

**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.