Example Candidate Responses

Cambridge International AS and A Level Literature in English

9695
Paper 7
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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:

- **Question**
- **Mark scheme**
- **Example candidate response**
- ** Examiner comment**

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](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](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:

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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.

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**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

The writer, Khushwant Singh, opens this novel extract, relates the protagonist’s secret escape at night in a style that is straight forward and direct:

In the opening paragraph, the writer captures the precise movements of Juggut Singh; he describes him 'slipping' quietly off his charpoy, wrapping a turban and then moving across the courtyard. The effect is emphasized by its secrecy and stealth, with delicate verbs like 'slipped', 'tiptoed' and 'crept'. Moreover, it creates an atmosphere of fear, evident by the writer's indication that the 'good' 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.

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 preening character of the mother, side by side, placing the action in a fixed dramatic sentence. This is a fitting prelude for the introduction of Juggut Singh's mother. The previous ethos is contrasted with her 'wails' and forceful act of 'slapping her forehead and her succession of questions, thrown quickly.
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 “creps and the cattle” and
above all, where “enemies may I see you.”
In addition to this, the mother’s chaotic
speech changes the tone into a more ominous and
ominous 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

Line 24 leaves the readers in question.

“Guess who?” is really meant for us and as Juggut Singh traces her outline, we are introduced to Noor. 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.

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...”

Interestingly, the writer maintains a certain distance between Singh and the readers. The third-person perspective, though focuses 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...”
Example candidate response – high, continued

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

The opening extract from the book *Train to Pakistan* introduces the setting and the characters and reveals the character. Through the use of language, tone, structure, Khushwant Singh creates an interesting and exciting opening.

The first opening line introduces the main character of the book as ‘Suggu Singh’. The addition of his full name seems to allow the reader to understand the full importance of this character. Language used by the author such as ‘safe’, ‘signal’ suggests that ‘Suggu’ is up to no good. The various descriptions of Suggu’s actions such as ‘dipped across the courtyard’ and ‘fished out a spear’ convey that it is a daily thing, a daily routine. Suggu does at night. Words such as ‘dipped’ and ‘stept’ suggest something secret. The reader also finds out that Suggu identifies himself with armed robbers, as ‘for him, as for the dacoits’.

If it’s something got to do with the dacoits, then Suggu is included. The fact that Suggu had fished out a spear from the haystack suggests secrecy.

The form of the first paragraph, a long one, from a third-person narrative viewpoint. This emphasises that the actions Suggu does is something normal, and something long and dragging, which creates a lengthy mood.

The short abrupt phrase of ‘where are you going?’ conveys that the secrecy of Suggu has been revealed. The short phrases such as ‘Suggu Singh stopped’ is like how a heartbeat, person’s heartbeat stops for a
second when caught with doing something wrong.

'It was his mother's emphasis on the threat to

Suggest Singh's secrets. It also emphasised that

his mother is the one who can or who is allowed
to stub him for doing something wrong.

The instant lie of Suggest Singh proves that he has
been practicing on how to escape when caught
doing something bad and how much sheer device
to go out even so much to lie to his own mother.

His mother's exclamation mark of 'Pipe' provides a
tone of exasperation from the mother. The use of

very short phrase separated with full stops

shows the build up of the mother's emotions, and

this is determined by her voice 'roared at a wall'.

Very much a so like a baby a contrast to

Suggest Singh and his mother. The mention of his mother

and Suggest Singh is narrowed down to 'Then who will

look after the crops and the cattle' depicting the

mother's prime worries on domestic reasons.

The relationship with Suggest 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 Suggest Singh get caught and put into

jail as for domestic purpose Suggest Singh is

presented to be fond of his mother and but somewhat

annoyed at his mother characteristics. He answers

her 'nothing to worry about' as everyone in the

village is dead. The short word answer of the

mother's 'no' depicts an image of an emotive

child as 'She waited again' The tone slightly annoyed

a shown when Suggest Singh barks 'Shut up'.

The repetition of his mother's 'Go! Go' creates a defeated
Example candidate response – middle, continued

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 Sugat Singh would want to do something so daring despite being caught so many times.

The transition of Sugat Singh going outside to his destination is in a long paragraph suggesting the silent background, theRENDEZVOUS with the wailing of his mother. Words such as ‘paused’, ‘search’ and ‘measured’ communicating the scenery and the quiet setting. The descriptions of nature such as ‘silver path’ and ‘blue-black sky’ describe the calming sensation.

The short disturbing phrase ‘Guess who’ jars the reader alive as ‘suddenly a hand was on his eye. ‘ compared to the long paragraph this short phrase takes over the readers to another scene. A scene full of action and movement contrasting to the quiet scene. Another ambiguity of the person is shown. The use of one of the five senses, touch, is used for the Character Sugat Singh to identify who the mysterious person is. The use of ‘sees the word ‘caries’ shows that it is someone of importance and censure and this is proved by his hands that know 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 reader. However, despite the rough, violent actions through the use of short quick phrases provide a
Example candidate response – middle, continued

still serene background. The girl, identified as just a girl, flapped him on the face attacks.

Fak Juggal Singh yet however, the ‘spear in the ground with the blade pointing upward’, it still remained untouched. The girl is identified then as ‘Noora’, a mention of a familiar name to Juggal Singh suggests that it is his lover, the innocent boy contrasted to the way the village and his mother views him.
The irony when Noora mentions ‘you put your hands on the person of a strange woman’. The constant tension between Noora and Juggal Singh presents the familiarity between them, ‘I will have to look for another maid’.

Juggal Singh, despite his love remarks to Noora, is still a man with the spear, still 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.

In conclusion, this extract depicts the different nature of Juggal Singh and his interaction with the other characters.
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
The general meaning of this prose is about Juggutt Singh who is going to leave his house and catch a train at night.

The detailed meaning of this prose is to start with Juggutt Singh who was an armed robber, wanted to rob a train at night, as night would be easier to take action. He slips off from his bed, picked turban and wrap his head and take a spear singing to sneak out from house through the door.

Suddenly, his mother noticed him and asked where is he going to in the middle of the night, Juggutt Singh then lie to his mother but his mother got tricked by him, his mother then mention he was on his probation which he was not allowed to go out as he will get caught back to jail if saw by others, especially when he holding a weapon. His mother then worried that why going to take it crops and caress if he get caught, Juggutt Singh then try to calm his mom down by mentioned that he will be back soon. His mother worried but later on told him to go wherever he wanted to go she knows he can't stop him anymore, she also did mention that it was her fate to lose her husband and son. Juggutt Singh then went out but in careful as not wanted to spot by others. He continues 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 caught with him to give him surprise by cover his eyes and telling him to guess who is here. Juggutt Singh then used his hand to slowly touch the girl's hand until lips make them in kiss his finger. Juggutt Singh soon knows who she is she reveal her face to him. The girl was Nurse whom seem to be the girlfriend of Juggutt Singh, both of them then cuddle with each other.

The intention of this prose is that he author trying to describe write a story about Juggutt Singh who was an armed robbers wanted to do something bad but as soon as he was on his way, he was stopped by a girl perhaps in his loved one
Example candidate response – low, continued

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 7 is available on Teacher Support Site at
https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744

Example candidate response – high

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| **2.** | 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.

The opening gives, in a personal note, his love for books. We have the extravagant word "behold" which marks
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 poly syllabic 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... woe." The poet responds to this companionship with a conscious realization of "understanding... and... feeling... and... responses with an amount of humility."
Example candidate response – high, continued

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<td>&quot;Tears of thoughtful gratitude,&quot; of the accented syllables slows the rhythm down which captures the phrase perfectly.</td>
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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 the 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 the theme: a salutary poem on the significance of books.

Reading becomes an active performance. The poet in the third stanza gives the responsibility of the reader: 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 Pessoa advocated in Ulysses: "To find, to strike, to strike, to seek and not to yield." Here, the book becomes mentors and guides, among their other diverse shapes and uses.

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 to his...
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own, appear small and humble.

In the last stanza, however, marks a small amount of faith with the conditional phrase, "I trust." It becomes a leap of faith that his works will travel on through all futurity, justified by the allusions to "dust," (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 promise 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 futurity.

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**
Robert Southey wrote the poem "Among his boars" to emphasize his great love of old boars and the relief he found while reading them. Judging from his poem, boars 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 and challenging phases of his life. However, this poem doesn't only focus on the poet's great love of boars, but it also emphasizes 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 boars, however willingly while carrying a lot of sadness towards them. The word "boars" in the title has a much deeper meaning as it symbolises all the thoughts, ambitions, love, and experiences of the dead that they wrote down in the old boars. Robert Southey himself finds companionship in the written down by the dead in the old boars. Robert Southey himself finds companionship with. In order to transfer his emotions and feelings through the poem accurately, Southey used a lot of literary methods and devices for a better understanding.
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 near, friendly faeces are their, with whom I
converse every day", he is talking about his
old boars, referring to them as "near
 offending" friends, and also mentioning he conve-
serves with them every day. From the look
of it, it seems as Southey was a
solitary, and perhaps artistic man, who found
best companion in his books instead of
people. He idolised his books in his poems
and thinks of them as extremely important
to a point he sees them as close
friends. Even though he says that
he converses with them every day can
be interpreted as a metaphorical
comment, the benefit of speech he passes
to his books also highlights its signi-
ficance they carry in the poet's heart.
However, the personification here can
be seen as a double personification. When
Robert Southey mentions that "the nearby
minds of old", he has his boars and
he converses with them, he is probably
referring to the dead as well. In lines
15-16, Southey mentions that his old
boars are the written experiences of
the dead, and that their lessons gives
him instructions about how to handle
his life. So, a more of
indirect personification comes from the fact
Example candidate response – middle, continued

That Robert Southey communicated with the
dead, while reading their experiences in life,
and directly those written experiences
are imprinted on the book, and
as a result a more direct personifica-
tion of the book results.

Another method Robert Southey used
in "Among his Bones" is repetition. There are
several words and phrases that are repeatedly mentioned throughout the
poem. One of these words is the
word "My" which is seen in lines
1, 5, 11, 13, 13 and 20. The word "my"
is used mainly to highlight that
the poet is talking about himself
and also emphasize the possessions that belong to him. Some
of these possessions are his body, as he mentions in line "As his "cheeky"
his bones are. However, his possessions are not only material as he mainly
emphasize his hopes, dreams and
thoughts he bears for the future.

One phrase that is also repeated
twice in the last two paragraphs of
the poem is 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 stro-
ne meaning in the author's heart as
Example candidate response – middle, continued

he is worried about the future that
is yet to come and how he will
remembered or when he dies.

There is also a use of a
rhyming scheme, usually between the first and
the third line, the two last lines,
of each paragraph. However, in the second
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 give
rather a flowing motion to the poem,
making it equally pleasant to read.

Finally, a lot of poets decide to refer to the persona
of the poem with a “she” or “he”,
even if they are actually talking
about themselves. In this poem, Robert
Southey doesn’t make it clear that
he is talking about himself, also by
using the words “I” repeatedly. The
fact that he is so upfront that
his persona is Southey himself, makes
it easier for the readers to empa-
thize and even relate themselves to
the situation and this different range of
emotions Southey is going through
during that period of his life.

In addition, the title can also be interpreted as
having an indirect theological and spir-
ited meaning to it, as the word
Example candidate response – middle, continued

"His" with a capital H, usually refers to God, and is therefore the poem that appears a lot on the dead people and his dafting after he dies, it can relate easily in some indistinct 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 underlying fear on whether he will be remembered or not after his death and the use of likening methods and rhyming scheme comey the feeling successfully with a successful accuracy to the readers of this poem.

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

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.

In detail, at the first stanza the poet says that when he looks at the broad books he remember back the past. Moreover, he says that the books are his friends where he converse 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 stanza the poet indicates on Sorcery 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.

Clearly, the intention of the poet is to express about his old books and how much it have contributed they have contributed to him. Moreover, the poet’s intention is also to make him remembered after his death by leaving his name on the books.
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, the poet also contrasts that his one feeling for his book and another feeling for himself.

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 dampened with tears shows the degree of love he has for the old books. Perfectly, the illustrations best suit the intentions.

Next, the repetition of the word "death" and "dead" shows well suits the message of his poem where he thinks about his old books and things about himself to be remembered after the death. In short, the word "dead" directly relates to the old books.

On the other hand, the poet uses metaphor to convey his message and intention. To illustrate, he compares "never-failing friends" to indicate "the old books". He uses this metaphor to stress that the old books was being his friends.
Example candidate response – low, continued

|   | Moreover, personification itself is an important element that presence in this poem which highly portrays the poet’s intention and message. Notably, “travel” is one of the personification used for the books, where poets want to travel with the book remembered after his death by his writings and poems. Eventually, this well suits the intention.
|   | 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 used this alliteration to show his sadness feeling of love, gratitude and so on.
|   | Obviously, the poet well focuses on the rhyme too. 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 a movement of remembrance.
|   | Next, on the second stanza, the words, “cheeks” and “tears” indicates the poet cries for the old book’s gratitude. Subsequently, on the second stanza gives a fastness where the poet appreciates the old book.
Example candidate response – low, continued

2. 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 slow and soft books in a fast rhythm which marks he is happy and sentiment. Moreover, on the fourth stanza he uses "trust" and "dust" as the rhythm which indicates or gives sound of "lust", or "deaf" where it means death. Obviously, it well connect with the wondering of the poet on how he will be remembered after the death.

In a nutshell, the poet uses all the structural and sense devices to very well to convey his message.
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 Southey is conveying his ideas, and deserves a very low place in low level.

Total mark awarded = 6 out of 25
Question 3
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
Example candidate response – high

(3) "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 parents’ home and his 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 "hero’s welcome" characteristic
of homecoming, and the audience is
invited to perceive the reality of
the event’s stereotype.

The scene is set with conflict,
however, as the scene begins, albeit
in the domestic sphere, as Emily
speaks in an "unconvinced"
tone, as in favour of Philip being
"more of a man," and not "the boy"
that the "play’s title alludes" to this.
The question of whether this first
desire is subsequently reassured as
the scene progresses. Her husband,
Philip’s uncle James is comparatively
unsympathetic to him, and shows supercilious
knowledge of the battlefield, of "bombs",
"revolvers," and "flares." His
lack of knowledge on the subject is
given the scene a comic element
through his clueless utterances:
"I never heard of finding..."

The concerns in this scene, however, are
practical, rather than the importance of finding
The most suitable career for a young man in after-war conditions was agriculture, a reality faced by many soldiers 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 breadwinner of the household, which he views as a duty, to ensure the financial stability of the household. He does this by saving his wages and controlling his wife and the position of his wife as the model persona of a housewife, a homely woman. This is to him the main role of his life, which remains consistent, particularly with respect to Phillip, who he constantly reassures for "hanging around and wasting the day." He consistently reinforces his status as that of a provider, both in his work and at home, by telling his wife to "remember, you can't neglect your duties." Emily. "I've no doubt you have plenty to do."

The delivery of John in a nearly detached manner has his detached and calm manner away from any empathy he might have.
may have shared for his character. Philip, in stark contrast, is relaxed and even sneaky 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 is shortly answering yes, foreshadows their appointment as the scene progresses. Philip however speaks pleasantly, smokes a pipe, and makes clever use of words. "Two hours late or twenty, two hours early for tomorrow's breakfast," he comments. This creates comedy and characterizes him as being just as irresponsible as his uncle feared, and his aunt protested he wasn't. "Even in reference to his service in the army, Philip is callous, asking, "What do you think we did in France if we 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, wounded war experience. This gives the scene a heightening underlines Philip's, Wincey's regiment's, post conflict of him, and is childishly bound to it. All the complex and wanting of the money has either left..."
him prematurely, proving that he's still a boy. His uncle sees the opportunity to reprimand him on this, against nothing temptation in his way, and the attack ends with him pragmatically asking 'Dutch.' I had an impression that I stayed. The 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, nearly employing Philip's technique of wordplay. The audience anticipates similar instances of witty exchanges between the two characters.

Aunt, briefly, however, is still the scene's symbol of James's life by playing the dating matronly figure, who listening to Philip's quips, and acts as a the parable in the two men's combative exchanges. This is illustrated from the outset as she acts as James' mother tries her James's James' message through the door to Philip. She speaks in a loving tone to both men, offering terms of endearment, 'dear,' 'darling.' To the audience, she indeed seems stuck between a rock and a hard place.

In conclusion, the extract from the play "The Boy Comes..."
Example candidate response – high, continued

Home, reveals the play’s main character dynamics not seen 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. To talk & act also creates between the domestic sphere and the realism of the play’s socio-political context.
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

The following extract depicts a soldier returning home after the First World War, and his struggles with his uncle to reintegrate within civilian life with his uncle. The conflict between a man who has just learned how to be independent and an uncle who tries to assert control over him sets the tone for the rest of the play in general.

Emily notes in the first line that Philip’s time in the army has served to make him ‘more of a man’, as well as how he no longer can be ‘told what to do’. This implies that Philip was a very distant boy before the events of the play, and the audience is hinted to the audience in this scene that this change in his character will be a core plot element throughout the play. Philip is shown to have developed a superiority complex over his uncle in particular, bringing in James to come talk to him and showing his impatience when they finally talk. He speaks in a condescending tone to James, lacking his usual with exaggerated indignation as he replies to him about his newfound smoking habit. He even sarcastically calls him ‘dorky’, echoing his aunt, creating the palpable sense of dramatic tension and hostility. This new side of Philip’s character is typically stirred from his time in the Army. Fighting in the First World War must surely have exposed Philip to unspeakable atrocities and horrors, and the fear of near death and bloody, violent scenes must have left Philip with a new appreciation for life. After spending four years in that hell, the seeing the lifestyle of his uncle all over again where the biggest concern was to not drive off in the morning would surely seem ridiculously insignificant compared to fighting for one’s life. It is well documented that soldiers returning from the battlefield often suffered from PTSD and Philip might not be traumatised to that extent, the audience can clearly see that the war has undoubtedly made him and changed Philip far from a psychological point of view.
Example candidate response – middle, continued

It is shown in this scene that Philip's major conflict with his
unde stands from both his newfound sense of independence and the
James' tendency to attempts to control Philip's life like he did before
the war. Philip did not take kindly to James' insistence that he show 'civility and respect', to the extent which he would rather move out of
James' house. This implies that Philip had no reason whatsoever to show his
unde respect, indeed he might even disrespect James as he did not
participate in the war whereas Philip was fighting, fighting for his country.
Their conflict was based on 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
pass-things' at Philip. He reacts coldly to Philip's pop at moving out, implying
his displeasure at Philip's defence of his control. Whereas Philip was
impressed at the lack of seemingly theatrical, lacklustre pace of civilian life,
James was equally sceptical about the army as he mentions how the men seem in
the army failed to teach 'the real 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 wishing their lives for
common if people like him. It is less than what the audience
would likely find him utterly repulsive as a character and sympathetic a
lot more with Philip.

A A This scene perfectly showcases the difficulty of a soldier returning from the bloodshed of war, as well as flesh out the
character to the audience. A. A. Milne having lived through the First World
War would be familiar with the sacrifices of his life would have been familiar with
so soldiers surviving from 1914 and how it severs well families and relationships
in extreme cases. Milne thus uses this play to convey the horrible
aftershocks of war to an audience likely able to sympathise.
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
Philip who served as Army for years and returned home
but both of his parents died so he was under the
charge of his uncle and auntie James and Emily.

The detailed meaning of this prose started with
Emily and James were having breakfast and discussing the topic
about Philip. Emily thinks that Philip is not like a boy
who served many years, he became more manly and mature who
argued that a boy will take order. In the mean time, James mentioned that
he was only taught Philip how to fight battle in war by
using various of firearms but it 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 onus
left by Philip’s parents after they die. He also told Emily to
call for Philip as he wanted to talk to him before
he going off his work. Soon later, Emily went for Philip
and told him that his Uncle wanted to talk to him, Philip
replied that he will be going to meet uncle James soon. Emily
then told James to wait for Philip by sitting in front of fire
and 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
wakes up, later on, Philip came to James but he was
lose 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,
**Example candidate response – low, continued**

Emily did not allow him. James then go in discussion with Philip, telling him that he should give respect while he was still young. Philip was unpersuaded to hear it, and telling Uncle James that if they are not getting on well together, he could just live someplace else. But with a request that Uncle James need to give him allowance or give the simple estate 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 mentioned Philip's father don't treat a mere boy can take good care of that large sum of money. Philip then argue he is twenty-five and James told him that it will be in next few years.

The intention of this prose is that the author trying to describe a life of a boy—Philip, who comes back home after war and everything is different after as his behaviour already changed after the war.

The structural device that are used in this prose is early on as we can see in the line that mention by Emily, which is “I think you'll send him rather more—I can't quite think of the word—but Mrs. Higgins could tell you what for I mean,” this particular line trying to give reader had an idea that Philip's
do behaviour or personality did changed compared to what he was before but what kind of difference about Philip is never mentioned but it will be slowly revealed in the later part of the story. Besides, there is a structural device of contrast where the whole story is about Philip who was never a kind boy before but his behavior started to turn after the war. There is also use of dialogue structural device where the whole conversation of each character let readers understanding what is happening which is the stories of Philip.

The use of device of this prose is that the style of writing of this story is very direct writing but there is some hidden things that the author let us to imagine what is really
Example candidate response – low, continued

| Happening like the use of words of “I think you’ll find him rather more—I can’t quite think of the word—” |
| "We were up so late last night listening to Philip’s stories and… |
| "Don’t be hard on the girl" by Emily all of this kinda let readers to imagine what really happening about Philip in the war, perhaps the cruelness of the war had changed Philip? |

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