

香港考試及評核局
HONG KONG EXAMINATIONS AND ASSESSMENT AUTHORITY

香港中學文憑考試
HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

PRACTICE PAPER

LITERATURE IN ENGLISH PAPER 1 (SET 1)

MARKING SCHEME

(updated as at 9 Feb 2012)

本評卷參考乃香港考試及評核局專為本科練習卷而編寫，供教師參考之用。教師應提醒學生，不應將評卷參考視為標準答案，硬背死記，活剝生吞。這種學習態度，既無助學生改善學習，學懂應對及解難，亦有違考試着重理解能力與運用技巧之旨。因此，本局籲請各位教師通力合作，堅守上述原則。

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Marking Scheme

General Notes for Teachers on Marking

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Section A

A. General

Each question carries a total of 33 content marks. The marks are to be allotted as follows:

Unsatisfactory	Inadequate, no organization and/or knowledge of the text shown; no relevant content.	1 – 6
Elementary	Only partly adequate. Errors of fact likely. Sometimes inaccurate reference to the text. Shows knowledge of text but only intermittently tailors it to question.	7 – 13
Acceptable	Answers the question at a fairly superficial level with evidence of insight. Largely relevant facts; adequate and mostly accurate.	14 – 20
Good	Coping easily with the topic and showing some depth of understanding, with meaningful reference to the text.	21 – 27
Excellent	A well-developed answer showing a full and intelligent grasp of the topic, with arguments well-supported by reference to the text.	28 – 33

Sections B and C

Questions for these sections will often be broken down into numerous sub-questions. The allocation of marks should be made with reference to the marks for each sub-question and the decisions made at the Markers' Meeting. The descriptions above may be useful, however, as a general guide to the quality of answers given.

- B.
- (i) In general, if the candidate only answers one out of two parts of what is required, the candidate should automatically be moved down one category.
 - (ii) Markers should note that their task is to allocate a mark following the detailed guidelines on the basis of CONTENT, taking into account how effectively the candidate has communicated the answer. Markers should give marks for what candidates have written and not deduct marks for what they have not written.
 - (iii) The marking guidelines will only list a set of suggested marking criteria for each question for teachers' reference. They should not be regarded as sets of model answers and are not exclusive. Alternative answers are also acceptable as long as they are well reasoned.
 - (iv) With regard to effective communication, markers will NOT be expected to look at a candidate's work from the point of view of language accuracy by underlining spelling mistakes, wrong verb tenses and similar grammatical errors. Instead, emphasizing the ability to communicate effectively will mean rewarding those candidates who can answer coherently, lay out an explanation in a manner that is logical and easy to follow, and argue a case or give an opinion in a rational and lucid fashion.

- (v) The mark for an answer in note form which fulfils the requirements of a certain grade has been moved one category lower.
- (vi) The quality of handwriting should not affect marking, except when it is so poor that it is illegible.

C. (i) In order to simplify checking procedures, markers are requested to use the following marking symbols for every question:

X = errors of facts / misinterpretation

W = inaccuracy / misapplied material / irrelevance / repetition

? = point unclear

√ = point made (valid, clear)

✗ = point flawed / incomplete

* = originality

(ii) Markers are urged to write comments at the end of the script. This is very helpful for checking and feedback procedures.

THE POINTS GIVEN BELOW ARE NOT INTENDED TO BE EXHAUSTIVE

Section A Critical Analysis

1. (i) The beast in the Golding extract is actually the corpse of the pilot. The boys' misunderstanding leads to fear and panic, which is exploited by Jack to seize power, and hence to the destruction of Simon and Piggy. The pig's head offered to the Beast also becomes the demonic Lord of the Flies, symbolizing the evil and lust for dominance in the heart of humans. The green ey'd monster of jealousy, which is exploited by Iago and which leads to the destruction of Desdemona and Othello (with others) is based on misinterpreted evidence, and arises really from the darkness of the human heart. (14 marks)

Ralph	Othello
A touch of bravery and determination, but mainly fear, nausea and then hatred Step by step (slow motion) account of events Sometimes entering Ralph's head but then pulling away towards the end as the boys leave the scene Incomplete sentences Account of physical reactions Surreal imagery (e.g. 'green lights of nausea ... ate into the darkness') Whispering Vocabulary choice: ashes, dead, leaden Night setting Decorative prose ('fused his fear and loathing into a hatred') Reference to a great ape Horror: 'ruin of a face'	Confusion, causing him to retreat into his inner fortress; pain; self-torment Shakespeare shows us Othello's imagination being stimulated by Iago's hints. Irony of Iago warning Othello against the very thing he is causing. Questions Imagery of 'moon' and 'goat' Awkward language: 'exsuffilate and blown surmises' Othello lists reasons to be jealous and mentions his weak points ostensibly to deny they are important (a type of the trope of <i>praeteritio</i> , talking about what you are not going to talk about) Reversion to the question of appearance: 'She had eyes and chose me'. Othello's speech is like someone scratching a wound.

(19 marks)

2. (i) The ironies are that:

- the boys finally create a fire signal to attract rescue (as they destroy the island and prepare to kill Ralph)
- the boys are rescued by a warship and naval officers whose business also is violence and death
- the boys are told off for uncivilized behavior by adults who have just fought an atomic war
- the officer inquires about their 'fun and games' and then asks if there are any dead bodies
- the officer compares the boys' experience to those in the romantic *The Coral Island*
- Jack and Ralph still keep up their rivalry over being the leader
- Ralph now recognizes Piggy as good and wise

and any others the candidates detect. (13 marks)

(ii) The passage starts from Ralph's POV – 'huge peaked cap'. Words like 'epaulettes' signify a switch to an absent narrator and we then move to the officer's POV: 'little boys ... with sticks in their hands' and, even more clearly, 'the little scarecrow in front of him ... the kid', which appear to be from the mind of the officer (free indirect discourse). Next we enter Ralph's mind with a series of flashbacks, before the metaphorical camera of narration pulls away to show us Ralph and the scene from outside as an omniscient narrator able to tell us of the officer's thoughts closes the book. (13 marks)

(iii) *The Coral Island* (1857) by R. Ballantyne, is a novel for boys. Ralph, Jack and Peter are castaways on an island. They behave admirably and handle many crises most creditably. The novel is filled with the spirit of British imperialism and the idea of the British mission to civilize the world. Golding intended his novel of as a refutation of such optimistic ideas. (7 marks)

Section B Poetry *The Rattle Bag*

3. Candidates should refer to the poems in their answers, but merely quoting without explaining what the poems and phrases quoted mean is not acceptable.
- (i) Poem (A)
- The poet observes that the pheasant is not a common bird. They are rare and to be treasured.
 - It is beautiful with its red and green.
 - There is only one and it walks around – one gets to know it more than other birds.
 - The poet identifies with the bird and its life.
 - The bird has been argued to be a symbol of the poet's marriage which her husband's affair may destroy.
- Poem (B)
- The poet identifies with the fish. It reminds her of her life and struggles.
 - The poet studies the fish and feels it is a noble old creature which has survived a long time. She is especially impressed that it bears evidence of having escaped from fishermen's lines at least five times earlier. The fish is a survivor and it would be a shame to kill it. (The matter of the 'victory' is relevant – either the poet's over the fish, or the fish's over adversity.)
 - The poet imagines the fish's innards and perhaps finds the thought of opening it unpleasant or else admires it as a wonderful creation.
 - The poet has a sudden moment of epiphany and lets the fish go. (10 marks)
- (ii) The foot-prints of the smaller common birds form patterns in the snow. The larger prints of the pheasant stand out among them. (2 marks)
- (iii) Plath does not use normal full rhyme but she creates patterns out of half-rhymes, unstressed non-rhymes and assonances, a sort of ghost rhyme. In 'Pheasant' there is possibly a pattern aba bcb cdc ... – morning/still/pacing; hill/pheasant/all; isn't/spirit/element (quite weak here but 'pheasant' and 'isn't' have s/n/t, and element 'n/t'); right/winter/court (even weaker); pallor/starling/rare (not really); having/red/thing (ings); vivid/cornucopia/loud (d's); easy/narcissi/be (depending on pronunciation of 'narcissi', three near rhymes to close the poem). Some of the middle lines have a similar faint internal rhyme – kill/still; print/winter/hundred/red. (8 marks)
- (iv) When the rainbow is first mentioned it is the result of oil on water on the boat. There is some contrast between its beauty and the surrounding bilge water and rust. As inspiration and emotion fill the poet, the rainbow seems to change into a sky rainbow, the symbol of God's promise to Noah not to destroy humankind. So the poet will release the fish. The rainbow brings together air and water – the breathing mediums of the poet and the fish respectively. (4 marks)
4. (i) Although the poem seems full of emotion (being sometimes taken as a funeral elegy and sometimes as a poem on a break-up with a lover, which seems to fit line 12 rather better), the cleverness and polish of the poem with its syncopated rhythm and beautifully constructed couplets undercuts the tone of grief. Most of the stanzas self-destruct in some way: 1st – the bathos of the 'juicy bone'; 2nd – the usual use of aerial writing for advertisements and the over-the-top and camp crêpe bows on public doves; 4th – the inappropriate and comic diction (pack up/dismantle). The histrionic posturing opposes the depth of feeling.

Auden wrote 'The Wanderer' in a modern version of the style of Anglo-Saxon poetry. The virtuosity with which he does this again may detract from the message; the mastery of style and form may distract from the meaning.

Candidates may note such points as

- the heavy alliteration
- archaic phrases
- hard-to-follow syntax
- unusual images

For example,

There head fills forward, fatigued at evening ...

(inversion/alliteration)

His anxious house where days are counted

(use of an adjective used of people for a house)

(10 marks)

- (ii) Both poems are about a lonely man surrounded by a colourless and inhospitable world with his lover far away, dead or having left.
- (iii) Metrically, more lines have an initial stress than don't, so 'He' might be our choice, but the lines with an unstressed opening (The stars ...) so that is not decisive. Stressing 'He' puts emphasis on the departed lover and probably fits the end-of-relationship reading. Stressing 'was' moves the emphasis to time and loss (suggesting death?). Some lines can be read as starting with two stresses (Stop all the clocks ...) so this may be a solution, but it is probably best to decide on which meaning we prefer before choosing which word to stress. (4 marks)
- (iv) The wanderer misses home and wife terribly but he cannot stop himself from leaving them for adventures and new experiences. He is a divided person. (4 marks)

Section C Unseen Poetry

5. (i) The poet sees an old photo and starts to tell us the story of the people in it. (2 marks)
- (ii) Although some of the rhymes are not true/full ones, lines 2 and 4, and 6 and 8 rhyme. The sixth and eighth lines of all three stanzas have the same 'en' rhyme. The rhymes hold the poem together and 'then', equalling the past, gains especial prominence. The lines are alternately 8 and 6 syllables (tetrameter/trimeter). The rhythm is basically iambic (no stress/stress). This rhyme, line length and rhythm (especially if we think of the poem in four-line verses) are those of the traditional ballad. (8 marks)
- (iii) She must mean metaphorically – she was never as wild, naïve, optimistic (the qualities associated with the young), etc. as they were. (2 marks)
- (iv) The rose is an image of life (especially young life): the points of comparison are its beauty, its romantic quality, its being surrounded by thorns (painful dangers), its fragility, and the ease and speed with which its petals, once open, all fall off (how short and easily ruined its life is). (4 marks)
6. (i) They are both Chinese/East Asian females living elsewhere (Australia/America?). The mother is closer to her traditions (use of tiger balm; belief in red as a lucky colour); the traditions mean less to the daughter (she only burns joss sticks, etc. *tonight* and thinks of Western menthol balm rather than the Asian one). (6 marks)
- (ii) The boys try to make their eyes look East Asian by stretching them as a form of teasing the girl. (2 marks)
- (iii) There does seem to be a sudden change of subject (ignoring racist teasing to painful pig-tails), and tight pig-tails might cause discomfort but are not expected to cause pain. The girl means her appearance and anything which makes it more Asian upsets her. Her mother does not understand this or appreciate the desire of her daughter to assimilate. (4 marks)
- (iv) It is a fable of belonging to an environment. The sparrow is hurt by its contact with a human environment and would not live happily inside a house. Even on the ground it is rather clumsy, but it flies effortlessly and beautifully. This invites us to think of how the mother and girl in different ways relate to their environment and can fulfil their potential in it. (4 marks)

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LITERATURE IN ENGLISH PAPER 2 (SET 1)

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(updated as at 9 Feb 2012)

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Part I

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Section A Novel *Lord of the Flies*

1. The candidate needs to select suitable locations, giving them interesting names (Initial Landing Place/Platform of Assembly, Murder Beach, Signal Lookout, Castaway Cove, Death Rock, Simon’s Secret, etc.) and introduce their appearance and significance to the tourists in an exciting fashion. The candidate should take the opportunity to show his/her knowledge of the novel (‘Yes, this is the very place where rationality ended and dear, harmless Piggy met his end at the hands of psychotic Roger’). Candidates who enter fully into the spirit of the question [e.g. the guide might introduce souvenirs (replica spectacles) or items for sale (pork ribs)] should be rewarded.
2.
 - Overtly, there is almost no reference to religion in the novel (perhaps surprisingly – as a choir is present, one might expect someone to suggest some sort of religious service). ‘Acts of God’ are mentioned, but only in the sense of such things as typhoons.
 - Thematically, the novel is concerned with original sin and the evil nature of humans when not constrained by law and civilization.
 - The title refers to Beelzebub, a demon, and suggests the presence of Satan on the island/in the hearts of the boys (the world from which they come is also one of atomic warfare and cruisers). The Beast is also an apocalyptic figure of evil in Revelations.
 - Simon can be seen as a Christ figure. He withdraws into the forest on his own for meditation, feeds people, is not afraid of the dark, ascends the mountain, discovers the truth, descends to tell the others and is killed – all events with parallels to the life of Christ.
 - Jack’s tribe begins to develop a religion with offerings to the Beast, ritual dances, chants and sacrifice.

Section B Play *Othello*

3. As this table shows, although Iago is quite willing to use people’s good points, he will in fact use any available method to bring his plots to fruition.

Roderigo	He can hardly be said to have any virtues. Iago uses his stalker-like obsession with Desdemona and his jealousy of Cassio.
Brabantio	He is manipulated by means of his pride in his class and ancestry and his racial prejudice. Also, to some degree, his love of Desdemona.
Cassio	His charm and courtesy are misinterpreted to others as signs of bad intentions; his poor head for alcohol, general sociability and willingness to join in are also used.
Othello	Iago manipulates his insecurity, sense of honour, value for his good name, possessiveness, absoluteness and inexperience. Othello’s ability to take in a situation at a glance and then make a quick decision is a military virtue which turns into a disaster when used for matters of the heart.
Emilia	Her wish to please her husband.
Desdemona	Indirectly: her wish to help Cassio.

Candidates should state their opinion and then discuss Iago’s techniques of mischief-making as above and give detailed examples with quotations.

4. In general, tragedies of the time had a high body count. In some respects, *Othello* is quite restrained.

The characters can perhaps be divided into three categories.

Major figures

Desdemona	Her death is essential to the tragedy and is deeply moving as the death of sweet innocence.
Othello	Only suicide can redeem him after his dreadful deed and restore his grandeur. To kill/punish himself in this way also fits his character as a noble warrior.
Iago	In some ways, his death would be satisfying, but in the context of Desdemona's and Othello's demises it might cheapen the majesty of death. He does not deserve to join them. The prospect of a horrible slow end can satisfy the need for revenge and punishment.

Minor figures whose deaths or survival make little difference

Roderigo	A character no one likes. He attacks Cassio and should not be seen as a good fighter, so it is plausible he is killed and best to have him killed off so he does not become a loose end.
Emilia	Her death is not necessary, but adds to the horror surrounding Iago (uxoricide). There may be a certain fitness in Desdemona's hand-maiden joining her in death.
Cassio	His survival seems optional; perhaps a bit contrived for both him and Roderigo to die.

A slightly puzzling end

Brabantio	The death of her father in despair at what she has done hardly shows Desdemona in a good light. Did she know? Surely Lodovico told her, but she does not mention it or seem upset. The first we hear of it is after her murder. It adds to the gloom and darkness, but is handled rather carelessly.
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These and extra matters which occur to candidates should be discussed and illustrated with detail and quotations.

Section C Film *The Painted Veil*

5. Some points candidates may make:

The film starts with scenes from the last leg of the journey to Mei-Tan-fu. The alienation is very clear as we see the backs of Kitty and Walter, and their sitting looking in opposite directions. Walter reads and pays Kitty no attention.

We go back to the breakdown in their marriage: Walter and Kitty are shown talking in shot/reverse shot format – they rarely occupy the screen together, or if they do we see only a partial shot of the back of one of them. Walter stands in white while Kitty sits in black.

In Mei-Tan-Fu they occupy different rooms and usually look in different directions. Later, Waddington comments on how Fane never looks at his wife. Sometimes when they are both in the picture at different distances only one is in focus. When Fane retires he closes Kitty's door, visually leaving her alone and shut out of his life. They eat far apart in separate pools of light. When passing on the invitation from the Mother Superior they communicate through a mosquito net.

Kitty does, however, run to help him when he falls, though actually he is only drunk. He begins to look at her when speaking. In one scene he talks to her while looking at himself in a mirror and after she leaves, turns and ponders sadly before the door she has shut behind her.

They meet in the convent and he watches her playing the piano, the tune provoking a flashback. Fane is often seen standing at thresholds/in doorways. As their relationship improves, they sit talking and he runs to help her during the riot. He holds her hand and they travel on the boat together. After drinks with Waddington, they kiss and make love. A romantic interlude without diegetic sound shows them taking a boat home, under the same parasol and holding hands – she even leans her head on his shoulder – the reconciliation is nearly complete. The new harmony in their lives is shown in a dancing scene with the children. She tends him during his final illness.

6. There is a clear political background of China in the 1920s with foreign concessions in Shanghai and the KMT in control of much of the country. Colonel Yu of the KMT is shown sympathetically as a patriot who understands the customs of his country, but sees the need to act against the cholera. The film makes Fane seem very good when Fane assumes he is not very educated, only to find that he speaks fluent English and Korean in addition to Chinese. The foreign factory owners in Shanghai are not portrayed sympathetically – they seem to consider shooting workers as less important than keeping their factories busy. Later, we hear of the shooting of 11 more workers by British troops. When Fane tells Yu he is only there to help over cholera, Yu politely assents, but points out foreign help would be more welcome if it came without bayonets. Yu says that China is for the Chinese. He also speaks out strongly against the local warlord, who is made to look ridiculous and forced to help. The issue of nuns and missionaries coming to introduce their faith into China is brought up by Fane. The existence of a British deputy Commissioner in Mei-Tan-Fu also merits mention. Candidates must judge how important all this is – as either serious comment on the Chinese situation or simply a fairly ‘politically correct’ background for a love story involving Westerners. It seems hard to accuse the film of white-washing imperialism, but it is doubtful if it goes much further.

Students who carefully establish justifiable extensions of the word ‘political’ may also discuss other issues, such as the politics of gender in the text, for example.

Section D Short Stories *Fiction: A Pocket Anthology*

7. *Roman Fever:*
- Alida Slade’s compulsion to dredge up the past, as it still controls her emotions;
 - the danger of revisiting the past;
 - talk of generations of mothers and daughters, suggesting how patterns of behaviour repeat themselves;
 - the irony that both Alida and Grace have been deeply influenced by memories which were not true: Alida thought Grace never met Delphin in the Colosseum and Grace thought he had arranged it;
 - the Roman setting with its reference to past glory, pain and ruin (‘accumulated wreckage of passion and splendor’). Rome’s foundation legend of the Sabine women is of the founding of a new race (Barbara?) by means of illegitimate sex/rape. The Colosseum was the scene of gladiatorial contests (Alida vs Grace) and death. The past and present show men’s dominance and mistreatment of women and human ruthlessness.
- Seventeen Syllables:*
- the relationship between immigrants and their ethnic origins (Tome Hiyashi, the mother’s relation to Japanese traditional culture in the form of *haiku*);
 - the difference between the Issei mother and more American Nisei daughter;
 - the influence of the past on the present: the mother’s traumatic past, i.e. having a love affair with someone socially above her, a stillborn child and arranged marriage – resulting in her impassioned advice to her daughter to stay single;
 - the behavior of the father possibly influenced by his feeling of having done his wife a favour in marrying her so she could come to the States.
- Dead Men’s Path:*
- Michael Obi stands for modernity and a rejection of tradition as superstition. Ndume School is to represent rationality and learning;
 - the path between the village shrine and burial ground represents connections between the ancestors and those alive today;
 - the two views are in conflict but the forces of modernity receive a setback.
8. Good responses will contain credible imitations of the characters chosen, speaking in character and referring to the information given in the stories. Occasional quotation is desirable. The conversation need not come to a conclusion but should be rounded off in some way to create a whole piece of work.

Paul – feels he has nothing in common with his father, who is careful with money, and believes in hard work and devotion to one’s career, however dull it might be. Paul would like a rich father with artistic tastes. His father repays the money Paul steals showing his honesty and responsibility toward his son, but it is not the sort of action which is likely to impress Paul.

Rosie – seems fairly alienated from her mother, an Issei or first generation Japanese immigrant, who speaks little English and as a result of her personal history has serious issues over men and her husband who is free to dominate her and stop her interest in *haiku*. Rosie seems rather friendly towards her father, but she sees his unreasonable side and obsession with tomatoes. Rosie does have a moment of hating both parents in the car after visiting the Hayanos (with another damaged mother): her mother for begging and her father for refusing. She must find it hard to make much of the story of her mother's earlier romance and premature stillborn baby. As she is experiencing growing feelings for boys (Jesus) she will find her mother's appeal never to marry odd.

Maggie – a nervous girl with serious burn scars (though we are dependent on her mother's account of her, which may not be the whole picture), she will probably be reluctant to say much and will not want to criticize her mother directly. She might refer to her strength and toughness and her sudden decision to deny her sister the old quilts and to let Maggie have them.

Dee – Maggie's sister, is far more articulate and determined to be modern and educated. She has taken an African name and is fashionably interested in her 'heritage', represented by the old quilts her mother denies her. She will probably see her mother as hopelessly out of touch and having impossible attitudes. Her style of speaking will be very different from her sister's and she will be inclined to bully her without really knowing she is doing it.

Part II

Candidates must show the ability to make valid comparisons/contrasts in answering questions from this section. Those who write about the texts without relating them to each other should not receive marks in the upper range.