

**CARIBBEAN EXAMINATIONS COUNCIL**

**REPORT ON CANDIDATES' WORK IN THE  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE® EXAMINATION**

**MAY/JUNE 2012**

**ENGLISH B  
GENERAL PROFICIENCY EXAMINATION**

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## **GENERAL COMMENTS**

The Caribbean Secondary Education Certificate (CSEC) Examination in English B consists of two components — Paper 01 and Paper 02. Paper 01 consists of three compulsory questions, one from each mode of writing — Drama, Poetry and Prose Fiction. These modes of writing are the content profiles which form the basis for candidates' assessment. In each question, candidates are required to give approximately five to seven short answers. Twenty marks are allocated for each question for a total of 60 marks. Paper 01 contributes 36 per cent to the examination.

Paper 02 consists of 12 optional extended essay questions, arranged under three sections, which correspond to the modes of writing and profiles assessed. Candidates are required to answer one question from each section.

Drama consists of four Type A questions. These are questions which are set on specific texts. Two questions are set on each drama text. Candidates are required to answer one question from this section.

Poetry consists of two Type B questions. These are questions that require candidates to engage in comparisons. Candidates are required to study 20 poems which are specified in the syllabus. For one of the questions, Question 5, the poems to be used are specified by the examiner. However, for the second question, Question 6, candidates choose two appropriate poems from those which they have studied to answer the question. Candidates are required to answer one question from this section.

Prose Fiction consists of six questions. The four questions set on the novels are Type A questions and the two questions set on the short stories are Type B questions. The short story section is similar to the poetry section, in that one question specifies the short stories to be used and the other requires candidates to choose the appropriate short stories from the prescribed list to answer the question. Candidates are required to answer one question from this section.

Each question in Paper 02 is worth 35 marks for a total of 105. Paper 02 contributes 64 per cent to the examination.

The 2012 examination was the beginning of the new cycle of texts. There was also a change in the ratio of the weighting of the Papers and the addition of the short story in Paper 02. Additionally, the question type in the Prose Fiction section was changed from Type B to Type A. Generally, performance this year using the revised syllabus was quite satisfactory and it is envisaged that performance will improve in the next sitting.

## **DETAILED COMMENTS**

### **Paper 01 – Short Answer**

Paper 01 assesses the following skills:

- i) Comprehension
- ii) Awareness of the writer's craft (that is, the ability to say how a writer/poet achieves a given effect)

Candidates are required to demonstrate the following:

- Analysis, which here takes the form of reducing a passage to its verbal constituents (for example, imagery, rhythm, tone or mood, sound of words) and the ability to explain how effectively these elements function in the passage.

- Knowledge of dramatic devices such as stage directions and props
- Awareness of the relationship between action and motive
- Awareness of the interaction among characters

There was a decline in the performance of candidates on this paper this year. This is the first year in which each question was worth a maximum of 20 instead of the usual 15 marks.

The table below shows mean scores as a percentage of the maximum score for Paper 01 for the period 2010–2012:

**Percentages of Mean Scores for the Period 2010–2012**

<b>Paper 01</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>
DRAMA	73.33%	68.13%	60.30%
POETRY	69.93%	55.46%	53.70%
PROSE	49.80%	53.93%	50.60%

Candidate’s performance on Drama continues to be better than performance on the other genres. Efforts to improve performance in the other two genres must be undertaken in the various countries which register candidates for the subject.

#### Question 1: Drama

Overall, 132 (0.68%) of the 19,502 candidates who attempted this question scored full marks.

Part (a) (i) of the question tested candidates’ ability to identify setting and Part (a) (ii) tested on-stage characters as opposed to characters off stage. These were very basic questions on the genre; however, some candidates mistakenly identified the setting as a lunchroom or some kind of eating establishment, instead of *the police station*. Students must be taught that setting could also include time (as in midday or lunch time). For the second part of the question, most candidates were able to identify the characters on stage (as against the off-stage Mrs Stevenson).

Most candidates were able to score full marks for Part (b), which asked for two details of the impending murder. Part (c) posed a challenge to candidates in terms of explaining the dramatic effect of Duffy’s casual manner and Mrs Stevenson’s anxiety. Instead of focusing on the dramatic effects created, many candidates discussed the behaviour of the characters without saying what effect it had on the characters. Acceptable responses included *the heightened tension created in the urgency to respond to Mrs Stevenson’s report; the contrast also evoked humour, in that Duffy’s action did not match the seriousness of the situation which Mrs Stevenson was reporting; the contrast also underscored the two characters—Duffy’s calm and measured tone against Mrs Stevenson’s agitated and flustered speech*. Full marks were awarded to candidates who moved from mere explanation of contrast to commenting on the effect on the audience.

For Part (d) candidates were required to say how the stage directions contributed to characterization OR plot OR mood. This was fairly well done by some of the candidates. Some, however, merely defined stage directions and did not use the excerpt to answer the question. Acceptable responses included, for example, *the instance when Duffy ‘double-takes’ when he heard that Mrs Stevenson wanted to report a murder (this showed his professionalism and care because he thought it was a ‘real’ murder); the audience experienced a brief moment of anxiety, then relief at the ironic interplay between Duffy and Mrs Stevenson*.

Part (e)(i), which required candidates to identify one instance when Mrs Stevenson's tone of voice changed and the second part, a reason for this, did not pose too much of a challenge for candidates. Most of them cued in to the stage directions 'trying to impress him'; 'relieved' and 'impatiently' and supplied reasonable text-based responses to support their claims.

Responses to Part (f), which required candidates to state what Mrs Stevenson was beginning to realize in lines 41–43, proved that they were able to deduce correctly, as many scored full marks for this part. Most candidates indicated that *Mrs Stevenson is realizing that the details of the planned murder are closely connected to the details of her situation and therefore she may be in danger.*

Candidates displayed creativity and imagination in their responses to Part (g), which required them to suggest a title for the scene and to justify their choices. Their suggestions were varied and their justifications based on a careful and sensitive reading of the extract.

Two thousand eight hundred and eighty-five (14.75%) of the 19,502 candidates who attempted this question earned marks between 15–20. Only 132 (0.68%) earned the full mark of 20. The total mean for this question was 12.06 out of 20. This was the highest mean achieved of the three genres tested.

## Question 2

Seventy-six (0.39 %) of the 19,495 candidates who attempted this question scored full marks. For this question the more challenging parts for the candidates, based on their responses, were Parts (c) and (f).

For Part (a), most candidates were correct in indicating that *the aim of the poet was to describe/celebrate the birth and achievement of Pele, the great Brazilian footballer* and were able to earn the full 2 marks.

Part (b) required candidates to comment on the effectiveness of line 3. Many candidates were able to see the dramatic impact of the 'scoring', through the magnifying of the one word, and the overall joyous reaction to the victory and so earn full marks. It was disappointing to note, however, that some candidates did not attempt this part of the question.

Part (c) required candidates to explain what was suggested in lines 4–5. Acceptable responses acknowledged the pun (sun/son) and captured the role this boy would play in his mother's life and the world at large. Many candidates focussed on the 'sun' and not the 'son'.

Part (d) required candidates to identify and comment on the figurative device in line 10 of the poem. For the most part, candidates identified the simile in Part (d) but the commentary was lacking. An acceptable response was *the simile is effective in that it captures the fluid and graceful movement of Pele and this image reinforces his skill.* This weakness in candidates' responses in addressing the effectiveness of the poet's use of a device is highlighted in most of the subject reports. Efforts to address this weakness in the classroom must be undertaken.

For Part (e), candidates were asked to explain the image in lines 4–11. Here we see the image of nature (sun, moon, stars) and the celestial elements playing a part in honing his talent in preparing him for greatness. Candidates' responses indicated that they understood the image, the challenge was in expressing their ideas.

Instead of comparing the first and last three lines in the poem, as was required for Part (f), many candidates explained the lines and paid little attention to similarities and differences. Acceptable responses included *the scoring (the physical birth and the celebratory scoring); both are seen as heavenly accomplishments and earth shattering events; one suggests a loud deafening reaction and the other suggests stunned silence.*

Most candidates did exceptionally well on Part (g), both in providing another title for the poem and using text-based evidence to justify their choice.

Two thousand two hundred and forty (11.49%) of the 19,495 candidates who attempted this question earned marks between 15–20. Seventy-six (0.39%) earned the full mark of 20. The mean for this question was 10.74 out of 20.

### Question 3

The means for Question 3 in the table above indicate that Prose Fiction posed the most difficulty to candidates over the three-year period.

While candidates were able to score full marks in several parts of Questions 1 and 2, most candidates did not score full marks on many of the parts of Question 3. Part (d) proved most challenging. Candidates had difficulty understanding the word ‘effect’ and some ended up paraphrasing the two phrases they selected from the three provided. Acceptable responses for ‘the river moved swiftly...’ included the reinforcement of danger; ‘clothes fanning out...’ included the sense of freedom, though short-lived, of floating/the look of the clothes buoyed by water; ‘shot to the surface’, the sudden ejection/the power of the release.

Candidates responded well to Part (a), which required them to identify where the incident was taking place and support their answer with evidence. Candidates also responded fairly well to Parts (b) and (c). However, these parts of the question accounted for only six (30%) of the marks.

Of note is that some candidates stopped at Part (e) and did not turn the page (even though the instruction was there in capital letters) to view the remaining Parts (f) and (g) and consequently lost seven marks. This was an error as most of the candidates’ responses to the question up to this point showed that they were doing reasonably well. This is indicative of poor test-taking strategies and teachers are reminded that they should incorporate such strategies into their teaching of the subject.

## **RECOMMENDATIONS FOR PAPER 01**

Candidates in general need to base their inferences on a careful reading of the evidence in the stimulus material as a whole. Students need to be taught the strategies that will assist them in arriving at meaning based on a thoughtful processing of the events described. Teachers need to help students expand that notion to embrace the more immediately pleasurable elements of the comic in Literature and life.

While in this paper no marks are specifically awarded for the use of language, teachers/instructors are encouraged to offer students parallel Standard English constructions to the dialect responses that students offer to the questions.

More importantly, however, is the need for teachers to confidently build on their obviously successful attempts to have the students offer and defend, with evidence from the text, their varied interpretations and emotional responses to the texts they read. This prioritizing of students’ autonomous thought, bolstered by their obligation to produce the textual evidence for their conclusions is at the heart of the critical and creative thinking that the study of Literature is meant to engender.

### Paper 02 – Essay Questions

The following are the skills and aptitudes tested in Paper 02 (as outlined on Page 22 of the syllabus):

- i) The ability to respond to West Indian and other literatures in English: novels, short stories, poems and plays; to make rational and sensitive appraisal of value judgments, states of consciousness and other concepts explained in literature, and to relate these to everyday living
- ii) Description, analysis (the ability to break down and select relevant details) and synthesis (the ability to bring together and condense in a new form information drawn from various sections of a text for the purpose of answering a particular question)
- iii) The ability to communicate informed opinions and judgments in well-structured, analytical responses in oral and written form using the vocabulary of literary criticism
- iv) The ability to produce balanced critical analyses
- v) The awareness of the writer's crafts (the writer as a person who employs various techniques in the shaping of language and the presentation of character and behaviour. This skill is tested throughout the examination and most particularly in Paper 02)
- vi) The ability to recognize and distinguish between moral assumptions contained in a particular text
- vii) A grasp of concepts and values and an understanding of how these are manifested in literature.

#### **Drama – *A Midsummer Night's Dream***

##### Question 1

Questions 1 and 2, which are set on the Shakespeare text *A Midsummer Night's Dream*, yielded almost one-half of the total responses for the drama section. Question 1 was far more popular than Question 2. Almost four times as many candidates attempted Question 1 as against Question 2.

This question sought to elicit from candidates, facts about any two sets of minor characters (from the three sets given); it further required them to identify and show dramatic situation(s) in which the two selected sets come together and finally, discuss the dramatic function of one set of the characters they described in Part (a). Answers from candidates showed extremely diverse interpretations, with the identification and discussion of the dramatic situation being the most challenging. This particular portion of the question encouraged a certain amount of latitude and candidates' responses embraced the approach of either looking at one situation which featured both sets of characters or two separate situations in which each pair is featured.

Acceptable responses to Part (c) mentioned, for the characters Theseus and Hippolyta, how the court of Theseus and Hippolyta provided the setting for the conflict; how Theseus introduced the theme of love; that the pair introduced the motif of sleep and the symbol of the moon; that they represented sobriety and order; and that their union provided a contrast to the younger/immature couples. A discussion of the dramatic function of the fairies could include the idea that they represent the magical, the dreamlike; their intervention in the love affairs of some of the characters advance the plot; they create comedy. The actors/clowns provide humour through their handling of classic tragedies and their own dramatic production.

The better prepared candidates produced well-developed essays and 138 (1.2%) of the 7,059 candidates who attempted this question earned marks between 30–35. Nine (0.13%) of these candidates earned full marks (35). The mean for this question was 17.55.

### Question 2

Part (a) of Question 2 asked the candidates to describe two ways in which the elements of dream were used in the play; Part (b) to discuss the appropriateness of the title of the play; and finally, Part (c), to discuss the dramatic functions of dreams in the play. Part (a) tested the candidates' knowledge, understanding, interpretation and analysis of the concept of dreams in the play. Candidates were expected to link the relevance of the title to the play itself. While it was clear that some candidates knew the play and interpreted the question well, several had scant knowledge of the text. For those candidates, Part (a) lent itself to much narration and Parts (b) and (c) were handled superficially. Acceptable responses to Part (c), the most challenging part of the question, included that dreams are the medium by which characters are made to perform actions which contribute to the action of the play; dreams are linked to enchantment and they propel the action (Puck enchants Lysander and the events that follow); dreams become the explanation for strange happenings.

Fifty-seven (3.06 %) of the 1,865 candidates who attempted this question earned marks between 30–35. Sixteen (0.86%) of these candidates earned full marks. It was noted, however, that more candidates scored zero on this question than the others in this section. The mean for the question was 15.18.

### *Old Story Time*

### Question 3

Question 3 was the most popular question in the drama section, with slightly over one-third of the candidates attempting this question. Part (a) of the question asked for a description of the relationship between Miss Aggy and Len (Len the child, not the adult); Part (b), a discussion of Miss Aggy and how her character illustrated the challenges of single parenting; and finally Part (c), how the playwright's dramatic presentation of Miss Aggy evoked different feelings from the audience. Some candidates concentrated mainly on Miss Aggy's relationship with Len with little or no reference to Len's relationship with her. Others concentrated on Len, the adult. There was also a tendency to generalize on the struggles of single parenting, without much textual reference. Some candidates introduced their own narratives of childhood experiences. Part (c) was the most challenging. Some candidates omitted this section and others tended to describe how Miss Aggy's behaviour made the audience feel. Acceptable responses to Part (c) included emotional responses such as, admiration (a single-mother who singlehandedly raised her son; a shrewd businesswoman; she sacrificed her life for her boy; she was self-made, independent; resentment (the way she manipulates Len; her self-hate; the way she fawned on Pastor Greaves, his daughter and 'light-skinned' people) and other responses such as anger, exasperation. The answer lends itself to positive and negative emotions.

One hundred and thirty-three (1.37%) of the 9,723 candidates who attempted this question earned marks between 30–35. Two (0.02%) candidates earned full marks on this question (35). This question had the second highest mean for the section. The mean for this question was 18.11.

### Question 4

For Part (a) of the question, candidates were asked to state the different (opposing) views about beauty; to discuss how the playwright used characterization to illustrate those opposing views for Part (b), and sought from the candidates their impressions of this presentation (of inner and outer beauty) for Part (c). Most candidates seemed to have grasped the concept of beauty explored in the play through the use of characterization. Although some were able to expound on the presentation of inner and outer beauty,

many were unable to give their final impressions on the play as a whole. Acceptable responses for Part (c) covered how the playwright explored some of the assumptions about blackness and inverted some of these assumptions to reinforce the idea that outside appearance could be deceiving.

Thirty-two (3.93%) of the 814 candidates who attempted this question earned marks between 30–35. No candidate earned full marks on this question. However, this question seemed to have resonated well with candidates. It had the fewest zeros for the drama section and boasted the highest mean of 18.39.

## Poetry

### Question 5

The named poems in Question 5 were “Forgive My Guilt” and “Epitaph”. This question reversed the trend in that, for this year it attracted about two-thirds of the responses. Part (a) required candidates to describe what happened in each poem as it related to death and memory; Part (b) to say how the speaker in each poem reacted to the memory of death; and for Part (c) to discuss one device from each poem which effectively portrayed the speaker’s reaction to the death. Part (a) assessed candidates’ knowledge of the poems by asking them to recall, assess and summarise the information. Most candidates responded well to this section. For Part (b), candidates were better able to discuss how the speaker reacted to the death in “Forgive My Guilt” (grief, contrition, remorse) than in “Epitaph.” In the latter, candidates misinterpreted the anger as indifference, not realizing that even if the death did not evoke public outrage at the time, now in the re-telling of the tale; the speaker could experience a kind of displaced anger (‘brutal sentences’).

Part (c) which focused on devices (writer’s craft) posed a challenge. Both poems were replete with similes, metaphors, personification, and imagery. Acceptable responses included appropriate identification of devices and such devices should make connections to the reaction to the death. These responses showed how each device deepened the remorse; heightened the pain and suffering; contained the rage; and sustained the storytelling imagery.

Two hundred and twenty-three (1.79%) of the 12,485 candidates who attempted this question earned marks between 30–35. Sixteen (0.13%) of these candidates earned full marks (35). The mean for this question was 15.32.

### Question 6

This was the general question and candidates were required to choose two suitable poems from the prescribed list to answer the question set. The question asked candidates to select two appropriate poems that focused on the theme of love. Part (a) required candidates to describe who or what is loved; Part (b) to discuss the effects of this love and finally, Part (c) to discuss one device from each poem which is used to portray this love. Part (a) was handled well for the most part, although candidates sometimes did not always choose poems that they knew equally well. In this part of the question, candidates were expected to name the poems selected, and sometimes they did not quote titles correctly. For Part (b), candidates were expected to show how this love reflected, reinforced or questioned the love portrayed. Superior discussions mentioned whether this emotional response was wholesome and whether the overall effect was positive or negative.

Part (c) aimed to connect the devices chosen to the portrayal of love. Some candidates mentioned but did not elaborate on the use of the devices. Some did not identify the devices.

Ninety-five (1.44%) of the 6,616 candidates who attempted this question earned marks between 30–35. Ten candidates scored full marks on this question. The mean for this question was 15.57.

## Prose Fiction

### Songs of Silence

#### Question 7

The questions on the novels in this the revised syllabus on which this examination is based are Type A questions which require close individual study of each text and not the comparative treatment of two novels as in former years. *Songs of Silence* did not seem to be a very popular text. The low popularity could be attributed to it being a relatively new text on the market with very little critical material available for teachers and students.

Questions 7 and 8 combined were answered by fewer than 8 per cent of candidates who attempted the Prose Fiction section. The candidates who attempted questions on this text demonstrated for the most part, interesting insights. Question 7 asked for a description of the father-child relationships in the chapters, “A Story with No Name” and “Travellers, or Fathers, or Little Fool-Fool,” for Part (a); a description of the relationship between Cudjoe Man and his daughter for Part (b); and for Part (c), a commentary on what was suggested by the way the writer presented father-child relationships. Essentially, candidates focused on the characteristics/qualities of the relationships portrayed by the narrator Marlene and her father and for Part (b), a description of the relationship of Cudjoe Man and his daughter; essentially the gentle, caring and protective ways in which he ‘mothered’ his mentally handicapped child.

Part (c) dealt with the narrative techniques of the writer (cued by the word ‘presents’). Again, this was the most challenging part of the question. Acceptable responses dealt with the two chapters and included, among others, the ways in which the writer, through Marlene’s reflections, explores issues such as parental infidelity, single parenting, the ways in which the ‘silenced’ in society (the most vulnerable) are treated, the role of fathers in the home, gossip and folklore, the innocent point of view of the young narrator, contrasted with the ‘knowledge’ of the reader, the contrast presented by the naïve Marlene and the adult reflecting.

Ninety-five (8.53%) of the 1,114 candidates who attempted this question earned marks between 30–35. Eight (0.72%) of the candidates scored full marks on the question. The mean for the question was 19.71.

#### Question 8

Parts (a) and (b) asked candidates for a description of what Marlene found strange or confusing in the chapters “The Idiot” and “Morris Hole.” Details included Marlene’s memory of her mother’s cautionary tale about pride (Pa Brown and the river); boys and their inability to spell; her experience with Ezekiel; the river and her experiences there; her sexuality (her budding breasts and Miss Retinella’s insinuation); her confused head (“sometimes my head weave stories...”).

Part (c) required candidates to discuss two narrative techniques used to heighten the adolescent’s confusion. The narrative techniques include the use of flashbacks, the contrast presented with the innocent narrator juxtaposed with the occasional adult interjections/communal voices; use of symbols, imagery and elements of song.

Nineteen (5.57%) of the 341 candidates who attempted this question earned marks between 30–35. Three (0.88%) candidates scored full marks. The mean for this question was 15.70.

## **The Wine of Astonishment**

### Question 9

Part (a) sought candidates' response to their analysis of the relationship between Bolo and Bee; Bolo as a leader (one who cared for the people) and using Bolo (through characterization as a technique) to develop the story. For Part (a), some candidates described the characters rather than focused on the analysis of the relationship. However, some were insightful in mentioning how both empowered the villagers in different ways—Bolo through warrior-hood and Bee, through faith or spirituality. For Part (b), candidates tended to concentrate on instances of Bolo's interaction with the people rather than Bee's thoughts on Bolo and how he must have 'read' Bolo's actions as ones which were intended to force the villagers to reclaim their manhood.

While most candidates accepted that Bolo was the central character by their responses to Part (c), many did not treat this aspect of technique well and as such, resorted to narration. Acceptable responses should include Bolo's centrality to the novel and what he symbolizes (the traditional way of life); his centrality to the internal conflict in the church when he insists on the elimination of Prince; his contribution to the excitement and tension with the standoff with the kidnapping of Primus' daughters; his links with the major and minor characters and the status he shares with Bee.

One hundred and five (1.33%) of the 7,902 candidates who attempted this question earned marks between 30–35. Five (0.06%) of the candidates scored full marks (35). The mean for this question was 15.14.

### Question 10

Only 30 per cent of those candidates who attempted questions on this text chose Question 10. Candidates did not manage this question well and generally seemed to have a problem with the word "ritual" in Part (c). Part (a) required candidates to make the connection that the steelband and the church (in this instance the Spiritual Baptist) have the same bond, the retention of African customs. They make use of music, singing and movement. Candidates handled Part (b) very well. They were able to grasp the reasons for Eva believing that the spirit has deserted the church. Part (c), which required candidates to deal with the significance of religious ritual in the novel was done fairly well. Some of the rituals in the novel include the rituals associated with the worship—the singing, shouting, dancing, bell-ringing, 'catching the spirit'.

Seven (0.32%) of the 2,180 candidates who attempted this question earned marks between 30–35. One candidate (0.05%) achieved the maximum score on this question. The mean for this question was 14.24.

## **Short Story**

### Question 11

The Short Story section was included in the revised syllabus for this cycle of examinations. This section patterns the poetry section in that Type B questions are asked. Additionally, the short stories to be used are specified in one question and for the other question candidates choose two appropriate short stories from the prescribed list to answer the question.

The two short stories specified in Question 11 are, "The Day the World Almost Came to an End" and "Mom Luby and the Social Worker." Almost 60 per cent of the candidates who attempted the short story questions did this question. Candidates were asked to describe one humorous incident in each story for Part (a); indicate which story they found more interesting, with justification for Part (b); and for Part (c), show how the writer creates humour in the telling of these stories. Candidates found Part (a) reasonably

straightforward as they were able to describe a humorous event in each story. A few candidates related incidents that were not necessarily humorous. Part (b) sought a comparison with the cue word, 'more' and some candidates did not earn full marks for this part of the question because in the discussion, they ignored or failed to acknowledge the other story. Part (c) posed a challenge in that candidates tended to provide evidence of humour without showing how the humour was created. Candidates are expected to discuss the writers' craft, for instance, the development of the plot with the rising crescendo and twist, which explained the narrator's exaggerated response to the booming aircraft in the first story and the use of satire to comment on the American welfare system in the other story.

One hundred and ninety-one (3.46%) of the 5,523 candidates who attempted this question earned marks between 30–35. Thirteen (0.24%) candidates earned full marks. The mean for this question was 19.37.

### Question 12

This question concentrated on setting and its contribution to the development of the storyline. Candidates were asked to select any two stories from the prescribed list. In candidates' description of the setting in Part (a), many limited their responses to the physical space. However, there were some excellent responses, especially from stories such as "Blackout" and "To Da-Duh, in Memoriam." In responding to Part (b), which asked for the significance of the setting to the development of the story, many candidates concentrated on the setting and not much on how the setting impacts each story. Part (c) was not handled well, perhaps because candidates were not as sure about the term "narrative element". Acceptable responses discussed elements such as irony, flashback, comparisons, suspense, and dialogue.

Forty-two (0.09%) of the 2,174 candidates who attempted this question earned marks between 30–35. Two (0.09%) candidates earned full marks for this question. The mean for this question was 16.48.

## **RECOMMENDATIONS FOR PAPER 02**

1. Text selection and text choice must be given serious consideration. Sometimes poor textual choice limits the depth of the discussion and textual evidence needed for strong arguments.
2. Many candidates lost marks because they crossed genres for example, using a Drama text to answer the question in the Prose Fiction section. No marks can be awarded in such instances as this is a genre-specific examination.
3. The tendency to narrate, evident in responses in the Prose Fiction section, continues to weaken the analytical element in essays.
4. Teachers are encouraged to continue to reinforce and teach essay-writing skills, strengthen vocabulary, grammar, paragraphing and sentence construction. They are encouraged to find opportunities to give small writing tasks such as exercises which target introductory paragraphs and finding textual evidence to develop one point (even a paragraph at a time) to assist weaker students to develop the required skills.
5. Teachers are encouraged to pay attention to concepts such as 'dramatic function' and 'writer's craft'. Candidates need to demonstrate that they are aware that the writer deliberately selected words or plotted events for particular effects.

6. Even as students are encouraged to see other versions of the texts under study, they must be constantly reminded that only the texts, as they appear on the syllabus, are being tested (and not the movie version, for instance).
7. Students should know the skills required when they are asked to *define, discuss, describe, determine, comment on, or show*. Teachers must prepare students in this area.
8. While it was clear that students were exposed to hearing and or reading the poems, for instance, teachers are encouraged to take them one step further; they should be empowered to master the language to *describe, explain* and *analyse* with greater clarity those experiences shared and gained through listening and speaking.
9. Teachers must remind students of the potential of Literature. It is not merely a tool or an instrument of the writers' style, but is also the 'lived' experience. Literature can help students to explore, question, form judgments and reinforce certain values and attitudes. This dimension, the kind of applicability, is what is sometimes captured in superior scripts.