

## EXAMINATIONS AND ASSESSMENT CHIEF DIRECTORATE

Home of Examinations and Assessment, Zone 6, Zwelitsha, 5600

REPUBLIC OF SOUTH AFRICA, Website: [www.ecdoe.gov.za](http://www.ecdoe.gov.za)

# 2019 NSC CHIEF MARKER'S REPORT

SUBJECT:	ENGLISH HOME LANGUAGE
PAPER:	TWO
DURATION OF PAPER:	2 ½ HOURS
DATES OF MARKING:	1 DECEMBER – 13 DECEMBER 2019

### SECTION 1: (General overview of Learner Performance in the question paper as a whole)

- The standard of the paper was fair.
- The choice of seen poems saw most candidates answering Q2 and Q4. These poems have a distinct South African character which would explain their popularity. Last year saw a marked increase in candidates answering Q1. Many candidates, teachers and markers commented on the accessibility of the poetry questions. The results support these sentiments. Questions appeared to be more focused and streamlined, and the panel needs to be commended on this welcome development. The prevalence to award 2 or 3 marks for contextual questions depending on the quality of the answers fortunately continues, and adds a handy dimension to the marking process.
- In Section B, more than two thirds of the candidates chose the questions on *The Life of Dorian Gray*. Candidates who chose to do *Life of Pi*, however, generally produced better results.
- In Section C, the best overall results were for *The Crucible*. This is probably because the text is a modern one, and is more penetrable than Shakespearean texts. The *Othello* contextual question (Q13) produced considerably better results than the *Hamlet* contextual question (Q11). Candidates tend to achieve better results for the essays on the Shakespearean plays than the contextual questions, and this exam was no exception.
- The rubrics remained as they were last year, and all markers were familiar with the format; no additional training was necessary.
- It is worth mentioning that many centres submit scripts where the question numbers are not entered on the front page. It is a relatively trivial matter but it takes an inordinate amount of marking time to complete the page. If Chief Invigilators can be reminded to impart this at the start of the session it would save time at the marking venue.



## SECTION 2: Comment on candidates' performance in individual questions

(It is expected that a comment will be provided for each question on a separate sheet).

### QUESTION 1: *somewhere i have never travelled,gladly beyond* – ee cummings

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- This question was generally answered poorly but there were some 10/10 responses.
- Many candidates believed that the image/diction/tone content for this question is immutable, and were unprepared for other possibilities.
- Too many rely on paraphrasing the poem instead of critically engaging with the content and the question.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- It has to be taken into account that this is one of the more difficult poems to teach and to study.
- Candidates are often discouraged to answer this question and do not prepare adequately for the poetry essay.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- This essay should be taught as an argumentative essay, alongside its equivalent for the novel and drama questions.
- Teaching ee cummings will ALWAYS involve teaching punctuation. Candidates should not be discouraged to reply to this question because they do not understand cummings's punctuation quirks.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- Consult additional material to prepare and teach this delightful but difficult and unusual poem.

### QUESTION 2: *First Day After the War* – Mazisi Kunene

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- This was by far the most popular choice, and candidates performed fairly well.
- It can probably be ascribed to the fact that it is a South African poem with strong historical South African references.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Q2.1: Candidates ignored the plural 'feelings' and focused only on one aspect.
- Q2.2: Candidates incorrectly answered that the poet/speaker is included.
- Q2.3: Many candidates misinterpreted the 'blades of grass' literally to understand a weapon of sorts.
- Q2.4: Too many candidates ignored the question and wrote a generalised commentary about ancestors without referring to diction and context.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Teach candidates what the instructions require.
- Encourage candidates to reply to the entire question.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.
- Point out the pointlessness of generalisations and explain what they are.

**QUESTION 3: *The Garden of Love* – William Blake**

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- It was either answered well or poorly.
- Candidates from weak centres chose this question, probably under the impression that it would be easy because the poem is short.
- Q3.1 was a difficult question, contrary to other first questions that are usually easy entry-level questions.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Q3.1: Candidates mostly provided synonyms without substantiation. The question asked one thing for two marks; the marking guideline was somewhat prescriptive. Most candidates could not earn the second mark.
- Q3.2: Most candidates did not provide a second 'distinct point' for the second mark.
- Q3.3: Candidates focused on 'evil'. They either understood the imagery or not.
- Q3.4: The marking guideline highlights the mood whereas the question refers to the context (title).

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Teach the background against which William Blake wrote this poem to avoid the

<p>misinterpretation of the 'black gowns' and evil.</p> <ul style="list-style-type: none"> <li>Clarify what the Garden of Eden is as opposed to the Garden of Eve.</li> </ul>
---

<p><b>(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b></p>
<ul style="list-style-type: none"> <li>Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>Teach relevant vocabulary, e.g. 'ominous', 'repression', 'spontaneity'.</li> </ul>

<p><b>QUESTION 4: <i>Motho ke Motho ka Batho Babang</i> – Jeremy Cronin</b></p>
<p><b>(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b></p>
<ul style="list-style-type: none"> <li>A large number of candidates chose this question, but failed to do well, despite the questions being straightforward and unambiguous.</li> <li>Candidates focus on slavery and Apartheid instead of imprisonment.</li> <li>The fact that it is a South African poem appeals to most candidates, and rightly so.</li> </ul>

<p><b>(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b></p>
<ul style="list-style-type: none"> <li>Q4.4: Candidates cannot identify and/or explain <i>irony</i>. They fail to earn the third mark.</li> <li>Q4.4: Candidates elaborate what the title means instead of referring to the text.</li> </ul>

<p><b>(c) Provide suggestions for improvement in relation to Teaching and Learning.</b></p>
<ul style="list-style-type: none"> <li>Teach the essence of the poem and focus on the prison instead of the political background that informs the poem.</li> <li>Dissuade candidates from making historical references instead of answering the questions.</li> </ul>

<p><b>(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b></p>
<ul style="list-style-type: none"> <li>Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>Point out the pointlessness of generalisations and explain what they are.</li> </ul>

<b>QUESTION 5: <i>Drought</i> – Denys Lefebvre</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>• The poem seemed easy; however, candidates performed poorly.</li> <li>• Certain concepts and vocabulary were unfamiliar.</li> </ul>
<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>• Q5.1: Most candidates could not earn the second mark because the marking guideline was restrictive. The question required more than just 'what impression'.</li> <li>• Q5.2: 'huddled' referred to the oxen that needed access to the water for thirst and cooling off rather than 'comfort'.</li> <li>• Q5.3: Candidates ignored the link between 'scavenger' and 'wind'. Most did not earn the third mark because the metaphor was poorly explained.</li> <li>• Q5.4: Many candidates provided a generalised overview of the heat damage. They ignored the reference to diction and/or mood.</li> </ul>
<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>• Teach how to quote diction in order to support an answer. Candidates tend to generalise and do not link a word/words to mood or an explanation.</li> <li>• Candidates should use the mark allocation as a guide to indicate how many facts they have to provide for an answer.</li> </ul>
<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Point out the pointlessness of generalisations and explain what they are.</li> <li>• Study previous exam papers to teach the skill of comprehending <u>questions</u>.</li> </ul>

**QUESTION 6: *The Picture of Dorian Gray* – Oscar Wilde (Essay question)**

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- Most candidates studied this novel.
- The inclusion of 'individualism' confused candidates.
- The 'beauty' aspect was superficially addressed.
- There is a general inability to write a(-n) (argumentative) literary essay; most candidates resort to retelling the plot.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Candidates fail to provide evidence from the text to motivate their points.
- Candidates struggle to formulate an argument.
- Most candidates simply retell the plot.
- Many candidates did not include 'Victorian society' in their responses.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Teach candidates the basic skills involved in writing a literary essay. There are any number of tools available electronically to assist those teachers who lack the confidence to teach it.
- Candidates must know how to unpack questions, especially essay questions.
- A literary essay is a high-order piece of writing. The required skill needs to be unpacked in a systematic way to clarify how logic and format form the basis of this type of writing.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.
- Teach argumentative essay writing, supported by the PEEL principles.
- Use peer marking to reinforce the necessary techniques.

<b>QUESTION 7: <i>The Picture of Dorian Gray</i> – Oscar Wilde (Contextual question)</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>• Most candidates studied this novel.</li> <li>• In some centres candidates' replies were based on the film version of the novel.</li> <li>• Many responses were woolly and vague; candidates lack the necessary skills to express themselves succinctly.</li> <li>• Many answers were not awarded the third mark.</li> <li>• The dandified world of Dorian Gray is exotic and outlandish for many candidates.</li> </ul>
<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>• Q7.2: Candidates did not answer from the reader's perspective; few earned full marks.</li> <li>• Q7.3: Candidates did not analyse Dorian's current behaviour in order to compare it to his later behaviour. They lifted 'charming' and 'thoughtless'.</li> <li>• Q7.4: Poorly answered. Many provided a generalised discussion instead of specifically referring to 'novel as a whole'. Many did not understand that Dorian's 'Beauty' was short-lived.</li> <li>• Q7.7: The question was too similar to Q7.5. The focus of the marking guideline was restrictive.</li> </ul>
<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>• Teach the quoting of diction in order to support an answer. Candidates tend to generalise and do not link a word/words to mood or an explanation.</li> <li>• Candidates should use the mark allocation as a guide to indicate how many facts they have to provide for an answer.</li> <li>• Explain that lifting does not an answer make.</li> <li>• Instructions such as 'account for' and 'discuss' need to be clearly explained.</li> </ul>
<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Discourage candidates from relying or even watching the film version of the novel. It might be advisable, however, to show a clip to illustrate what Victorian England looked like.</li> <li>• Point out the pointlessness of generalisations and explain what they are.</li> </ul>

<b>QUESTION 8: <i>Life of Pi</i> – Yann Martel (Essay question)</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>• The topic was accessible.</li> <li>• The majority of candidates produced good answers.</li> <li>• Candidates lack the necessary skills to write a literary essay.</li> <li>• Many answers were simply good to worse attempts to retell the story.</li> <li>• Candidates fail to understand the difference between the two stories.</li> <li>• Some ignored the last part of the question – ‘survival’.</li> </ul>
<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>• Candidates do not grasp the concept of Realism and interpret the story mostly on a literal level.</li> <li>• Poor writing skills impede meaning; markers are often frustrated by obfuscation.</li> <li>• Candidates failed to address the 4 aspects implied in the question: Heroism, gruesomeness, humans and animals.</li> </ul>
<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>• Focus on the literary genre and subsequent technique used by Martel.</li> <li>• Teach candidates the basic skills involved in writing a literary essay. There are any number of tools available electronically to assist those teachers who lack the confidence to teach it.</li> <li>• Candidates must know how to unpack questions, especially essay questions.</li> <li>• A literary essay is a high-order piece of writing. The required skill needs to be unpacked in a systematic way to clarify how logic and format form the basis of this type of writing.</li> </ul>
<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Point out the pointlessness of generalisations and explain what they are.</li> </ul>



**QUESTION 9: *Life of Pi* – Yann Martel (Contextual question)**

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- The term 'alter-ego' was misunderstood or not at all.
- Generally, candidates' responses varied from poor to average.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Q9.2: Candidates focused on the 'prison' image instead of the characters' 'feelings'.
- Q9.4: Candidates ignored the instruction to focus on the 'second version' of the story.
- Q9.6: The marking guideline's answer is rather sophisticated ('flippant', 'appease', 'benevolent'). It is unlikely that the average candidate will be able to provide similar answers.
- Q9.7: Poorly answered, because many candidates do not understand the term 'alter-ego'.
- Q9.8: Few candidates obtained full marks. They focused on Pi's flirtation with different conventional religions instead of his spiritual capacity.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Discourage candidates to watch the film. The book is written in an accessible style and language, and candidates should have no excuse not to read it.
- Explore the 'two version' aspect of the novel – candidates should be able to comprehend it.
- Teach candidates how to unpack contextual questions. Encourage them to be guided by the marking guidelines' instruction of '3 marks for any two ideas well discussed OR three ideas'.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- The relatively good marks obtained for this question reveals that the book is accessible and enjoyable. Use it to lure recalcitrant readers.
- Revise and analyse questions from previous papers – that is what exam questions demand.
- Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.

**QUESTION 10: *Hamlet* – William Shakespeare (Essay question)**

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- Both questions on *Hamlet* were mostly poorly answered.
- Few candidates planned their essays. This often resulted in muddled time frames and confusing references.
- Many ignored 'disorder' and wrote about Hamlet's 'fatal flaw' or disorderly behaviour instead.
- Candidates reproduced 'model essays' taught in class.
- Candidates generally were not *au fait* with the play's content and literary merits, and were unable to deal with the questions in a critical manner.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Candidates lack the necessary skill to write a proper literary essay.
- Candidates revert to storytelling instead of interpreting the topic.
- It appears that inadequate teaching of the play occurred in some centres.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Candidates need to understand the process involved in writing a literary essay.
- Spend at least 4 periods on practising how to write the essay.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.
- Teach argumentative essay writing, supported by the PEEL principles.
- Use peer marking to reinforce the necessary techniques.

**QUESTION 11: *Hamlet* – William Shakespeare (Contextual question)**

**(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?**

- Both questions on *Hamlet* were mostly poorly answered.
- Candidates cannot identify and explain *irony*.

**(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.**

- Q11.1-Q11.3 were perhaps too similar.
- Q11.2: Candidates ignored Polonius' 'attitude' or focused on a single aspect.
- Q11.4: Candidates referred to the political situation in Denmark or wrote a generalised account of characters and events. Many candidates did not know the meaning of 'hypocrisy'.
- Q11.6: Few candidates earned 3 marks. Many omitted a justification.
- Q11.7: Candidates offer a basic definition for *irony* without fleshing out their answers to earn a third mark.
- Q11.8: Most candidates gave Claudius' point of view and not their own.

**(c) Provide suggestions for improvement in relation to Teaching and Learning**

- Ensure that candidates have a clear understanding of the structure of the play and the themes and characters. Questions hinge on these aspects.
- Teach candidates how to answer exam questions. Many language textbooks have lists of instructions and explanations that would cover most question types. Make use of these handy tools.
- Nothing is more effective than a teacher teaching; watching a film version of a drama does the text and the learners no justice.
- Specific literary terms should be drilled into candidates.

**(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.**

- Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.
- Study previous exam papers and refer to the marking guidelines to reinforce exam jargon and other relevant information.

**QUESTION 12: *Othello* – William Shakespeare (Essay question)**

<p><b>(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b></p>
<ul style="list-style-type: none"> <li>• Some centres were well prepared and produced answers to support that.</li> <li>• Essays were generally poorly answered and were merely summaries of the play.</li> <li>• Candidates misinterpreted 'disorder'.</li> <li>• Candidates wrote prepared essays.</li> </ul>
<p><b>(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b></p>
<ul style="list-style-type: none"> <li>• Candidates are encouraged to pre-learn an essay in the belief that 'there will be a mark somewhere'.</li> <li>• Candidates do not know how to write a literary essay and struggle to engage with the requirements of the question.</li> <li>• It is possible that little or very poor teaching happens in some centres.</li> </ul>
<p><b>(c) Provide suggestions for improvement in relation to Teaching and Learning</b></p>
<ul style="list-style-type: none"> <li>• Improve teaching. Teachers need relevant training on what to expect in the final exams.</li> <li>• A closer working relationship on district level might provide support to teachers who lack confidence in teaching ENG HL.</li> <li>• Schools must inspire and support candidates to study. Academic achievement is a two-way street and not the responsibility of one party.</li> <li>• Candidates must have opportunity to practise writing literary essays.</li> </ul>
<p><b>(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b></p>
<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Teach argumentative essay writing, supported by the PEEL principles.</li> <li>• Use peer marking to reinforce the necessary techniques.</li> </ul>

<b>QUESTION 13: <i>Othello</i> – William Shakespeare (Contextual question)</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>Some centres were poorly prepared and lacked basic plot knowledge. Similarly, many candidates produced good work and did well.</li> <li>As is the case in other questions, a large group of candidates who performed poorly are unable to express themselves adequately, or they are not able to interpret the questions accurately.</li> </ul>
<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>Q13.1: Candidates ignored the instruction about Iago.</li> <li>Q13.4: Candidates struggled to get full marks; they focused only on Venice being a place with no robbers, which is from the text.</li> <li>Q3.5: Candidates did not earn the third mark because they ignored one of the three aspects – usually the justification.</li> <li>Q13.7: Poorly answered. Candidates had no knowledge of the song's meaning.</li> <li>Q13.8: Accessible question. Most candidates understood this question, even if only partially.</li> </ul>
<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>Teachers need to use additional material to equip themselves to teach <i>Othello</i>.</li> <li>Techniques around drama and acting need to be taught. Candidates have to understand that they are studying a play.</li> <li>Introduce the play by providing a comprehensive summary of the plot. Shakespearean language can be daunting.</li> </ul>
<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>Teach candidates how to analyse the instructions, e.g. 'critically discuss', 'account for'.</li> </ul>

<b>QUESTION 14: <i>The Crucible</i> – Arthur Miller (Essay question)</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>• Candidates did fairly well, although some still resorted to retelling the story.</li> <li>• Candidates understood 'chaos' and 'shattered peace' but not all discussed how peace was restored.</li> </ul>
<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>• Candidates cannot write literary essays.</li> <li>• They lack the necessary skills to argue about the topic in a logical way.</li> <li>• Many candidates confused 'disorder' with 'chaos' and used the words interchangeably.</li> <li>• Candidates do not know how to integrate the topic into their discussion.</li> </ul>
<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>• A suggestion is that generic questions are too broad; questions might be re-phrased so that candidates are in no doubt what is expected of them.</li> <li>• Teach candidates to link points clearly to the topic.</li> <li>• Teach candidates to write literary essays.</li> </ul>
<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Teach argumentative essay writing, supported by the PEEL principles.</li> <li>• Use peer marking to reinforce the necessary techniques.</li> </ul>

<b>QUESTION 15: <i>The Crucible</i> – Arthur Miller (Contextual question)</b>	
<b>(a)</b>	<b>General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?</b>
	<ul style="list-style-type: none"> <li>• Candidates performed fairly well.</li> <li>• Candidates did not always earn a third mark.</li> <li>• Q15.1 was at the bottom of a page and many candidates ignored it.</li> </ul>

<b>(b)</b>	<b>Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.</b>
	<ul style="list-style-type: none"> <li>• Q15.1: This question was at the bottom of the page following the extract. Many candidates did not see this and left out the question. It is carelessness and not a fault on the paper. Many do not understand the instruction 'place...in context'.</li> <li>• Q15.2: Candidates failed to prove adequately how and why Hale is a 'coward'.</li> <li>• Q15.3: Candidates still do not answer what is meant by 'irony'. Many stated the God is the greatest judge.</li> <li>• Q15.5: Candidates fail to address three aspects of the question. The marking guideline requires 'justify' but it is not part of the question.</li> <li>• Q15.6: Poorly answered. Candidates did not understand 'excommunication', 'integrity' and these are pertinent to the plot.</li> <li>• Q15.8: Candidates focused only on Danforth and ignored 'Salem'.</li> </ul>

<b>(c)</b>	<b>Provide suggestions for improvement in relation to Teaching and Learning</b>
	<ul style="list-style-type: none"> <li>• Teach the play.</li> <li>• Teach techniques around the production of a drama.</li> <li>• Use additional material as support to teach the play; there is adequate information available.</li> <li>• Teach candidates that questions must be answered based on the extracts and question instructions only. This is not the platform for moralising and promoting personal beliefs.</li> </ul>

<b>(d)</b>	<b>Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.</b>
	<ul style="list-style-type: none"> <li>• Provide a departmental, standardised analysis guide to all teachers, to ensure that all involved are privy to the correct information.</li> <li>• Teach the play. No amount of distance teaching, electronic references and 'self-study' will ever replace a well-prepared and committed teacher.</li> <li>• Study previous exam papers.</li> </ul>