

CARIBBEAN EXAMINATIONS COUNCIL

**REPORT ON CANDIDATES' WORK IN THE
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION
JUNE/JULY 2008**

**LITERATURES IN ENGLISH
(TRINIDAD AND TOBAGO)**

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GENERAL COMMENTS

The candidate entry for the Literatures in English examination continues to increase. The performance on this year's examination, the third testing of the revised syllabus, showed an improvement.

Candidates have been improving in their performance on Paper 01, especially the Poetry Module. Candidates must continue to pay equal attention to all three modules in order to maximize their overall performance on this paper. Since the marks on Paper 01 are awarded for specific responses, failure to attempt a question results in an inability to score marks for that section or question. Candidates should also pay attention to how many marks are awarded for particular questions because they might lose too many marks when they fail to attempt questions with a higher weighting of marks. Some candidates spent far too long on the first module and seemed to have had difficulty completing the other modules. Students must continue to receive practice in time management under examination conditions.

There has been some improvement on Paper 02 of the examination, but there is still room for improvement. While candidates are gaining more marks for showing evidence of knowledge of genre, some continue to fail to demonstrate aspects of knowledge beyond thematic development and a few basic features of genre. In drama, theme, plot and characterization continue to be emphasized while insufficient attention is paid to the other generic features of drama, knowledge of literary devices and their function, and knowledge of literary context. This year, on the Poetry Module, many candidates demonstrated knowledge of the conventions of the poetic genre, although much more attention continues to be given to symbolism, imagery and diction than to the other generic aspects of poetry. However, there is evidence that, to their credit, many more candidates are exploring the range of poetic devices. On the Prose Module, candidates limited themselves to discussing theme, plot and characterization, and often ignore the other generic features.

In both poetry and prose, candidates need to understand not just the terms associated with the generic features, but the ways in which writers manipulate the different features of each genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to learn. It is not sufficient to give a list of features of the genre. In the prose genre in particular, candidates often merely narrated the story or relevant sections of the story rather than produce analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance.

It is important that candidates maximize their chances of doing well in Literatures in English by giving due attention to both papers.

DETAILED COMMENTS**UNIT 1****PAPER 01**

Candidates generally performed well on this paper. Some had difficulty identifying and/or explaining the irony in the dramatic extract and the poem, while some did not seem to understand the concept of "dramatic significance". Additionally, where students had to provide a fuller explanation or rationale for artistic choices made, examiners found that candidates' poor use of language and limited vocabulary affected their responses and the quality of communication.

Module 1 – Drama

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization, creation of suspense and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by entrances and exits, or by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate language and literary techniques such as irony to create dramatic effect.

Question 1

This question was well done. Candidates had no difficulty identifying the setting of the extract and two activities that were taking place in the scene.

Question 2

This question was satisfactorily done. Some candidates did not consider that the question required two separate pieces of information: commentary on the dramatic significance of Edward's departure and return.

Question 3

Most candidates had no difficulty identifying three aspects of Julia's character, and providing evidence to support their conclusions. Weak candidates provided situational characteristics even though the question asked for aspects of Julia's character.

Question 4

Candidates found this question straightforward and responded satisfactorily. Responses suggested that most candidates generally understood the ways in which suspense reveals character, advances plot and maintains audience interest. Weaker candidates continue to have difficulty explaining how this dramatic technique works.

Question 5

This question was satisfactorily handled. Candidates' responses were creative and insightful, often linking their explanation of irony to the broader purpose for which the playwright deploys irony, be it for comedic impact or for character revelation. Weaker candidates failed to understand the concept of irony and to apply it appropriately to the extract.

Module 2 – Poetry

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

Question 6

Candidates responded well to this question. They were able to identify and provide evidence of the various activities taking place.

Question 7

This question was not well handled. Some candidates are still unskilled in identifying 'rhetorical question.' Generally, candidates who identified 'personification,' had difficulty explaining its effectiveness. Students need to be given the vocabulary and syntax to explain the effectiveness of literary devices. They must be taught that "effectiveness" is always based on the writer's purpose and on the other elements of the poem (theme, tone, structure/diction, etc.)

Question 8

This question posed some difficulty for weaker candidates. While many candidates were able to explain the meaning of the phrases, they were unable to explain the symbolism or to comment on their appropriateness.

Question 9

This question was satisfactorily handled. Candidates' responses were creative and insightful.

Question 10

This question was not well handled. Candidates' responses tended to be repetitive or merely descriptive when they should be explanatory and evaluative.

Module 3 – Prose

Candidates responded positively to this extract. Weaker candidates continue to have difficulty commenting on the effectiveness of literary devices. In general, students should be given more practice in developing their analytical skills.

Question 11

This question was done very well.

Question 12

This question was satisfactorily handled. Some candidates are still experiencing difficulties in commenting on the effectiveness of the figures of speech. Teachers should be encouraged to assist students to identify the element that is being highlighted in the technique used and show them how to explain the significance of its use in the passage. The difference between the definition and the effectiveness of the technique should also be stressed, because the weaker students will invariably provide the definition.

Question 13

This question was not well handled. Students need to be trained to comment on “effectiveness” so that they do not merely explain what is meant, but analyze the writer’s use of language to maximize effect.

Question 14

This question was well done. The ease with which most candidates identified and commented accurately on ‘simile’ and ‘metaphor’ indicates that they are more familiar with these literary devices unlike those required for answering Question 13.

Question 15

Some candidates had difficulty explaining the significance of the image because they did not relate it to what had gone before in the excerpt. Those who understood the artistic unity of the piece answered this question well.

PAPER 02

This year there has been some improvement in candidate performance and we hope this is the start of a new trend. While stronger candidates formulate a coherent response to the question, weaker candidates often seem to write without planning or outlining. It is heartening that many candidates referred to knowledge of genre or the writer’s biographical, historical and social contexts in their answers. However, weaker candidates are still not synthesizing this information into a strong argument in response to the questions.

We continue to remind candidates that elements of prose fiction beyond plot and theme should be given attention. Narrative point of view, characterization, setting, the use of various motifs, literary devices, styles of narration (interior monologue, stream of consciousness), and satire are significant aspects of the writer’s technique in exploring various issues.

In the profile of organization, many candidates are not maximizing on the opportunity to earn full marks. They do not pay particular attention to the effective use of thesis sentence, introduction, transition, conclusion and paragraphing. Outlining the argument in the beginning of an essay establishes the candidate’s main thesis and provides a guide for the candidate to maintain focus throughout the essay. Also, it is often important to define the terms on which the argument rests.

Module 1 – Drama

Generally, this module was well done. Again, as in past exams, the seemingly thematic questions appear more attractive to candidates than those which are explicitly technique-focused. However, all questions in this module require candidates to assess how meaning is expressed through the playwright’s choice of language, use of literary devices and stage conventions and manipulation of the structural elements of drama – syllabus objectives that are being tested in this examination. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

Question 1

This question although the most popular of the four, was not well done. An opposition was set up between Dogberry’s contribution to the comedy of Much Ado About Nothing and the other comedic factors that give dramatic power to the play. Weaker candidates were unfamiliar with the concept of low comedy and chose to disagree with the premise, yet never engaged specifically with refuting the claim made by the question. Quite often candidates perceived that a contrast was being set up between the role of Dogberry and that of Beatrice/ Benedict and devoted much attention to the role of the latter

in the play. This limited analysis adversely affected performance in this question. More sophisticated responses also discussed the ways in which Shakespeare captivates his audience by the use of costuming, lighting, symbolism, sound effects and setting. Candidates should take care not to use cinematic details as textual support.

Question 2

This question was not well done. Candidates ignored the latter part of the question and focused solely on the tragic elements. They did not explore the ways in which these elements are “kept at bay” and did not discuss the comedic and dramatic aspects of the play.

Question 3

This question was well handled. Contrast was explored even in uses not outlined, for example, dramatic effect. Generally, candidates’ vigorous engagement with Henry IV, Part 1 made the reading of their responses a pleasurable experience. A few candidates focused only on contrast of characters but even with such a limited interpretation, the responses were generally well done.

Question 4

This question was done by only a small number of candidates, and the general response was very poor. Candidates did not understand what was meant by the phrase “the staging of history.” Most responses demonstrated good knowledge of text, but suffered in the area of application.

Module 2 – Poetry

In this module, Objective 3 of the syllabus needs to be constantly emphasized in candidate preparation: “explain how meaning is expressed through the poet’s choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, meter, lineation, and rhyme” (9). In addition, the inclusion of relevant extra-textual information can be of great use in responding to the questions.

Question 5

This question was well done. The stronger candidates were able to skillfully incorporate poetic techniques to illustrate how the poet successfully explored nature as a source of creativity and inspiration. Wordsworth and Atwood were the poets of choice and these responses, especially those on Atwood, produced some of the most thought-provoking responses. The essays on Frost were generally weaker, because the candidates’ choice of poems generally did not offer them enough scope to produce convincing answers. Teachers should encourage students to study a range of poems and not to limit themselves to three, the minimum required for an essay.

Question 6

Very few candidates attempted this question. Weaker candidates continue to have difficulty understanding the relationship between form and content.

Module 3 – Prose Fiction

The questions on this module required candidates to assess the relationship between narrative technique and theme, and between form and content. Candidates are denying themselves the chance to earn higher marks on application of knowledge by not making more discriminating arguments prompted by the phrase “the extent to which”. In this regard, many candidates again missed opportunities to provide more nuanced discussions of the question. Some responses provided more in-depth analysis of one book than the other. Candidates should strive to give equal attention to each book in this two-book response.

Weaker candidates continue to ignore the fact that literature is an art form with distinctive features marking each genre. The syllabus highlights the genres/sub-genres of prose fiction, the elements of fiction and general literary devices that writers can manipulate to reinforce theme. There will be no question on this examination that will be primarily thematic. All questions will demand that candidates connect form and content as the syllabus requires. Stronger candidates showed a wide knowledge of the set texts and the features and characteristics of the prose genre, thereby producing essays that were rich in knowledge.

Teachers should ensure that discussions of themes are not separated from discussions of narrative form and technique. More practice in comparative essay writing is needed. In addition, students need continuing practice so as to develop their writing skills, paying attention to diction, syntax and the use of transitions to connect their ideas.

Candidates are using texts from other modules to answer questions on this module and accordingly penalize themselves by this choice. It is obvious that candidates who did this, totally disregarded the rubric requirements for that section of the paper. Teachers must make it their point of duty to remind students of the importance of distinguishing the genres and texts.

Question 7

This question was the more popular one. It required candidates to discuss the ways in which narrative strategies are used to reveal painful truths about societies. Candidates performed well. Generally, they displayed an improvement in discussing how features of the genre conveyed thematic concerns. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of questions provide scope for candidates to debate and express their reasoned personal responses to Literature.

Question 8

This question was not a popular choice. It required candidates to establish a relationship between the cultural background, literary traditions, and the ways in which narratives are woven. Candidates who attempted this question made a good attempt to link cultural background and literary traditions to techniques such as characterization, motifs, setting, symbolism, elements of plot and theme.

UNIT 2**PAPER 01****Module 1 – Drama**

The questions on this dramatic extract tested candidates' ability to explain the ways in which meaning is conveyed through the playwright's choice of language, structural elements such as characterization, creation of suspense, and features of drama such as stage directions. Generally, candidates demonstrated fair knowledge of the dramatic function served by stage action. Weaker candidates continue to have difficulty explaining the ways in which playwrights manipulate stage action to reveal character and to create dramatic effect.

Question 1

Candidates, for the most part, correctly described Clitheroe's state of mind. However, in some instances, a few candidates did not provide a plausible reason for the same; such answers tended to be an extended explanation of Clitheroe's bewilderment and confusion.

Question 2

Candidates' explanations of "the series of questions" demonstrated good working knowledge of the elements of drama. However, some candidates neglected to use specific literary jargon, such as "conflict", "suspense", "plot", "characterization", and so on, to underscore for examiners' that they know these literary terminologies that speak to dramatic function. To a lesser extent, some candidates' responses resembled plot/summary re-telling rather than an explanation of the function of any one dramatic element at that point in the extract.

Question 3

While some candidates were able to clearly identify character traits, many candidates confused the word "behaviour" with "trait", and explained the actions of characters rather than identified a specific character trait evident in each stage direction. It must be reinforced that character "trait" and character "behaviour" are not necessarily synonymous.

Question 4

Candidates were generally able to identify the sound effect and provided insightful responses about its dramatic significance. However, in some instances, candidates interpreted sound effect to mean the effect of the sound on the audience (such as soothing or calming) rather than to name/specify the actual sound effect (whistling) at that specific point in the extract. Some candidates also misinterpreted the second half of the task and provided a summation of lines 34 – 35 instead.

Question 5

Candidates correctly identified stage directions that described tone, but the quality of their commentaries was generally weak. Some candidates had difficulty connecting stage directions to atmosphere and/or other elements of drama in the extract as a whole.

Module 2 – Poetry

This year, there was an improvement in candidates' performance in this module. The questions in this section tested students' ability to correctly identify literary devices and to evaluate their effective use. Candidates seemed to enjoy and understand the poem "Meeting at Night", identifying interesting nuances that enriched their responses to select questions. Some candidates gained full marks in this module. This reflects an improvement in candidates' skills in analysing the features of poetry.

Question 6

Candidates performed well on this question. The more discerning candidates were able to identify and distinguish human activities from those of nature and provided suitable substantiating evidence to support their claims.

Question 7

Part (a) of this question proved challenging for weaker candidates who could not accurately identify an example of assonance within the poem. Such candidates tried to camouflage their ignorance of this literary device by writing out whole lines from the poem instead of identifying a specific example of assonance. Candidates must be encouraged to perform the requisite task(s) of a question: for Part (a) candidates were to extract the exact words that reflected alliteration and assonance, while for Part (b) candidates were to explain the link between the sound device and the mood of the poem.

Question 8

Candidates found this question accessible and many of them provided very insightful responses discussing the effectiveness of each personification. The shortfall tended to be candidates' inconsistency in answering both parts of the question for both comparisons.

Question 9

This question was also well done by most candidates. They accurately identified the images of light within the poem, and, additionally, candidates' comments were carefully nuanced and clearly expressed. Some responses, however, needed to address the poem in its entirety when discussing the appropriateness of the light image(s) for the subject matter.

Question 10

This question gave candidates the opportunity to apply a reader response approach to explaining how line 12, the ending of the poem, linked back to the poem. While many candidates performed commendably at this task by first discussing the meaning of the line and then its relationship to the entire poem, other candidates had difficulty effectively executing this task, keeping their responses mainly at the literal level.

Module 3 – Prose

For this module, candidates' handling of the questions was somewhat uneven. Stronger candidates had no difficulty understanding and responding accurately to the questions. Weaker candidates had difficulty with select questions.

Question 11

Candidates generally responded appropriately to this question. However, a number of candidates overwrote because they did not focus on the specific requirement of the question, to identify one aspect of the river that fascinates and one that frightens the persona.

Question 12

Many candidates accurately identified the two things being compared in lines 5 and 10 and produced, for the most part, cogent commentaries discussing the effectiveness of each comparison. The flaw identified in some candidates' responses to this question was that their comments lacked analytical depth, hence they did not score full marks.

Question 13

Many candidates correctly identified the specific adjectives that contributed to the atmosphere of the passage and, for the most part, provided relevant comments about the appropriateness of the writer's choices which earned them full marks for this question. Some candidates, however, did not perform the requisite task and extracted instead whole sentences or lengthy phrases from lines 5-9 without taking the necessary care to distinguish those words that function as adjectives. In preparing for this exam, students must be encouraged to follow instructions precisely so as to achieve focus and enhance clarity when answering questions.

Question 14

For this two-part type of question, where candidates had to first "identify" and then "comment", candidates scored full marks for correct identification, but did not effectively handle the follow-up section to "comment". Candidates were expected to link the figures of speech to theme and/or techniques identified within the extract and provide a full explanation of the relationship between the two. Teachers must train students to differentiate between levels of comprehension so as to appropriately perform both the lower order (to "identify") and higher order (to "comment") tasks.

Question 15

Candidates generally understood the irony in line 15 of the extract and did a good job in demonstrating that knowledge. However, in commenting on the irony (in light of the fact that it ends the passage), candidates failed to effectively discuss the thematic and structural nuances associated with its placement in the extract.

PAPER 02

While there has been an overall improvement in performance on this paper, many candidates still fail to formulate a coherent response to the question; candidates often seem to write without planning or outlining. While some referred to knowledge of genre or the writer's biographical, historical and social contexts in their answers, many of the candidates were still not synthesizing this information into a strong argument in response to the questions.

When candidates take contrary positions to ones articulated in the question, they often find room for less clichéd responses and for offering their personal responses to, and critical evaluations of, literature. Many more candidates need to be encouraged to make use of the opportunities created by the questions to offer their unique, informed perspectives on literary production. Much more emphasis has to be given to exercises that help the students develop critical judgments about literature.

In the profile of organization, candidates would maximize their marks by paying particular attention to the effective use of: the thesis sentence, introduction, transition, conclusion and paragraphing. Candidates should be given exercises that improve their writing which is often pedestrian. At this level, clarity of expression and even elegance in writing is expected.

Module 1 – Drama

Candidates demonstrated an awareness of the factors that contribute to the dramatic impact of “King Lear,” “Death of a Salesman” and “Pantomine.” Credit is always given to any recognition of the ways in which the playwright’s choice of language, literary devices, structural elements and features of drama might influence audience response. However, many needed to establish from the start of the essay the terms on which their argument would rest. The development of a thesis allows the candidate to maintain focus throughout the essay. Sometimes, candidates did not give equal weight to both plays and in this regard tended to lose marks especially in the area of knowledge.

Question 1

Candidates did not perform well on this question. This question was designed to test a candidate’s ability to recognize the relationship between dramatic form and content. While many candidates could identify the social and political messages in the play, they failed to identify the different means by which these ideas are dramatically rendered. Very few candidates took issue with words such as “host” and “strong” or with the phrase “takes care to.” In failing to respond critically to the opinion offered in the question, candidates tended to ignore the request to “discuss the extent to which [they] agreed with [the] statement.” These kinds of questions provide scope for candidates to debate and express their reasoned personal response to literature.

Question 2

This was not a popular question. In general candidates seemed to have difficulty understanding the phrase “the human condition.” Weaker candidates resorted to an explication of themes. Few candidates were able to see the entertainment value of plays being discussed.

Module 2 – Poetry

In this module, candidates’ performance improved. They are demonstrating knowledge of poetic craft. There is still a tendency to discuss thematic issues in isolation and to treat poetry as merely history or sociology; candidates should not ignore the artistry of poetry. Teachers must continue to engage in exercises that encourage students to make connections between poetic technique and theme. Objective 3 of the poetry objectives needs to be emphasized. The ability to “explain how meaning is expressed through the poet’s choice of language, literary devices, and the structural elements commonly found in poetry such as imagery, symbol, alliteration, assonance, meter, lineation and rhyme” needs to be demonstrated to maximize marks.

Question 3

This question represented the first of four specific questions on Paper 02. While it was not a popular choice, candidates who attempted this question performed creditably. They were able to engage with the diverse meanings of ‘play’ that were appropriately linked with the genre of poetry and Oliver Senior’s poems in particular.

Question 4

This question was satisfactorily handled. However, in some instances, the candidates were unable to make a clear link between ‘tropical garden’ and Senior’s poems, resorting instead to summarizing the poems. Candidates who were able to demonstrate textual details of the poems and to use more technical devices to discuss the issue of ‘tropical garden’, were awarded high marks.

Question 5

This was the most popular question. However, candidates' performance was average. In many instances, candidates used less than three poems, as required by the question. Weaker candidates tended to focus more on themes than on techniques; and in the process, disregarded 'sound'. These responses were also rife with factual inaccuracies. Stronger candidates handled the question very well; they quoted extensively, and made reference to critical material.

Question 6

This question was satisfactorily handled. The question seemed to have posed some problem for weaker candidates who were not able to define 'land' or 'landscape.' This would have guided them to write more superior essays. Stronger candidates focused on both 'themes' and 'techniques' instead of themes alone.

Module 3 – Prose Fiction

Candidates' performance in this module has improved. This year, some candidates were able to demonstrate knowledge of not just the terms associated with the generic features, but of the ways in which writers manipulate the different features of this genre to achieve artistic effect. The ability to explain how different artistic choices reinforce an author's view on a particular issue is an important skill for candidates to develop. Giving a list of features of the genre is not sufficient. Weaker candidates, unable to differentiate between knowledge of text and knowledge of plot, still merely narrated the story or relevant sections of the story rather than produced analytic essays. Candidates will have to continue to improve their essay writing, question analysis and argumentative skills in order to improve their performance in this module.

Question 7

This question was the more popular one. It required candidates to explore the narrative techniques used to represent the hopelessness of modern society. Candidates performed well. Generally, they displayed an improvement in discussing how features of the genre conveyed thematic concerns. However, many candidates failed to respond critically to the opinion offered in the question and tended to ignore the request to "discuss the extent to which [they] agreed with [the] statement." These kinds of questions provide scope for candidates to debate and express their reasoned personal response to literature.

Question 8

This question was satisfactorily handled. Weaker candidates did not understand the meaning of the term 'ambivalence'. They resorted to a discussion of themes and ignored 'ambivalence.'

PAPER 03**Internal Assessment for Units 1 and 2**

This year, there was a decrease in candidate performance on the Internal Assessments. The samples showed evidence that candidates are enjoying activities that provide room for their critical judgment, informed personal response and creativity. The art pieces of specific scenes were well done. So too were the dramatic adaptations. However, the explanatory texts did not always provide the evaluative dimension required to score high marks. This explanation should provide reasons for the artistic choice of the director and the dramatic effectiveness of such choices; or an evaluation of the performance. In this discussion, evidence of knowledge of generic features is crucial for scoring high marks. Too many candidates can only list features without providing sufficient analysis of their effective deployment in the piece of art.

However, sometimes the problem was related to the passage selected: it was often too short and without sufficient evidence of features of the genre to generate full responses. A careful selection of appropriate passages for an activity like this one will help students in their close-reading skill, so necessary for Paper 01. Teachers need to be careful that the assignments set are able to fulfill the objectives of the syllabus. Topics chosen must allow for the exploration of the themes and stylistic features of each genre. Length, complexity and appropriateness in light of syllabus objectives must be considered. Teachers need to provide students with articles/essays of literary worth and some depth in order to elicit detailed and meaningful responses from the candidates. Published blurbs downloaded from the internet, and popular textual notes do not give students arguments, or literary perspectives that they can refute or support in their explication of the original text. A review of a poet should be of at least three poems from the collection of poetry. A review of one poem, unless it is being argued as typical of the poet's style and concerns, severely limits the candidates' ability to be comprehensive. The same goes for reviews of prose fiction that limit the candidates to a few pages of the text.

There were many instances where excellent review articles of appropriate length and quality were selected. These provided candidates with the opportunity to offer reasoned arguments and informed personal responses. Candidates were able to find room to agree and disagree with different aspects of these articles, using textual evidence to support their claims. The weaker responses tended to merely summarize the critical essay/review without any evaluation of the critic's argument or any reference to the characteristics and features of the genre. Other responses sometimes lost focus on evaluating the essay and began discussing the poems studied, but not as a means to challenge or support the critic's ideas. Some candidates still seem to have difficulty in offering "informed" opinions on these critical essays. Students should be encouraged to identify the source of the review.

Some schools/teachers are not paying enough attention to the requirements of the syllabus. The syllabus stipulates the use of "prescribed" texts for assignments. It is the detailed commentary that is marked out of 48 and not the artistic/creative reinterpretation.

Candidates are reminded that their commentaries of movie versions of the set texts need to compare the adaptation to the original. Many candidates forget the original in their exuberance to critique the film.

Teachers need to continue to be vigilant about plagiarism and should always provide the evidence and explanation when such an example is included in the sample. Candidates must be reminded of the word limit of 1500-2000 words.