

Poetry is a highly specialised genre. While it might seem an appealing choice in terms of the volume of work that is covered (roughly 400 lines of poetry, as opposed to a 300-page novel), it is a form that is extremely densely-packed as far as interpretation is concerned. Despite this inherent difficulty with poetry, it remains an extremely popular choice amongst centres.

Educators who choose this option should ensure that learners are provided with all the specialised technical skills required to deal with this genre. It is also apparent that the contexts in which the poems are set are not adequately covered.

The short story and novel questions were more adequately dealt with by candidates.

Candidates should be taught to relate specific questions to the actual contents and themes of the novels. When educators set internal revision papers, they should ensure that their questions draw extensively on the candidates' knowledge of events occurring throughout the prescribed work. Candidates must be able to identify the extract in terms of its significance in the narrative. Of importance, too, is that candidates be taught to understand the narrator's point of view and to know all the characters (their private, social or political relationships with other characters). Knowledge of this will enable candidates to analyse how action affects meaning and vice versa. Candidates should also be prepared to answer questions **contextually**, which is the way the final examination is structured. They should make a clear connection between the questions posed and the contents of given extracts. Too often candidates fell into making broad, generalised statements, losing sight of the actual contents of given extracts.

The question paper required educators to have taught literary devices (irony and symbolism in particular), which are an integral part of studying these two genres so as to enhance candidates' appreciation of the prescribed works, and to enable them to answer the questions.

#### The Plays

Educators should keep in mind that plays are meant to be performed and should therefore be taught bearing their visual/oral nature in mind. Learners should be taught to see the sense of a character's movements and how this augments (complements or detracts from) what he says. Stage directions, as well as advice to actors, are important components in the play, and reveal vital information as well as insight into characters' motivation and inner struggle.