

Example Candidate Responses

**Cambridge International AS and A Level
Literature in English**

**9695
Paper 7**

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Contents

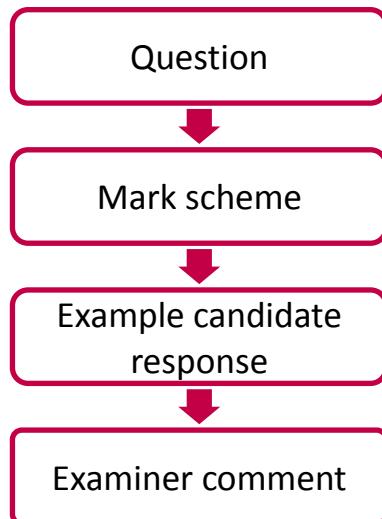
| | |
|--|---|
| Introduction | 2 |
| Assessment at a glance | 4 |
| Paper 7 – Comment and Appreciation | 6 |

Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Literature in English (9695), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet candidate responses have been chosen to exemplify a range of answers. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component has been adopted:



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their marks.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at <https://teachers.cie.org.uk>

There are some changes to the format of mark schemes for examinations from 2016. Bands have been changed to Levels and level descriptors have been inverted so that the highest level is Level 6 and the lowest level is Level 1. New specimen mark schemes for examinations from 2016 are available on <https://teachers.cie.org.uk>

Assessment at a glance

A Cambridge International A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

Once Advanced Subsidiary has been achieved, inform Cambridge if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

Advanced Subsidiary (AS) candidates take:

| Paper 3 | Duration | Weighting |
|------------------|----------|-----------|
| Poetry and Prose | 2 hours | 50% |

and

| Paper 4 | Duration | Weighting |
|---------|----------|-----------|
| Drama | 2 hours | 50% |

Advanced Level candidates take:

| Paper 3 | Duration | Weighting |
|------------------|----------|-----------|
| Poetry and Prose | 2 hours | 25% |

and

| Paper 4 | Duration | Weighting |
|---------|----------|-----------|
| Drama | 2 hours | 25% |

and

| Paper 5 | Duration | Weighting |
|--|----------|-----------|
| Shakespeare and other pre-20th Century Texts | 2 hours | 25% |

and either

| Paper 6 | Duration | Weighting |
|----------------------|----------|-----------|
| 20th Century Writing | 2 hours | 25% |

or

| Paper 7 | Duration | Weighting |
|--------------------------|----------|-----------|
| Comment and Appreciation | 2 hours | 25% |

or

| Paper 8 | Duration | Weighting |
|------------|----------|-----------|
| Coursework | | 25% |

Dictionaries may **not** be used.

Texts are **not** allowed in the examination room.

Teachers are reminded that the latest syllabus is available on our public website at www.cie.org.uk and Teacher Support at <https://teachers.cie.org.uk>

Paper 7 – Comment and Appreciation

Question 1

June 2015 Question Paper 71 is available on Teacher Support Site at

https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744

Mark scheme

INTRODUCTION

The syllabus for this Paper makes clear what candidates will be expected to do, and what examiners will therefore be looking for: '*The questions will test candidates' ability to read literature critically and demonstrate, by informed discussion and opinion, an understanding of the ways in which meaning is expressed through a writer's choice of form, structure and language.*'

The most important word above is perhaps '*informed*'; there is no expectation that candidates must bring to the paper any historical background or knowledge, though this may of course occasionally be helpful – what matters is that they demonstrate an understanding of *how* to approach a piece of previously unseen writing, and of how to respond to it in a piece of formal written criticism. Examiners will expect candidates to be informed about literary styles, conventions and techniques, and of the most common literary and critical terms; such knowledge will not be rewarded for its own sake – no credit will be given for 'alliteration-spotting', for example – but where a candidate can demonstrate an awareness of how a text is written, can discuss this by means of the accepted terminology, and at the same time show that s/he has also a properly formulated and justified personal response then credit and reward will certainly be given. There can generally be no 'right' or 'wrong' answers; what matters is that a candidate supports, justifies and argues a response in such a way that the examiner knows that s/he can see how the meaning is being expressed, and can at the same time express such a knowledge and understanding. It may well be that a candidate will express a view which is different from the examiner's, or indeed different from what is generally assumed to have been the writer's; unless such a view is demonstrably and unarguably *wrong* it will always be accepted and rewarded according to its own merits.

ASSESSING THE WORK

In assessing the quality of individual answers, you should keep the following questions firmly in your mind:

- how well does the candidate meet the specific demands of the question?
- how well does the candidate understand the passage/poem, and how far have any difficulties been confronted rather than avoided?
- how sensitive is the candidate to the language, the tone, and the distinctive literary qualities of the writing?
- how aware is the candidate of the narrative perspective or the writer's point of view in the passage/poem?
- how clearly is a genuinely informed personal response to the passage/poem communicated through the candidate's writing?
- how far does the candidate's commentary illuminate the creative processes of the passage/poem?

Drama: candidates should always be given credit for exploring the specifically dramatic and/or theatrical qualities of a passage or scene (though specialist Theatre Studies skills or knowledge are not expected, and may indeed be unhelpful).

Poetry: although little credit should be given for simple or mechanical discussion of poetic form, candidates should always be rewarded for showing an awareness of the aptness and effectiveness of poetic forms and techniques in a given poem.

Prose: where appropriate, candidates should be given credit for showing an awareness of the character of the passage in relation to its genre (fiction, biography, essay, reportage etc.)

Mark scheme, continued

USING THE MARK BANDS

Place the answer in a band first. Look for the ‘best fit’ of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C

Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers’ choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study;

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives – Knowledge, Understanding, Personal Response, Communication

Band 6 0 – 5

- K** Evidence of some general knowledge of the text, which may be narrative-based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U** There may be little or no understanding of form, structure and language; perhaps only a series of points made in response to the question. These will be limited and tend to be restricted to ‘plot’ and character – the latter treated very much as ‘real’ people.
- P** There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C** Communication will be insecure. *Expression* may be weak with some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach, with the assertion of simple points rather than a progressive line of argument.

Band 5 6 – 9 Work of a basic standard

- K** Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotations. There may be some basic errors of interpretation and reading.
- U** Evidence of some understanding of ways in which the writer’s choices of structure, form and language shape meanings and effects.
- P** Evidence of some personal response, but not fully supported from the text.
- C** *Expression* will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple *structure* to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

Mark scheme, continued**Band 4 10 – 13 Solid work**

- K** Evidence of some ability to use knowledge of the text, together with some evidence of ability to use it appropriately in addressing the question.
- U** Evidence of clear understanding of some ways in which the writer's choices of structure, form and language shape meanings and effects, which may be partial and restricted to the more obvious aspects of the text. There may be some awareness of genre characteristics.
- P** Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C** *Expression* will be mostly clear and appropriate, with a clear simple *structure* to the answer. Argument will be mostly coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity, but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be some occasional obscurity in the presentation of ideas and responses.

Band 3 14 – 17 Competent work

- K** Evidence of competence in selecting relevant knowledge of the text to address the question, with some pertinent use of quotation.
- U** Evidence of sound understanding of some aspects of ways in which the writer's choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods and effects, and possibly some awareness of literary genres and conventions.
- P** Evidence of some developing personal response and interpretation, relevant to the question, and supported from the text.
- C** *Expression* will be clear and generally accurate. *Structure* will be sound – coherently organised material with occasional insights. Answers will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

Band 2 18 – 21 Proficient work

- K** Evidence of proficiency in selecting relevant knowledge to address the question, with precise and integrated references to the text and supporting quotation.
- U** Evidence of intelligent understanding of ways in which the writer's choices of structure, form and language shape meanings, with analysis and appreciation of literary methods and effects, and perhaps some appreciation of literary genres and conventions.
- P** Evidence of thoughtful personal response to the text, relevant to the question, supported from the text; some originality of thought, straightforwardly and vigorously articulated, perhaps, rather than penetrating or subtle.
- C** *Expression* will be confident, with some complex ideas and responses expressed with some fluency. *Structure* will be sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

Mark scheme, continued

Band 1 22 – 25 Very good work (NB – do not reserve this band for the very best work you see, but ensure that you put answers in this band which fulfil the requirements described below; there will always be some answers of a standard higher than the top of the band.)

- K** Evidence of very good ability to select relevant knowledge to address the question with effective use of references and quotation.
- U** Evidence of very good understanding of ways in which the writer's choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects, including literary genres and conventions.
- P** Personal response to the text will be perceptive, often freshly personal, fully supported with quotation, and may show some originality in approach to, and treatment of, the questions.
- C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. *Expression* will be accomplished and appropriate.

Example candidate response – high

| | |
|---|---|
| 1 | <p>The writer, Khushwant Singh, ^{this} opens this novel extract relates the protagonist's secret escape at night in a style that is straight forward and direct.</p> <p><input checked="" type="checkbox"/> K In the opening paragraph, the writer captures the precise movements of Juggut Singh; he describes him "slipp[ing] quietly off his charpoy", wrapping a turban and then moving across the courtyard. The effect is to emphasize its secrecy, stealth, with delicate verbs like "slipped", "tiptoed" and "crept". Moreover, it creates an atmosphere of fear, evident by the writer's indication that the "goods train told [Juggut Singh] that it would be safe to go." Stealth and fear combine together to form a dense atmosphere, subtly indicating the succeeding action, that it is forbidden, something not allowed.</p> <p><input type="checkbox"/> U</p> <p><input type="checkbox"/> P</p> <p>The long paragraph in the opening puts a stark contrast to the second and third paragraphs, which are mere sentences. But the effect generated is great: it captures the dynamic, loud and probing character of the mother, side by side placing the action in fixed dramatic sentence. This a fitting prelude for the introduction of Juggut Singh's mother. The previous stasis is contrasted with her wails, her forceful act of "slapping her forehead" and her succession of questions, thrown quickly.</p> |
|---|---|

Example candidate response – high, continued

and loaded onto the son. Take her rebuke in line 21 under-consideration : 'Go! Go wherever you want to go,' which marks the fierce character of the mother. However we are given a slight note of helplessness: she blames "kismet", she blames the father; and she has lost her dominancy over her son, too.

The mother also further highlights the ethos of the setting of the novel. Earlier, the readers were made aware of a different setting by the techniques of using a regional dialect, with foreign words like "charpey", and "dacoits". The character of the mother takes this further: she reflects a background where things were blamed as "my kismet", where life was sustained by "crops and the cattle" and above all, where "enemies [may] see you". In addition to this, the mother's speech changes the tone into a more ominous and brooding note.

When the door is "opened", however, the readers scope of vision increases. We are given a pleasant habitat of "storks slowly pacing up and down" and the beautiful image of the sky, which at once introduces a sense of freedom. We are made to see a "meteor [shooting] across the Milky Way"; and given a range of colours: "silver" and "blue-

Example candidate response – high, continued

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| | blue-black. |
| K | Line 34 leaves the readers in question. "Guess who?" is really meant for us and as Juggut Singh traces her outline we are introduced to Nooro. She, too, has that energy and vitality that we found in Juggut Singh's mother, with the same verb, "slapped" further bridging the gap between the two characters. |
| P | Her liveliness can be seen in the image in line 42, where she is "hoisted...into the air" with "arms and legs...kicking about like a crab". The simile gives a playful image, capturing the exact motion of her limbs. But the readers are left in doubt: who is she? Though given no age, and referred simply as the girl, we finally realize that perhaps Juggut Singh's lover in that image of the protagonist "stroking her { hair and face }". |
| R | Interestingly, the writer maintains a certain distance between Singh and the readers. The third-person perspective, though focusses on Juggut Singh, does not trace his thoughts. On the contrary, it gives significance to the dialogue and the action. Thus, the action depicted in the last paragraph is elusive: first we are given an image of "deliberate restraint by Juggut Singh: crushed her", with |

Example candidate response – high, continued

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| | <p>verbs like, "tightened", "crushed" and "exhausted", followed by infinite tenderness with the dulcet, sweet verb, 'nestling' and 'stroked'. The effect is to present a paragraph balanced antithetically, capturing two facets of the protagonist: restraint and love.</p> |
| P | <p>Khushwant Singh gives an opening, which is regionalized and cultural. This allows gives the readers an alertness and ^{an} eager need to know more. Added to this, we have well-placed characters which light up the opening and colours the reader's imagination.</p> |

Examiner comment – high

This response opens with a brief but clear and well-focused introduction, followed in its second paragraph by a sequence of aptly-selected quotations and precise comments to illustrate Juggut Singh's stealth, for example "with delicate verbs like 'slipped', 'tiptoed' and 'crept'", leading to an interesting and clearly personal conclusion, that "stealth and fear combine together to form a dense atmosphere, subtly indicating the succeeding action". It may be that the word "dense" is a slip for "tense", but either way the response is individual and sensitive.

The third paragraph opens with a short note about the structure of the passage, then moves to some very lively responses to the way in which the mother is introduced. There is some element of paraphrase, but the textual support is such that it is very evident that the candidate is responding sensitively and thoughtfully to the writing and its effects; the contrast at the end of this paragraph between the mother's overly dramatic reactions and "the slight note of helplessness" (in the candidate's words) when she blames her kismet is well managed – as the candidate points out, she has indeed lost her dominancy here. Some contextual elements are then noted – the setting of the passage, the language used and "above all where 'enemies [may] see you"'; these points are not introduced just for their own sake but to show the candidate's appreciation of how the writer is building up a mood that is "more ominous and brooding".

An interesting visual idea is introduced at the start of the next paragraph: after the tension created by the writer within the home, once Juggut Singh opens the door a wider world is seen, "the reader's scope of vision increases" and "a sense of freedom" is presented. The candidate notes the meteor and a range of quiet colours, as Juggut Singh moves into a different experience, about which we as readers are as yet unaware – "Guess who?" is really meant for us". An interesting parallel is noted: the word "slapped" in line 45 echoes "slapping" in line 23, "bridging the gap between the two characters", the girl and the mother. Readers are still left unsure as to who the girl is, though the writer allows us to "finally realise" that she is Juggut's lover. This gradual revelation is well noted and discussed; the candidate is clearly very conscious of the writer at work.

Further sensitive critical consideration follows in the penultimate paragraph, where the candidate considers the "certain distance between Singh and the readers"; there is no focus upon his thoughts, ensuring the importance of dialogue and action, and the discussion of the language at the end of this paragraph is particularly perceptive, with a very striking concluding sentence. The concluding paragraph is perhaps a little bland, but does sum up quite well what has been said earlier.

There can be no doubt that this is a very good response overall, deserving of being high in Band 1; there is plenty of very aptly-chosen textual quotation, used thoughtfully by the candidate to develop personal response, and it is convincingly and critically explored.

Total mark awarded = 24 out of 25

Example candidate response – middle

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| 1. | <p>The opening extract from the book Train to Pakistan introduces the setting and the characters and reveals the characters. Through the use of language, tone, structure Khushwant Singh creates an interesting and exciting opening.</p> <p style="text-align: right;">✓</p> |
| K | <p>The first opening line introduces the main character of the book as 'Juggut Singh' the addition of his full name remits allows the reader to understand the full importance of this character. Language used by the author such as 'safe', 'signal' suggests that Juggut is upto no good. The various descriptions of Juggut's actions such as 'tiptoed across the courtyard' and 'fished out a spear' convey that it is a daily thing, a daily routine Juggut does at night. Words such as 'tiptoed' and 'crept' suggest something secret. The reader also finds out that Juggut identifies to himself with armed robbers, as 'for him, as for the dacoits'. If it's something got to do with the dacoits then Juggut is included. The fact that Juggut had 'fished out a spear' from the 'haystack' suggests secrecy.</p> <p>The form of the first paragraph is long with from a third person narrative viewpoint. This emphasises that the actions Juggut does is something normal, and something long and dragging, which creates a risky mood.</p> |
| K | <p>The short abrupt phrase of 'where are you going?' conveys that the secret of Juggut has been revealed. The short phrases such as 'Juggut Singh stopped' is like how a heartbeat person's heartbeat stops for a</p> |

Example candidate response – middle, continued

| | | |
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| | | second when caught with doing something wrong. ‘It was his mother’ emphasises on the threat to Juggat Singh’s secret plans. It also emphasises that his mother is the one who can or who is allowed to scold him for doing something wrong. |
| K | | The instant lie of Juggat Singh proves that he has been practising on how to escape when caught doing something bad and how much he desires to go out even so much to lie to his own mother. |
| K | | His mother’s exclamation mark of ‘Pigs’ provides a tone of exasperation from the mother. The use of very short phrases separated with full stops shows the build up of the mother’s emotions, and this is determined by ‘her voice to rose to a wail’. |
| U | | Very much as like a baby, a contrast to Juggat Singh and his mother. The mention of his mother and Juggat Singh is narrowed down to ‘Then who will look after the crops and the cattle’ depicting the mother’s prime worries as domestic reasons. |
| K | | The relationship with Juggat Singh and his mother is narrowed down to ‘Then who will look after the crops and the cattle’ depicting the mother’s prime worries of if Juggat Singh gets caught and put into jail as for domestic purposes Juggat Singh is presented to be fond of his mother and but somewhat annoyed at his mother’s characteristics. He reassures her ‘nothing to worry about’ as everyone in the village is asleep. The short word answer of the mother’s ‘no’ depicts an image of an impetuous child as ‘she wailed again’. The tone slightly annoyed is shown when Juggat Singh barks ‘shut up’. |
| K | | The repetition of his mother’s ‘Go! Go’ creates a defeated |

Example candidate response – middle, continued

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| | U | tone and adds sympathy from the readers as she mentions 'if you want to hang like your father, go and hang'. It depicts how weak of a character his mother is and also provides the reason why Juggat Singh would want to do something so daring despite being caught so many times. |
| | U | The transition of Juggat Singh going outside to his destination is in a long paragraph suggesting the silent background, the eeriness compared to the wailing of his mother. Words such as 'paused', 'search' and 'reassured' conveys the secrecy and the quiet setting. The descriptions of nature such as 'silver path' and 'blue-black sky', describe the calming sensation. |
| | K | The short disturbing phrase 'Guess who' jolts the readers alive as 'suddenly a hand was on his eyes'. Compared to the long paragraphs this short phrase takes the readers to another scene. A scene full of action and movement contrasting to the quiet, serene. Also, ambiguity of the person is shown. The use of one of the five senses, touch, is used for the character Juggat Singh to identify who the mysterious person is. The use of 'the word 'caress' shows that it is someone of importance and desire and this is proved by 'his hands that knew so well'. The words 'fiercely' and 'jerked' present quick rough actions. A little bit of humour is added as 'her arms and legs kicking about like a crab', depicting a humorous image for the readers. However, despite the rough, 'violent' actions through the use of short quick phrases provide a |
| | R | |
| | K | |
| | K | |

Example candidate response – middle, continued

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| | <p>still serene background. 'The girl' identified as just a girl 'slapped him on the face' attacks Juggat Singh yet however the 'spear in the ground with the blade pointing upward' is still remained untouched. The girl is identified then as 'Nooro', a mention of a familiar name to Juggat Singh suggests that it is his lover, the innocent boy contrasts to the way the village and his mother views him. The irony when Nooro mentions 'you put your hands on the person of a strange woman'. The constant teasing between Nooro and Juggat Singh presents the familiarity between them, 'I will have to look for another man.'</p> |
| U | <p>Juggat Singh despite his love remarks to Nooro is still a man with the spear, with a man of power when he 'crossed' and 'crushed her till she could not talk or breathe'. He is depicted as dominant in the relationship as 'she gave up and put her exhausted face against his' *</p> |
| U | <p>In conclusion, this extracts depict the different nature of Juggat Singh and his interaction with the other characters.</p> |

Examiner comment – middle

A clear but rather over-general paragraph opens this response, followed by a slightly unclear sentence about Juggut's name and its significance. There is apt comment about some of the language used, suggestive of the character's being "up to no good", and that what he is doing is "a daily thing", two points reiterated and illustrated throughout the second paragraph, which is clear in intention and focus.

There is some personal response at the start of the third paragraph, commenting on the effect upon a reader of the writer's brief and abrupt sentences. There is some slight narrative tendency as this paragraph develops, though the presentation of the mother, and how she contrasts with her son, is competently presented. Punctuation, often a factor simply noted by candidates, is seen here to be used for particular and thoughtful impact. The following paragraph is again rather over-narrative in nature, but does make some apt and relevant comments about how the mother is portrayed, reiterating her child-like cries, and supported by some well-chosen quotation. The sense that Juggut is understandably reacting against his mother, and his wish to do something daring, demonstrates a competently personal response to the writing.

The next paragraph, starting "The transition of Juggut Singh....", is rather better: its brief and direct responses to the language used here are apt and quite thoughtfully perceptive. This is followed by a longer paragraph concerning Juggut's meeting with Nooro, sensibly seeing a contrast between the previous quiet and the sudden and initially unexplained "scene full of action and movement"; there is personal response to the humour – "her arms and legs kicking about like a crab" – and to the gradual realisation that the girl is Juggut's lover. The contrast created here between how Juggut behaves at this moment and earlier with his mother is again responded to personally and thoughtfully, and there is a well-noted final comment on how despite everything Juggut remains dominant – he is "still the man with the spear".

Perhaps because of time pressure, the conclusion is very abrupt but this does not lessen some of the competent and thoughtful things that have been said earlier, in a response that is sound and competent in its critical discussion, placing it securely in the middle of Band 3.

Total mark awarded = 14 out of 25

Example candidate response – low

| | |
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| Q1 | <p>The general meaning of this prose is about Juggut Singh who is going to leave his home and^{to} catch a train at night.</p> <p>The detailed meaning of this prose starts with Juggut Singh who was an armed robbers wanted to rob a a train at night, as night would be easier to take action. He slip off from his bed, picked turban and wrap his head and take a spear trying to sneak out from house through the door. Suddenly, his mother was noticed him and asked where is him going to in the middle of the night. Juggut Singh then lie to his mother but his mother not get tricked by him, his mother then mention he was on her probation which he was not allowed to went out as he will get caught back to jail if saw by others, especially when he holding a weapon. His mother then warned that who going to take of crops and cattle if he get caught. Juggut Singh then try to calm his mom down by mentioned that he will be back soon. His mother warned but later on tells him to do whatever he wanted to as she knows she can't stop him anymore, she also did mentioned that it was her fate to lose ^{try} her husband and her son. Juggut Singh then went out but in careful as not wanted to spot by other. He continue to sneak out of the village until he reached to the stream and trying to have some rest and looking at the night sky. Suddenly a girl try ^{caught} to catch him surprise by cover his eyes and telling him to guess who is her/him. Juggut Singh then used his hand to slowly touch the girl's hand until ^{and get bitten} until his induce them to kiss his fingers. The girl the Juggut Singh soon knows who she is as she reveal her face to him. The girl was Noora who seem to be the girlfriend of Juggut Singh, both of them then cuddle with each other.</p> <p>K</p> <p>The intention of this prose is that the author trying to describ write a story about Juggut Singh who was an armed robbers wanted to do something bad but as soon as he was on his way, he was ^{imply} stopped by a girl perhaps is his loved one.</p> |
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Example candidate response – low, continued

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| | from doing it, perhaps the girl might save him from getting caught back to jail. |
| | The structural device of this prose is that there is the use of contrast device where Juggut Singh who is a dacoit wanted to do some criminal action and no one can stop ^{convince} him to stop him from doing it, even his own mother but he was only stopped by a girl Nooro. Perhaps, perhaps this girl is very special to Juggut Singh as she successfully stopped him rather by his own mom, we can see the implied comparison between his mother and the girl. Besides, there is wage of unity whereby the story mentioned 'As Juggut Singh was a dacoit, his mother mentioned he was on probation, the Nooro who mentioned that the police register him as a criminal, all of this shows Juggut Singh previously did some criminal activity and get caught.' |
| P | |
| K | |

Examiner comment – low

This essay starts with a very brief opening paragraph, which is not entirely accurate – Juggut does leave his home, but he has no intention of catching a train. However, the beginning of the long second paragraph suggests a better understanding of what appears to be Juggut's plan, though it appears that the candidate may not have read the whole passage before starting to write, something that should be foremost in all candidates' minds, in order to avoid the kind of misreading that appears here.

The remainder of this long paragraph is taken up with simple narrative: the candidate clearly understands what happens in the passage, and sees something of the three characters involved. There is, however, no direct textual quotation, though the narrative does certainly use some phrases and words from the original, and while it is never unclear what is being said the written expression is not always accurate.

The third paragraph opens with a comment about "the intention of this prose", and about the author "trying to write a story....", two ideas that are at best conjectural and possibly inaccurate – we can rarely be certain as to what a writer's intentions are.

There is some broad and rather general comment about the use of *contrast* – his mother cannot stop Juggut's aims, while Nooro can do so; this may be the case, but it is never made clear that his intentions are in fact criminal. A point is also made about *unity*: the final sentence links a number of points about Juggut's character and ambitions, again rather conjectural but certainly based upon what is said by the writer.

The response has to remain very low in Band 5: there is some very limited personal response; there is some very limited appreciation of the writer's methods; there is a limited understanding of what is written, though the broad thrust of the passage is clearly grasped; written expression is basically clear, and while there are inaccuracies there is no sustained loss of communication.

Total mark awarded = 6 out of 25

Question 2

June 2015 Question Paper 71 is available on Teacher Support Site at

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Example candidate response – high

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| 2 | <p>The poet, Southey, in his poem, 'Among His Books' gives a lyrical poem, describing the ardour and love the poet has for books. The poem uses a syllabic verse, with each six-line stanza having two oppositely rhymed lines, followed by a concluding couplet.</p> <p>The opening gives, in a personal note, his love for books. We have the extravagant word "behold" which marks</p> |
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Example candidate response – high, continued

the sheer greatness of his discovery of the "mighty minds of old". The alliterative phrase gives a lift to the rhythm and conveys the wonder Southey has for books and their authors. However, amid this reverence, we have Southey's own doubt, conveyed subtly through his reference, "these casual eyes". Thus, Southey gives us the rank books have in his perspective, which shrinks his own to a simple word epithet – "casual".

Southey's tribute moves on. He describes books as "never-failing friends". The full focus is given on books, as a tool for companionship, by this mouth-filling polysyllabic word. In fact, Southey keeps this in mind, and concludes the couplet by giving an image of "conversing day by day". He elevates the act of reading to the dynamic act of talking. The full image gives the stanza a note of glory, it becomes a tribute to books. Moreover, they banish the image of loneliness, conveyed by the word "Dead", as Southey affirms with happy acceptance: "past".

Books are further personified in the third-second stanza, where they become a source of sharing "delight", "relief" and "woe". The poet responds to this companionship with a conscious realization of "understanding] and [feeling]" and responds with an amount of humility:

Example candidate response – high, continued

Question Part

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| | <p>'tears of thoughtful gratitude'; the accented syllables slow the rhythm down which captures the phrase perfectly...</p> |
| | <p>The third stanza begins with a reference to 'Dead'. This pattern is followed by the first and fourth stanzas as well. The lyrical effect is to use ^{this} refrain, along with the rhyming couplet in the end, to give an impression of a chanting address, ^{which} adds to the musical pattern of the poem and suits pe the theme: a salutary poem on the significance of Books.</p> |
| | <p>Reading becomes an active performance. The poet in the third stanza gives the responsibility of the readers: to love their 'virtues', to condemn their 'faults', and to "partake their hopes and fears". They are "instructions" and "lessons" which "seek and find"; which, echoes what Tennyson advocated in Ulysses: "To find, to strike, strive, to seek and not to yield." Thus, books become mentors and guides, among their other diverse shapes and uses.</p> |
| | <p>The last two stanzas also convey the poet's doubt on his own work. His reference to the "humble mind" really marks his own concerns. The word "humble" is of key importance. Throughout the poem, the poet traces the greatness of works of literature, which, when ^{compared} relevant to his</p> |

Example candidate response – high, continued

Question Part

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| | own, appear small and 'humble.' |
| | In the last stanza, however, marks ^{there is} a small amount of faith with the conditional phrase, "I trust". It becomes a leap of faith, that his works who will "travel / on through all futurity", justified by the ref allusions to "dust" (^{which} strongly echoes the Christian funeral prayer), "Dead" and "futurity", that is, eternity. Thus, we have here, an affirmation of belief that he will be remembered. |
| | Line 10 marks an acceptance of Death, with the premise of "futurity", given through his works. The concluding couplet, balances antithetically, death given by the image of "dust", with belief, "trust". This is conveyed emphatically, in a 8-syllable verse, which contrasts to the shorter 6-syllable line (line 22). Thus it rings out as an exclamation hopeful wish, and yet we have the full weight falling ^{on} the word "dust", an image of nothingness, of breakdown, even futility. |
| | Southey gives a well textured poem, which weaves in and out, to give a thoughtful piece of exploration on of the works of literature. |

Examiner comment – high

Candidates often find poetry easier to manage in an examination, because in some ways unlike either prose or drama there is a range of techniques that can be considered, such as verse structure, rhyme patterns, rhythm and so on, all of which can be readily seen and identified. As a result of this, examiners will always look for more than a simple listing, and for higher marks will require critical perception of *how* and *why* these techniques are used by the poet, a requirement which will always help to differentiate between competent responses and good ones. Examiners assessing responses to this poem were also conscious that it was written many years ago, with language and poetic structure that are somewhat archaic in nature, and took into account the possible difficulties that these factors may have caused some candidates.

This response opens with a brief but aptly focused introduction, noting the theme of Southey's poem and a quick outline of the way in which the stanzas are structured. Following this, the candidate makes an immediately very personal response to the language, commenting on the "extravagant" word "behold", a particularly sharp and interesting idea. The personal perception continues with comment on the poet's use of alliteration – and as noted in the introduction above an awareness of this technique is not just spotted but *used* by the candidate, who points to two aspects – it "gives a lilt to the rhythm", at the same time helping to convey the poet's wonder for books and their authors. The candidate goes on, with subtle insight, to consider the contrast created between the reverence and power that books have for Southey, and his own humility in "these casual eyes". The closing sentence of this paragraph demonstrates a strong personal response, based firmly upon sharp critical appreciation.

"Southey's tribute moves on" – a confident opening sentence to this next paragraph, which continues to demonstrate further perceptive critical appreciation, together with well-worded personal response, in for example the interesting expression "this mouth-filling polysyllabic word", an idea which is neatly linked to a structural comment, noting how the poet "elevated the act of reading to the dynamic act of talking", with apt textual illustration. The next paragraph develops the concept of personification, another example of how a good response will not just identify a technique, but will also illustrate it and show how it succeeds in creating effects, concluding with the sharply observed note about accented syllables and rhythm. This and the subsequent paragraph continue to show some closely observant perceptions; the reference to Tennyson's poem *Ulysses* is perhaps interesting, but not at all necessary – candidates should always be advised to keep what they write fixed simply and firmly on the passage/poem under discussion. Having said this, the reference to the Christian funeral prayer in a later paragraph *is* critically helpful: it is not a pointless contextual idea, but used to show an understanding of how the poet's use of the word "dust" has particular resonances at the very end of the poem.

The concluding short paragraph sums up, with further evidence that the poem has been well understood and critically evaluated. The response as a whole confidently addresses every one of the Band 1 marking criteria, and is placed securely towards the top of this level.

Total mark awarded = 24 out of 25

Example candidate response – middle

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| 2. | | <p>Robert Southey wrote the poem "Among his books" to emphasize his great love of old books and the relief he found while reading them. Judging from his poem, books to him were not only a 'means of passing time' but it was something much more to him; like a dear friend trying to help him through the hard times and difficult & challenging phases of his life. However, this poem doesn't only focus on the poet's great love of books, but it also emphasises the agony of how he himself will be remembered after his death. Even the title itself carries a deeper meaning, as it can be interpreted as the poet himself trapped among his books, however unwillingly while carrying a lot of fondness towards them. The word "books" in the title has a much deeper meaning as it symbolises all the thoughts, ambitions, love and experiences the dead that they wrote down in the very old books Robert Southey himself finds companion with written down by the dead, in the old books Robert Southey himself finds companion with. In order to transfer his emotions and feelings through the poem, his emotions his emotions and feelings through the poem accurately, Southey uses a lot of literary methods and devices for a better understanding.</p> |

Example candidate response – middle, continued

and smoothness in the flow of the poem.

To begin with, Robert Southey uses the method of personification. In lines 5-6 "My never failing friends are they, with whom I converse every day", he is referring to his old books, he is talking about his old books, referring to them as "never failing" friends and also mentioning he converses with them every day. From the lines of it, it seems as if Southey was a solitary, and perhaps artistic man, who found best companion in his books instead of ~~best~~ people. He idolized his books in his poem and thinks of them as extremely important to a point he sees them as close friends. Even though ~~to~~ him saying that he converses with them every day can be ~~said~~ interpreted as a metaphorical comment, the benefit of speech he passes to his books also highlights the significance they carry in the poet's heart.

However, the personification here can be seen as a double personification. When Robert Southey mentions that "the mighty minds of old" in line 4 are his friends and he converses with them, he is probably referring to the dead as well. In lines 15-18, he Southey mentions that his old books are the written experiences of the dead, and that their lessons gives him instructions about how to handle his life. So, ~~it~~ a more indirect personification comes from the fact

Example candidate response – middle, continued

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| | | <p>that Robert Southey communicates with the dead, while reading their experiences in life, and not directly those written experiences are imprinted on the book so there and as a result a more direct personification of the book results.</p> <p>Another method Robert Southey uses in "Among His Books" is repetition. There are several words and phrases that are repeatedly mentioned throughout the poem. One of these words is the word the "My" which is seen in lines 1, 5, 11, 13, 19 and and 20. The word "my" is used mainly to highlight that the poet is talking about himself and also emphasise his possessions the possessions that belong to him. Some of these possessions are in his body, as he mentions in line "11" his "cheeks", his books etc. However "his" possessions are not only material as he mainly emphasises his hopes, dreams and thoughts he bears for the future.</p> <p>One phrase that is also repeated twice, in the last two paragraphs of the poem is on in line 13, "My thoughts are with the dead" and line 19, "My hopes are with the dead". The two phrases are the same, except the word "thoughts" which is later switched to "hopes". Hopes and thoughts are two words that carry a strong meaning in the author's heart as</p> |
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Example candidate response – middle, continued

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| | <p>he is warned about the future that is yet to come and how he will remembered as when he dies.</p> <p>There is also a a use of a rhyming scheme, usually between the first and the third line, and the two last lines, of each paragraph. However, in the second verse and the second and fourth line. However, in the second verse the two last lines don't match. Each verse has six lines each, and combined with the rhyming scheme Southey uses, it gives rather a flowing motion to the poem, making it especially pleasant to read.</p> <p>Finally, a lot of poets decide to refer to the persona of the poem with a "she" or a "he" even if they are actually talking about themselves. In this poem, Robert Southey decided makes it clear that he is talking about himself, also by using the words "I" repeatedly. The fact that the it is so upfront that the persona is Southey himself, makes it easier for the readers to empathise and even relate themselves to the situation, and this different range of emotions Southey is going through to during that period of his life.</p> <p>In addition, it can also be interpreted the title can also be interpreted as carrying an indirect theological and spiritual meaning to it, as the word</p> |
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Example candidate response – middle, continued

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| | | <p>"His" with a capital h, usually refers to God, and it's clear in this poem that the I Since his poem also focuses a lot on the dead people and his destiny after he dies, it can relate easily on sign indirect theological sign in his title. "Among his Books" is a poem depicting on its lines the poet himself and his love and gratitude towards books but also the underlining fear on whether he will be remembered or not after his death and the use of literary methods and rhyming scheme convey that feeling satisfy return to the with a successful accuracy to the readers of this poem.</p> |
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Examiner comment – middle

The response opens with a lengthy introductory paragraph, giving a sound overview of the poem, together with some early suggestions that the candidate is aware of some of its complexities and ambiguities; the idea that he is arguably “trapped” among his books is interesting, but although this is said to be a willing trap it is something that should be supported and argued later.

The second paragraph (“To begin with...”) identifies Southey’s use of personification, and develops some of the ways in which the poet sees books almost as people, with some limited quotation. There is some thoughtful speculation – that Southey was perhaps a solitary man who preferred books to people – which is certainly rooted in what he writes, but the paragraph as a whole is rather slow in its approach, and a touch repetitive. The concept of “double personification” in the next paragraph is again an interesting suggestion, but its development becomes closer to paraphrase than to critical analysis. Much the same can then be said about the following paragraphs’ ideas on repetition, where there is certainly some thoughtful potential relating to the effects of the repeated word “my”, followed later by the near-identical phrases “My thoughts....” and “My hopes....”. Again, however, while there is certainly more than simple identification of this technique, there is not as much critical exploration of its effects as a higher band must expect. The same is true of the brief discussion of the rhyming scheme of the poem, which is defined in some detail, but the comment about it is very simplistic: “it gives rather a flowing motion to the poem, making it especially pleasant to read” – thoughts that are unarguable but rather bland and lacking sharp focus or detail.

A slightly more significant idea is proposed in relation to the capitalisation of the word “His” in the title; this is almost certainly simply convention, but the candidate’s suggestion that there is an almost divine purpose in the capital letter is a worthwhile personal response, which is quite well developed, though the final few sentences become less tight in focus again. Overall there is some competence in the response, with evidence of some developing understanding and personal thinking, and it is rightly placed towards the lower end of Band 3.

Total marks awarded = 15 out of 25

Example candidate response – low

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| 2 | <p>The poet explains that his love for his old books and the relationship of him with the book as wonders how he himself will be remembered.</p> <p>In detail, at the first stanza the poet says that when he looks at the old books he remembers back the past. Moreover, he says that the books are his friends where he converses with them everyday. Next, on the second stanza he epitomises that from he absorbs good health and happiness through the old books. And also, he delineates that whenever he thinks about the gratitude that he owes to the old books, he tends to cry. Subsequently, on the third third stanza the poet indicates on but so that he learned lessons from the old books. On the last stanza, the poet says that he could be remembered after his death by the books as he says he wants to leave his name on the old books so that it will not perish in the dust.</p> <p>Clearly, the intention of the poet is to express about his old books and how much they have contributed to him. Moreover, the poet's intention is also to make him remembered after his death where he leaves his name on the books.</p> |
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Example candidate response – low, continued

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| 2 | <p>Notably, the poet contrasts two things in the poem. First of all, he shows his love and the contribution of the old done by the old books to him. Secondly, he thinks and wonders how he himself will be remembered. Next, there the poet also contrasts that his one feeling for his book and another feeling for himself.</p> <p>On top of it, the poet trenchantly illustrates his intentions and message. He illustrates very well that he converses to the old books everyday where it shows his intention (his love towards the old books). Next, his illustration of how his cheeks will damped with tears shows the degree of love he has for the old books. Perfectly, the illustrations best suite the intentions.</p> <p>Next, the repetition of the word "Death" "Dead" shows well suits the message of his poem where he thinks about his old books and thinks about himself to be remembered after the death. In short, the word "dead" directly relates to the old books.</p> <p>On the other hand, the poet uses metaphor to convey his message and intention. To illustrate, he compares "never-failing friends" indicates the old books. He uses this metaphor to stress that the old books was being his friends.</p> |
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Example candidate response – low, continued

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| 2 | <p>Moreover, personification is an important element that is present in this poem which highly port port portrays the poet's intention and message. Notably, 'travel' is one of the personified personification used for the books; where poets wants to travel with the books (remembered after his death by his writings and poems). Eventually, this well suits the intention.</p> <p>Next, the poet uses alliteration as well. "days among the dead are past", the words 'day' and 'dead' are alliteration. Next, "mighty minds of old", the words "mighty" and "minds" are alliteration. He uses this alliterations to show his sadness feeling of love, gratitude and so on.</p> <p>Obviously, the poet well focuses on the reminisce^{recurrence}. On the first stanza, "these" and "eyes" are one of the assonances. He uses this to create the smoothness to support the tone of intention of this poet, where the smoothness of the sound indicates wortment of remembrance. Next, on the second stanza the words, "cheeks" and "tears" indicates the poet cries for the old books gratitude. Subsequently, on the the third stanza gives a fastness where the poet appreciates the old books.</p> |
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Example candidate response – low, continued

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| 2 | <p>Last but not least, the poet uses a rhythm which illustrates the intention of the poet. Notably, he uses "past" and "cast" to give a fastness and he uses "behold" and "old" to give a halt on the first stanza. It shows that he appreciates the old books in a fast rhythm which means he is happy and sentimental. Moreover, on the fourth stanza he uses "trust" and "just" as the rhythm which indicates or gives sound of "ash", or "rest" where it means death. Obviously, it well connected with the wondering of the poet on how he will be remembered after the death.</p> <p>In a nutshell, the poet uses all the structural and sense devices to very well to convey his message.</p> |
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Examiner comment – low

The candidate opens with a reasonably clear and brief summary of what the poem says; this is followed by a longer summary, which shows some general knowledge (together with some misreading as well), and the third paragraph reiterates the poet's wish at the end of the second paragraph to be remembered after his own death. So far there is little beyond simple paraphrase, though the candidate does now try to move beyond this.

The fourth paragraph ("Notably, the poet...") suggests that contrast will be explored, though in fact the contrasts mentioned are not entirely clear or perhaps accurately summing up what the poet actually says. There is some apt reference to the use of the word "Dead" in the sixth paragraph, but again on a rather simple paraphrase level.

Metaphor is introduced next, with apt but brief reference to the poet's use of his "never-failing friends", his books. Then personification – there is a kind of check-list approach here, with a number of techniques being identified and illustrated – though the illustration of personification (travel) is not entirely convincing. The listing continues, with alliteration and assonance being mentioned and illustrated, this time with some simple attempts to show an appreciation of the kind of effects created (alliteration to show love and gratitude, and assonance to create a smoothness); the illustrations of assonance, however, are not really correct ("these" and "eyes" are perhaps apt examples, but "cheeks" and "tears" much less so). And the listing of "hopes", "fears" and "lessons" at the end of this paragraph is said to "give a fastness", but it is not really at all clear what is meant by this.

The penultimate paragraph talks of rhythm, though the candidate does in fact mean rhyme, as shown by the examples given; there is some attempt again to show an appreciation of the effects created, and of how these relate to the overall mood and meaning of the poem. The closing brief paragraph is very general. There is overall some quite limited knowledge and understanding, but the response does begin to suggest a very basic personal response to how Southeby is conveying his ideas, and deserves a very low place in low level.

Total mark awarded = 6 out of 25

Question 3

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Example candidate response – high

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| (3) | <p>'The Bay Comes Home' is a Post-First World War play, and centers on a young soldier Philip no longer serving in the army, as he returns 'home' to his parent-figure aunt and ex-uncle. The scene in the extract begins with the protagonist Philip not on stage, but remaining the topic of discussion of James and Emily. The title of the play, 'The Bay Comes Home', suggests the a 'hero's welcome' characteristic of homecoming, and the audience is intrigued to perceive the reality of the event's stereotype.</p> <p>The scene is with conflict, however, that the scene begins; albeit in the domestic sphere, as Emily and speaks in an 'unconvinced' tone, as in favour of Philip becoming 'more of a man', and not 'the boy' that the play's title alludes to. The question of whether this is deserved is subsequently raised as the scene progresses. Her husband, Philip's uncle, James is comparatively unsympathetic to him, and shows superficial knowledge of the battlefield, of 'bombs', 'revo' (a revolver), 'farm fours'. His lack of knowledge on the subject is gives the scene a comic element, though his cheekless filler -er-.</p> <p>The concern we raises, however, are practical, what the importance of finding</p> |
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Example candidate response – high, continued

The most suitable career for a young man in after-war conditions was difficult, a reality faced by many soldier after the Great War, where many were left mentally debilitated and lacking in occupational skills to be employed. This displays the play's cultural and political relevance at the time in which it was produced.

Moreover, James's practicality proves to be characteristic of a characteristic of his role as the conventional bread-winner of the household, which he shows explicit awareness and even pride of using the synecdoche 'purse-strings' to imply his responsibility of financial resources, and the juxtaposition of this with his watch which 'the stage directions instruct he look at' creates the usual persona of James as a worldly, civil man. This to him the train spills into his tone of voice, which remains directive, particularly with respect to Phillip, who he censures for 'hanging about, wasting the day'. He dogmatically asserts his stance of that morning is not the time to make oneself comfortable, and even patronizes his wife Emily, saying 'You mustn't neglect your duties, Emily. I've no doubt you have plenty to do, the delivery of John in a nearly helter-skelter bane. His detachment takes away from any sympathy the audience

Example candidate response – high, continued

may have shamed for his character.

Philip, in a stark contrast, is relaxed and even cheeky in his tone of voice and attitude. Initially, he is isolated out of the stage picture and his first lines are called lazily behind the curtain from the dining room. Is he in a hurry? James shortly answering 'Yes' foreshadows their argument as the scene progresses. Philip, however, speaks pleasantly, 'smokes' in a pipe and makes clever use of words 'two hours late or twenty two hours early for tomorrow's breakfast? He carries this off with comedy and characterizes him as being just as irresponsible as his uncle Fleated, and his aunt flatly stated he wasn't. Even in reference to his service in the army, Philip's colleagues asking 'staggered', 'What did you think we did in France' if not spoke pipes. The irony is dark and implicit here – soldiers frequently drank and smoked to numb from the pain and violence of life on the battlefield. The pipe is therefore symbolic of Philip's, as well as the average soldier's, moulded war experience. This gives the sole upsetting undercurrents Philip, Hobson's real kept of this, and is childishly, selfishly, still after the immobile and wanting of the money his father left

Example candidate response – high, continued

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| | <p>him pre-maturely, proving that he's still a boy. His uncle seizes the opportunity to reprimand him on this, against spotting temptation in his way, and the extract ends with him sarcastically asking ('Indeed') 'I had an impression that that event' (he answers Philip's mean silly assertion 'I am too twenty-five') with the sarcastic remark ('Indeed') 'I had an impression that that event took place in about two years time', cleverly employing Philip's technique of wordplay. The audience anticipates similar instances of witty exchanges between the two characters.</p> <p>Aunt Emily, however, is still the scene's symbol of domesticity, playing the doting matronly figure who listens to Philip's 'stories', and acts as a the pacifist in the two men's combative exchanges. This is illustrated from the outset as she acts as James' 'moultier transfers' Her James' James' message through the door to Philip. She speaks in a loving tone to both men, calling using terms of endearment, e.g. 'dear', 'darling'. To the audience, she indeed seems stuck between a rock and a hard place.</p> <p>In conclusion, the extract from the play 'The Boy Comes</p> |
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Example candidate response – high, continued

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| | <p>'Home' reveals the play's main characters' dynamics not often between among themselves, in a private, domestic setting that belies how 'comfortable' they are in their knowledge of each other, if not in the literal sense, as the conflict between James and Philip is established, presumably the play's major plot point. The link A is also created between the domestic sphere and the realism of the play's socio-political conflict.</p> |
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Examiner comment – high

There may not always be a piece of drama in this paper, but when there is, and when candidates choose to write about it, they must ensure that they make at least some reference to its particular dramatic or theatrical characteristics. A play, or an extract from a play, is more likely than not to be written in prose, but it is intended to be seen and heard by an audience, as well as simply read, so responses which consider an extract with these points in mind are likely to attract higher marks than if they treat it simply as a piece of prose writing.

This candidate uses the word “audience” towards the end of a quite full and well-focused introductory paragraph, and shows very quickly that he or she does have theatrical qualities in mind: “Philip [is] not on stage” and “the audience is intrigued....” both suggest that there is a visual quality to the passage as well as a literary one. An interesting potential conflict is suggested as well, between what might be a stereotypical “hero’s welcome” and the possible reality when Philip does appear.

The response moves closer to the text in paragraph two, which opens with discussion of conflict, “albeit in the domestic sphere” rather than on the battlefield, a conflict between James and Emily; the former’s “comparatively unsympathetic” attitude is well noted, as is the slightly comic element when James’s speech includes “clueless fillers – ‘- err -’”, and his apparent ignorance of what war is truly like. The paragraph concludes, however, with much more serious contextual concerns – soldiers’ mental conditions and their lack of employment potential; a darker side to the situation is seen here.

Stage directions, and by implication the physical actions in the theatre that they represent, are noted in the next paragraph, and the candidate interestingly – and rightly – uses the words “the visual persona of James”, implying that the character is one to be physically seen as well as read about. The argument develops well, reaching a very personal climax in the paragraph’s final sentence which suggests that the way James speaks and acts is likely to “take away the empathy the audience may have shared for his character”. The repeated use of the word “audience” and the idea that a feeling is “shared” in the theatre both suggest a candidate who is *seeing* and indeed *feeling* the extract as well as reading it.

This visual response continues, as Philip is seen to be isolated, and his first words are merely heard. James’s curt “Yes” is seen to foreshadow later argument, temporarily relieved by the comedy created by Philip’s “Two hours late. Or twenty-two hours early”. Audience reaction to Philip is uncertain – he is perhaps “just as irresponsible as his uncle feared”; the candidate is seeing and presenting a range of contrasting dramatic effects as the response develops. The mood, however, darkens with Philip’s “staggered” reply about smoking which implies a deeper change in Philip; the candidate points out that soldiers frequently drank and smoked “to numb them from the pain....of life on the battlefield”, and at this point the dramatist is making a far more serious point about Philip. Again, however, the candidate notes that despite this Philip appears in fact to be “childishly immature”, asking prematurely for the money his father left him, “proving that he is still a boy”. The ambiguous nature of his post-war character is well understood by the candidate, as are the changing moods in the extract; even at its more serious moments “the audience anticipates similar instances of witty exchanges.....”

The penultimate paragraph returns to discuss Emily and her role as intermediary; the paragraph ends with a confident personal reaction to her role—an audience will see her as perhaps “stuck between a rock and a hard place”.

The final paragraph rounds off the argument well, but also introduces some new ideas about how the play might develop later, with a thoughtful closing point about the link being made between domestic tension and the wider “socio-political conflict”. This is a thoroughly confident piece of critical writing, well deserving of a high Band 1 placement.

Total mark awarded = 24 out of 25

Example candidate response – middle

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| 3) | <p>The following extract depicts a soldier returning home after the First World War, and his struggles with to to reintegrate within civilian life with his uncle. AA The conflict between a man who has just learned to how to be independent and an uncle who tries to assert control over him sets a the tone for the rest of the play in general.</p> <p>Emily notes in the first line that Philip's is time in the army has served to make him 'more of a man', as well as how it he no longer can be told what to do'. This implies that Philip was a very obedient boy before the events of the play, and the difference is hinted to the audience in this scene that this change major change in Philip's character will be a core plot element throughout the play. Philip's In this scene Philip is shown to have developed a superiority complex over his uncle in particular, expecting it James to come talk to him and showing his impatience when they finally talk. He speaks in a condescending tone to to James, lacing his words with exaggerated indignation ^{when James asked him} in his reply to to about his newfound smoking habit. He even sarcastically calls ^{him} James 'darling', echoing his aunt, creating a palpable sense of dramatic tension and hostility. This new ^{side of} of his character is mostly stemmed from his time in the Army. Fighting in the First World War must surely have exposed Philip to unspeakable atrocities and horror, ^{and failure} atrocities to overcome the fear of war would mean death. After spending four years in that hell, the seeing the lifestyle of his uncle all over again where the biggest concern was to not dose off in the morning would surely seem ridiculously insignificant compared to fighting for one's life. It is is well documented that soldiers returning from the battlefield often suffered from PTSD and while Philip might not be traumatised to that extent, the audience can clearly see that the war has undoubtedly matured and changed Philip far from a psychological for perspective.</p> |
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Example candidate response – middle, continued

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| | <p>It is shown in this scene that Philip's major conflict with his uncle stems from both his newfound sense of independence and James' tendency attempts to control Philip's life like he did before the war. Philip did not take kindly to James' insistence that he shows 'civility and respect' to the extent that he would rather move out of James' house. This implies that Philip had no reason whatsoever to show his uncle respect, indeed he might even disrespect James as he he did not participate in the war, whereas Philip was aggravated fighting for his country. Their conflict just had worsened a long underlying mutual discomfort, as Philip notes that they both 'don't get on too well together'. James' attempt to maintain control over Philip's life is shown when he noted that he 'hold(s) the purse-strings' of Philip. He reacts coldly to Philip's idea of moving out, implying his displeasure at Philip's defiance of his control. Whereas Philip was unimpressed at the lack for seemingly lacklustre lacklustre pace of civilian life, James was equally sceptical about the army as he mentions how the serving in the army failed to teach 'the sort of thing' that helps 'decide upon the most suitable career' for Philip. This opens up a disgusting side of James' character, as he openly shows his disdain for men and women risking their lives for common people like him. It is better than who who asked faced by the audience would likely be find him utterly repulsive as a character and sympathise a lot more with Philip.</p> |
| | <p>A.A This scene perfectly showcases the difficulty of a told a soldier returning from the bloodshed of war, as well as flesh out the characters to the audience. A.A. Milne, having lived through the First World War near the near the twilight of his life would have been familiar with soldiers suffering from PTSD and how it can ruins families and relationships in extreme cases. Milne thus use uses this play to convey the the horrible aftershocks of war to an to an audience likely able to sympathise.</p> |

Examiner comment – middle

This response opens with a clear and confident introduction: the candidate sees a central issue in the extract, despite not mentioning Emily at all. Emily does, however, feature immediately in the second paragraph, and the candidate suggests that her first speech can be seen as hinting at “a core plot element”. There is some narrative tendency as this paragraph develops, but also a real sense of how Milne creates dramatic tension by what he makes Philip say and do – his “exaggerated indignation” [sic] in response to James’s comment about smoking, and his echoing of Emily’s “darling” are well and aptly noted. The paragraph concludes with some lengthy contextual thoughts, which could have become loose in focus, but which are brought back to the points being made about Philip himself.

The third paragraph is again somewhat over-narrative in nature, but it does make some interesting comments about James and Philip and their relationship; there is evident understanding of how Milne characterises the two men and their mutual dislike, together – at the end of the paragraph – with further reference to possible audience response; the candidate is clearly aware that this is a piece of theatre.

The final paragraph does lose close textual focus; its comments about Milne’s personal life are speculative and indeed incorrect (Milne was not “near the twilight of his life” in 1918 – as the introduction to the extract says, he died in 1956). There is no further mention of Emily, who is almost entirely missing from the response as a whole, despite being a central and certainly important character in the extract. Overall, though, despite these weaknesses, there is sufficient competence in its appreciation of how the two men are dramatically portrayed to place this securely in middle level.

Total mark awarded = 16 out of 25

Example candidate response – low

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| 3 | <p>The general meaning of this prose is about Philip who served as Army for years and returned home but both of his parents were ^{are} dead so he was under take care of his uncle and aunt, James and Emily.</p> <p>The detailed meaning of this prose started with Emily and James were having breakfast and discussing stuff topic about Philip. Emily thinks that Philip is not like a boy served army for years she became more manly ^{and mature who} and not simply anymore that a boy who take order. In the mean time, James mentioned that the war only taught Philip how to fight battle in war by using various of firearms but ^{as} and that isn't helping him anything to decide a suitable career for a young man that in after-war conditions. After the discussion, Emily told James that he is the one who only find Philip different but James replied that he didn't notice any difference but Emily soon stated that Philip does had some different but couldn't find a suitable words to explain it. James then saying that Philip can earn his living in the other way around but thinking that he probably won't do it as he is the one holding the estates/wills left by Philip's parents after they die, he also tell Emily to call for Philip for breakfast ^{as he} wanted to talk to him before he going for his work. Soon later, Emily went for Philip and told him that his ^{uncle} James wanted to talk to him, Philip mention that he will be going to meet uncle James soon. Emily then told James to wait for Philip by sitting in front of fire to make himself comfortable. Emily also told James to rest whenever he had the chance as both of them listened Philip's stories till late night. James in the mean time waiting for Philip and suddenly went asleep. Later on, Philip came to James but he was late for two hours. Philip and James then sit together to have some conversation, and Philip then take out his pipe for a smoke. James tried to stop Philip for smoke by telling him that he need to ask permission from Emily before smoke and of course</p> |
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Example candidate response – low, continued

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| | <p>Emily did not allow him. James then go in discussion with Philip & telling him that he should give respect while he staying in his own house. Philip is unimpressed to hear it and telling the Uncle James that if they are not getting well together, he could just live some place else but with a request that Uncle James need to give him allowance or give the whole estates that his father left for him which is under the hand of Uncle James. Uncle James replied Philip that he will only get the money when he reached twenty-five as he mention Philip's dad father don't trust a mere boy can take good care that large sum of money. Philip then argue he is twenty-five and James told him that it will be in the next next few years.</p> <p>The intention of this prose, is that the author trying to describe a life of a boy - Philip who who came back home after ^{serving as army} about him and is different than as his behaviour ^{or personality} already changed after the war.</p> <p>The structural device that are used in this prose is unity; as we can see in the line that mention by Emily which is "I think you'll find him rather more — I can't quite think of the word — but Mrs. Higgins could tell you what I mean", this particular line trying to give reader had an idea that Philip's doe behaviour or personality did changed compared to what he was before but what kind of difference about Philip is never mentioned but but it will be slowly ^{and explained} revealed in the later of the story. Besides, there is a structural device of contrast where the whole story is ^{comparing} about Philip who was maybe a kind boy before but his behaviour started to turn after the war. There is is also use of through structural device where the whole conversation of each character let readers ^{understanding} what is happening which is the stories of Philip.</p> <p>The sense of device of of this prose is that the style of writing story of this story is very direct with but there is some hidden things that the author let us to imagine what is really</p> |
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Example candidate response – low, continued

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| | <p>happening like the use of words of "I think you'll find him rather more — I can't quite think of the wrong word" one, "We were up so late last night listening to Philip's stories" and "don't be hard on the boy" by Emily, all of this kinda lets readers to imagine what really happening about Philip in the war, perhaps the cruelty of the war had changed Philip?</p> |
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Examiner comment – low

This is a very basic response, rightly placed at the bottom of Band 5. The greater part of what the candidate writes is simple narrative; indeed the first two paragraphs do almost nothing but outline what happens in the extract. Expression is not always fluent or accurate, and is occasionally inappropriate for a critical discussion ("that ain't helping him", for example, and towards the end of the whole response "all this kinda lets readers to imagine"), though it is never unclear what is meant. There is some misreading, when the candidate seems to say that Emily does not allow Philip to smoke, when in fact she goes against James's words and does allow Philip to do so. But despite these weaknesses there is some clear simple knowledge of what takes place in the extract.

Following this lengthy section the response attempts to make some critical points, in the paragraph beginning "The structural device that are used.....[sic]". Unity is mentioned, though the example offered does not seem appropriate; contrast is also noted, with a simple example of how Philip has changed; dialogue is noted, but the fact that this is a piece of drama, where dialogue is inevitably one of the main stylistic features, is not made relevant at all. The final paragraph introduces a potentially interesting idea – "there is some hidden things that the author let us to imagine...." – but again the examples offered are not really more than narrative in nature, and the last sentence – if it is in fact completed – is not really a confident conclusion to the response as a whole.

The marking criteria for Band 5 require some limited ability to use knowledge of the text, with evidence of some personal response; both these criteria are just met. "Some understanding of ways in which the writer's choices of structure, form and language shape meanings and effect": this criterion is arguably just attempted, but not in any properly critical way; expression is, on the whole, "basically clear". The response does just enough to reach the bottom of low level.

Total mark awarded = 6 out of 25

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