It is recommended that they each own and use a literary dictionary, and that they read all the

chosen texts and not rely only on notes or film adaptations. They should also be taught the conventions of writing the titles of novels, poems and poetry collections, (short stories and short-story collections, where applicable), plays, and reference/critical texts; of citing quotations; and of referring to the names of authors/poets/playwrights, etcetera. Hence, relevant scholarly conventions at this level should also be taught and learned.

Teachers of CAPE – Literatures in English must consciously apply pedagogical practices with the intention of preparing candidates for further pursuance of the discipline at university level and also to instil a lifelong aesthetic and critical appreciation for literature, even into those who will not study the discipline beyond Advanced Level. Candidates who performed creditably and exceptionally well, and their teachers who contributed to such an outcome, must be commended.

### **Module 1: Drama**

#### **Shakespeare – Tragedies, Romances and Modern Drama**

Candidates must select one text from (1) and one text from (2).

1. Shakespeare: Tragedies and Romances
  - (a) *Antony and Cleopatra*
  - (b) *Cymbeline*
  
2. Modern Drama
  - (a) Lorraine Hansberry – *A Raisin in the Sun*
  - (b) Dennis Scott – *An Echo in the Bone*

### **General Comments**

Compared with 2017, candidates continue to demonstrate the substantial use of extra-textual (contextual, biographical and critical) material. They also improved skills such as synthesizing extra-textual information within the arguments of their essays, but some still needed to explain and comment analytically. Moreover, candidates demonstrated the inability to use the mechanics of writing to effectively develop their responses as there was evidence of poor paragraphing, limited use of transitional words and phrases, spelling errors, run-on sentences, inconsistency of tense and subject-verb agreement. Candidates further displayed limited knowledge on the definitions of the key vocabulary of the genre and the requirements of the syllabus. Finally, most candidates failed to address all aspects of the questions posed, omitted specific details from the text and engaged in retelling of the story rather than analysis.

Question 1

*Dramatic works depend on 'rebel' characters to highlight and challenge the social customs in a given society. With reference to ONE Shakespearean tragedy or romance AND ONE work of Modern drama, discuss the extent to which you agree with this statement.*

This question required candidates to evaluate the role of dramatic elements (characterization and issues explored through drama) in creating impactful works for audiences. They were required to critically assess how *rebel characters* highlight and challenge their respective societal norms (*issues explored through drama*), in order to discuss whether these and/or a combination of other elements/features were important determinants of the genre. This question was seemingly equally chosen when compared with Question 2.

Many candidates displayed satisfactory knowledge of the dramatic elements such as characterization, plot/conflict, theme, context and setting. However, a few did exceptionally well. Conversely, weaker candidates failed to (a) present meaningful character analysis (b) demonstrate knowledge of dramatic elements and (c) illustrate the connection between rebellious characters challenging society and dramatic appeal. Ill-prepared candidates used incorrect texts in their responses including novels. Some of these candidates used *only* one text (mainly the Shakespearean text). The well-prepared candidates chose to argue that rebellious characters coupled with other elements (theme, dramatic action, structure, setting, spectacle and costume) made drama impactful through their opposition to societal norms. It is important, too, that these candidates made use of *two* texts as the syllabus requires (one Shakespearean text and one work of Modern drama.) Finally, most candidates adequately developed an argument to evaluate the validity of the proposition and this impacted their score positively.

Question 2

*Although in some dramatic works the protagonists are male, it is the roles women play which become dramatically significant. 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)*

The question also required candidates to evaluate the role of dramatic elements (characterization, etc.) in creating dramatic significance. They were required to critically assess character make up (female characters versus male characters) in the plays in order to discuss whether it was that female roles were comparative/equal to male roles, or that a combination of roles twinned with other technical elements and features were more important in making lasting impressions on the audience (dramatically significant).

This question was just as popular as Question 1. Well-prepared candidates were able to discuss the significant characterization (roles of both genders) and how these roles

impacted many aspects (setting, themes, plot, stage direction, stage convention, context, genre and language, etcetera) of the plays, hence revealing dramatic importance/significance. However, the weaker candidates could not identify or substantiate or prove the dramatic significance of female characters in comparison to dominant male characters, thus failing to address or incorporate one of the two parts of the question. Instead, these candidates focused exclusively on descriptions of female characters, themes, plot and setting in narrated responses with limited critical analysis. Additionally, some of these ill-prepared candidates used incorrect texts in their responses, including novels, as well as *only* one text (mainly the Shakespearean text). It is instructive to note that some of these candidates also made use of *two* texts as the syllabus requires (one Shakespearean text and one work of Modern drama.) A few candidates clearly did not read the texts as there were cases of wrong information and superficial knowledge of the primary text. There were some cases where there was limited knowledge of the Modern drama text. Finally, most candidates adequately developed an argument to evaluate the validity of the proposition and this impacted their score positively.

## **Module 2: Poetry**

### **Caribbean Poetry**

#### **EITHER**

Lorna Goodison – *Selected Poems*

#### **OR**

Mark McWatt – *The Language of Eldorado*

### **General Comments**

More candidates attempted the Goodison question than the question on McWatt, perhaps because Goodison's selected poetry was more readily available in bookstores. This, however, reflects the historical trend of preference for the works of postcolonial female poets. On average, candidates demonstrated fair knowledge of the poems, contexts surrounding the poems, and the devices deployed within them. As was observed in previous years, there is need for improvement in addressing and interpreting key words and phrases used in the essay questions, and need to practise using the knowledge of the poems to give meaningful responses to the essay question. Candidates also need to adhere to the basic tenets of writing about poetry.

Teachers must continue to sensitize students to the difference between summarizing and analysing. Teachers also need to give students practice with writing about the significance of devices in conveying theme or any other element of meaning in the poems they are discussing. We want to reiterate that in order to maximize marks, candidates must demonstrate what is emphasized in Objective 3, which is 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, symbolism, alliteration, assonance, metre, lineation and rhyme.*

### Question 3

*Goodison's Selected Poems is more memorable for its concern with relationships than for its poetic craft. With reference to at least THREE poems from Lorna Goodison's Selected Poems, discuss the extent to which you agree with this statement.*

Candidates in responding to this question demonstrated general knowledge of the poems, genre, and contexts. Many took a position on the topic, but they did not write a clear and effective thesis statement which responded directly to the question and mapped out their arguments in support of their position. In arguing that the collection is more memorable for its relationships, many candidates merely presented summaries of the poems with very little analysis. Those who attempted to argue that the collection was more memorable for its poetic craft pointed mainly to poetic devices used in the poems, but they needed to have explored the significance of the devices more extensively. Some candidates gave a general analysis of the poems instead of providing meaningful responses to the question.

Candidates need to practise how to use secondary sources as many who included critics and extra-textual sources did not integrate them meaningfully within their responses. Very often, these references did not serve to advance their arguments or provide any meaningful context; rather, they were presented in isolation. The number of candidates making basic errors in writing about poetry was alarming. A significant number of candidates consistently referred to the poet by her first name, did not use quotation marks around the titles of the poems and gave incorrect titles of poems. Generally, most candidates organized their responses in a cogent manner with clear introductions, body paragraphs, conclusions, and used transitional words and phrases throughout their essays. Candidates who performed commendably well used sophisticated language to demonstrate excellent knowledge of the poems, had clear thesis statements, sound logic and selected appropriate information to use as evidence to support the position taken.

### Question 4

*The Language of Eldorado relies entirely on the use of imagery to represent the complexities of the modern world. With reference to at least THREE poems from The Language of Eldorado, discuss the validity of this statement.*

For this question, candidates were required to discuss the validity of the statement. Generally, candidates showed great awareness of the features of poetry as genre and most had good knowledge of McWatt's main concerns and the images the poet uses to highlight these concerns. The main problem candidates had with this question was their understanding of the word *complexities* and how this pertains to the modern

world. For example, only a few candidates showed any awareness of how McWatt would use historical events and contexts to address the concerns of contemporary society. Too many candidates still tend to list the features of the poems without referencing examples to show how they are used, or the impact they are likely to have on the reader. Discussing *how* the poet reaches his readers/listeners through the forms of his writing to make his poems more meaningful is still an area with which candidates have difficulty.

### **Module 3: Prose Fiction**

#### **British, American and Postcolonial Prose Fiction**

Students must select one text, either (1), (2) or (3).

1. British

Charles Dickens – *Hard Times*

2. American

Octavia Butler – *Parable of the Sower*

3. Postcolonial

Bessie Head – *Maru*

Responses to the questions in this module demonstrated that candidates had knowledge of the plot, historical context, biography of the author and, in some cases, extra-textual information related to the chosen texts. However, improvement is needed in argumentation and the discussion of narrative technique and style. Focus on argumentation in classrooms will help students to move beyond summarizing the plot and presenting facts. Writing about literature at this level requires candidates to engage with questions fully and meaningfully through a carefully outlined and developed argument. Therefore, candidates need to present a clear position on the question in the form of a fully developed thesis statement in the introduction, and write topic sentences that develop a main idea that is linked to and supports the thesis. These main ideas should then be supported with information not limited to plot, context and the biography of the author. While students engage with most elements, greater emphasis needs to be placed on the writer's craft: narrative technique and style. Most questions require candidates to analyse one of these two elements in relation to other elements or ideas.

#### Question 5

*The novelist's style is a crucial element in successfully depicting society's class differences. With reference to ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.*

Candidates were asked to discuss the extent to which the novelist's style is a crucial element in the successful portrayal of class differences. Most candidates agreed with the statement and were able to explore the contrast inherent in a discussion of class

differences. As a result, candidates were also able to present many examples to support that position. This was particularly evident in the responses from those candidates who studied *Hard Times* and *Parable of the Sower*. On the other hand, candidates who chose *Maru* tended to focus on discrimination against bushmen and did not explore the contrast between that ethnic group and others.

The candidates who performed very well were those who responded to the entire question, and therefore engaged with the part of the question that asked them to look at narrative style. Consequently, they explored how the novelist's use of imagery, figurative devices, repetition, allusions, as well as the general quality of the writer's language was important in depicting class differences. In addition, some candidates not only argued that style was crucial, but also that characterization, theme and setting were important as well in depicting society's class differences.

### Question 6

*Story titles heavily influence the meaning and significance of narratives. With reference to ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.*

This question required candidates to discuss the extent to which they agree that story titles influence the meaning and significance of narratives. Candidates were able to identify the literal meaning of the story titles, or the character or biblical allusion they explore. In addition, some were able to explain the significance of the book titles in *Hard Times*, for example. Responses to this question were less effective than those for Question 5, because in many cases candidates were unable to sustain the argument beyond summarizing the plot. The candidates who wrote superior essays were able to develop the argument through linking the story titles to meaning by means of other elements of the genre: characterization, theme, setting, narrative technique and style.