

**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 2)**

**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:

<b>Unsatisfactory</b>	Inadequate, no organization and/or knowledge of the text shown; no relevant content.	1 – 6
<b>Elementary</b>	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
<b>Acceptable</b>	Answers the question at a fairly superficial level with evidence of insight. Largely relevant facts; adequate and mostly accurate.	14 – 20
<b>Good</b>	Coping easily with the topic and showing some depth of understanding, with meaningful reference to the text.	21 – 27
<b>Excellent</b>	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

≠ = 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) In both cases, the male character/hero is tested by the situation and emerges a better man. Both extracts show turning points. John Proctor is agreeing to confess when Rebecca brings him back to his sense of honour and he decides not to cooperate with Danforth.
 

After ups and downs in his relationship with Jill and temptations from Vera, the unpleasant and dangerous encounter with an angry mob brings Guy to a turning point and he suddenly feels his path is clear: Jill is the most important thing in his life. (11 marks)
  - (ii) Danforth is in a difficult position. He wants a reason not to hang any more people, especially ones who are respected (and whom he may himself fear are wrongly convicted). The public reaction is becoming dangerous, but if he pardons anyone, it is tantamount to admitting the previous hangings were wrong. He wants admissions of guilt and confessions of witchcraft and pacts with the Devil. In the extract we see him hoping to get John's cooperation. (11 marks)
  - (iii) Guy has been presented as a straightforward and factual man who avoids emotional complexities and commitments, a man for whom work comes first. Now this cold man seems to be noticing new things and speaking differently. He speaks of the Javanese night almost as a living thing. His new sensitivity to atmosphere reflects his newfound feeling for life after it was endangered, and his commitment to Jill. (11 marks)
2. (i) President Sukarno decides to ally himself with the communists (locally the PKI), getting aid from China. Not all his government or army generals agree with this policy and Sukarno decides to remove these opponents in a sudden coup. Various leaders of the Right are seized at night and killed. The Right, however, led by Major-General Suharto, hits back and an anti-communist counter coup removes Sukarno from office and leads to massacres across Indonesia of leftists and Chinese. (As these are actual events, the past tense would also be correct.) (11 marks)
  - (ii) Points may include: the use of the present tense, *wayang* references to the king and prince, descriptive/poetic language (e.g. 'spangled lake of shade' / 'the suns of East Java') contrasting with very direct language (e.g. 'Two of them cock their rifles' / 'moves forward and shouts some commands ...'), a slowing down in the action by means of detail which gives an effect like cinematic slow-motion, point of view switches (part of the fourth paragraph is seen from the soldiers' POV; paragraph 7 takes us into Guy's experience of the situation), repetition of 'He ...', shift in paragraph 7 to senses other than sight, and dramatic (also alliterative) language in paragraph 6 ('thudding feet', 'rifle raised, like a javelin') as the trauma occurs. (11 marks)
  - (iii) There are many references to eyes (6), sun-glasses which hide eyes, and verbs of seeing ('stare', 'look', 'see'). Eyes are focused on by means of metonymy/synecdoche in the clauses 'Eyes ... examine him' and 'these eyes say'. The most dramatic moment in the extract is the assault on Guy's left eye. The earlier references to eyes build up to the injury done to Guy. There seems also to be symbolism, with few people being able to see more than a bit of what is happening in Indonesia, seeing not always leading to understanding, and Guy's own emotional blindness. (11 marks)

**Section B Poetry 100 Great Poets of the English Language**

3. (i) Keats says beauty and sadness have many connections. Compared with the bright sun, a Spring shower might seem sad ('a weeping cloud', 'an April shroud'), but is beautiful too. Feelings of sorrow can help us appreciate beauty, and beauty can help us overcome depression. There are moods when we should find sorrow luxurious. Transience is part of beauty. Crass people do not understand this and just want jolly happiness, but the true aesthete/lover of beautiful things understands it and knows sadness lies at the heart of things.
 

Hughes is less openly philosophical. He describes a shabby street scene with old furniture, and dim light. He brings in plenty of negative words: ('pale', 'dull', 'old', 'poor', 'rickety', 'weary', 'died', 'dead'), but he also makes it plain that the music of the Negro pianist is magical. This is done by use of sound and rhythm and vocabulary ('mellow', 'moan with melody', 'Sweet Blues'). The music is inspired and arises from the man's harsh experience of life ('Coming from a black man's soul'). Beauty arises from sorrow and soothes it (the pianist at least sleeps well after his performance). (10 marks)

- (ii) - wolfsbane – a poisonous plant (bane = poison), it is related to murders, werewolves and Medea, sacred to Hecate, a goddess of the dead  
 - nightshade – deadly nightshade, belladonna (= beautiful lady), a plant with very poisonous berries, associated with witches  
 - yew – a tree often grown in graveyards, which has highly poisonous berries  
 - beetle – an insect which eats dead wood and is associated with coffins, old buildings, etc. Its noise can be an omen of death  
 - death moth – a night moth which appears to have a picture of a skull on its wings  
 - downy owl – night predators associated with graveyards and dark dealings (6 marks)

- (iii) 1-3: alliteration ('Droning' 'drowsy')/large assortment of different o and u sounds to create an effect of moaning/ some highly rhythmic dactyls and trochees ('**Droning a drowsy syncopated tune/ Rocking back and forth**')/the latter example mirrors the movement/rhyme/delaying main clause to stress the important topic = music/rhyme (4 marks)

- (iv) 9-16: word play and associations – the keys of a piano are referred to as the ebony (black) and the ivory (white), the pianist's hand are black, ivory associates with Africa/contrasts/m and p alliterations/rhymes and half-rhymes/series of o and u vowels/effect of someone moaning/chorus/rickety and raggy-double sense of last: old and torn, like jazz/simile (4 marks)

4. (i) In poem (A), inspired by the sight of a gravestone, the speaker wonders in verse 2 about God and the joy we might have with him. In verse 4 the thoughts become firmer and the speaker gains in confidence in a blessed afterlife. This leads the poetic persona to consider suicide in verse 4. A voice confirms that it is a good idea, but there is a twist as it is revealed it is a devil's advice and presumably not to be trusted. Suicide is averted.

In 'Pike' the magnificence and beauty of the pike are frequently paired with its murderousness. As beauty is attractive there is some sense in which the poet finds thoughts of death attractive (see vocabulary such as 'perfect', 'green gold', 'dance', 'emerald', 'amber', 'submarine delicacy'). Even when he describes the terrible double death he seems admiring ('The same iron in his eye' = a determination worthy of respect). Finally, the poet feels his night fishing is extremely dangerous, but it does not deter him. He seems to have a sort of death wish and admire the cruel and powerful.

(10 marks)

- (ii) over = finished = dead; 'over to you', an expression used for example, on television when one presenter passes the microphone to another; pray = please and the verb to speak to God; the idioms 'a drop in the ocean', 'a drop in the bucket' are played with; old-fashioned biblical 'spake'; various liturgical phrases *Beati sunt mortui qui in Domino morientur* ('Happy are the dead who die in the Lord'). (7 marks)

- (iii) The poet creates the effect of a ghost/horror story – an ancient religious ruin, evening turning into night, deep water (legendary depth), immensity, silence, sudden noises, and eyes watching. In order to give a sense of its power, the poet turns the pike into something like a dragon from an ancient legend. Technically this is reinforced by means of alliteration and assonance.

('fished'/'fifty'/'lilies'/'visible'/'stilled'/'it'/'immense'/'immense'). And repetition as above.

(7 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. (1 mark)
- (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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## Part I

### THE POINTS GIVEN BELOW ARE NOT INTENDED TO BE EXHAUSTIVE

#### Section A Novel *The Year of Living Dangerously*

1. Among the things which might be mentioned are:
  - all the talk of Indonesian politics
  - the inclusion of Indonesian words and phrases
  - stress on the heat and tropical rain
  - the *wayang* motif - structural, symbolic and ornamental
  - local color and detail: smells of saté and clove cigarettes in the streets, transport, clothes, etc
  - the story of Ibu and Udin in Billy's papers
  - set pieces - visits (with description) to the kampongs, the trip to Tugu, and Bandung with the puppet theatre
  - the contrast between the luxurious world of the hotel and the rest of the city.

2. We are told a few times Guy Hamilton is 'unaware'. He does not notice other people's emotions and moods. He is in some ways 'unemotional' and 'cold'. We also see this in his lack of understanding of Billy and others.

He is rather weak. Certainly he is easily manipulated by Billy. It is a sort of weakness too that he is content to let someone else make him successful.

His talk of being English despite his Australian home and passport seems rather pretentious.

His treatment of Jill Bryant is not at all admirable, especially after her initial reluctance to enter a relationship which she fears may lead to her being hurt. He believes bad of her very easily. He betrays her secret and her confidence.

These are not great flaws and any hero has setbacks and makes mistakes which lead to his further growth. He is shown as being kind to Billy (the scene with the other dwarf) and Colonel Henderson (allowing himself to be beaten in the swimming race). He is courteous to everyone and treats Kumar with respect. Other characters like him. He does not gossip nastily about others behind their backs. He looks good in comparison with the other journalists, especially sexually. He has a certain innocence which can be attractive. He seems brave. He does come to see Jill is very important to him (though this in a way also involves him turning his back on the troubles of Asia).

Candidates will decide for themselves if the character just described is likely to inspire the initial devotion of Billy, the continuing love of Jill, the respect and aid of Colonel Henderson and the very surprising and risky loyalty of Kumar, his committed ideological enemy. Some will feel Guy has the makings of a hero, and others that the character is too lacking in charisma for the role he is given in the story.

#### Section B Play *The Crucible*

3.
  - Act I: there is an intensification of hysteria. Starting with an anxious Parris, followed by the more alarmist comments about the Devil and witchcraft of the Putnams, we pass to Tituba's wild cascade of confessions, capped by the accusations of Betty and then Abigail. The act ends in a storm of ecstatic cries and screams.
  - Act II: the tension involves the increasing danger to Elizabeth Proctor. This is accentuated by the stream of arrivals. After John's return to a quiet home and Elizabeth they are interrupted by the arrivals of Mary, Hale, Giles Corey and Cheever. All the time the seriousness of what is happening is ratcheted up: we hear of 14 to be arrested, and then of 39; talk of possible hangings is followed by the actual condemnation of Goody Osburn; accusations of Martha Corey and Rebecca Nurse give way to news of their arrest. Then the poppet leads to Elizabeth's arrest, bringing the scene to its climax.

- Act III: the techniques used in Act I and Act II can be found here. Tension builds up as it appears that John is going to be successfully discredited by John Proctor, but just as this seems to be happening, he cannot pretend to swoon and Abigail seizes back the initiative with another suspenseful mind game when Elizabeth with great irony for once tells a lie and so ruins her husband's testimony. The Act ends in scenes of chaos and screaming as the girls declare a great satanic bird is in the courthouse. A smaller shock is delivered when Hale switches sides and denounces the witch hunt which he himself started.
- Act IV: suspense is kept up by the passage of time- the executions will take place as the sun shortly rises. There is a similar pattern to Act III. In the middle, tension rises as we wonder if John will lie and save himself – he agrees to, but only for a moment until Rebecca shames him back into defiance. This is probably the high point of the scene and his departure to the gallows almost peaceful.

Effects:

Act I creates an atmosphere of chaos.

Act II depicts the intensification of danger.

Act III consist of the triumph of evil (slightly offset by Hale's defection).

Act IV is calmer. There is tension over John's death, but the crisis is clearly nearly over and, although very sad, Rebecca and John's noble deaths are part of the re-establishment of moral values.

4. Both speakers should use a faintly old-fashioned style of speech and refer to religion frequently. References to The Bible would be impressive. Rebecca is good, kind, sensible, and possibly a little self-righteous. She is likely to be condemnatory, but not offensive and analyze Danforth's moral failings. She may see him as having been blinded by his own self-importance and inability to doubt his own correctness and wisdom. She might be scathing about his lack of common sense in believing children against their elders, and rub it in that for all his status he allowed himself to be fooled by the girls. She will probably mention her own vast experience with the young.

Danforth is a pompous man with a high opinion of his own position. He will not be at all happy that a woman and a convicted one at that has authority over him. He seemed during the events to have some inkling that the accusations were not actually true (for example, his attempts to buy off John and squash the allegations against Abigail), but he had gone too far to draw back. His head-strong and stubborn nature is also to be seen in his arrest of 91 citizens simply for signing a good character reference and his statement that people were either with or against the court, with no road between. His arguments may be political – he could not allow anything which might harm the authority of the state and its reputation for justice.

The question asks for two statements and not a dialogue.

## Section C Film *Chinatown*

5. The question contains ambiguities which candidates can make use of. Is the film a good example of a detective story (a question of genre)? Is it an interesting, well-constructed plot (a matter of taste and critical judgement)? And, with a little apology for stretching the meaning of the English, is it a film about a good (morally or effective?) detective?

Possible approaches:

- The film is about a professional detective. We see him working on cases and learn detective tricks, such as leaving a watch under a tyre to determine when the car is driven off. Crimes are committed. Clues are gathered and put together.
- The film appears to fit into the Hollywood genre of the detective film, in particular the film noir version of the hard-boiled detective story. From the beginning, the film echoes classics like *The Maltese Falcon* (the sepia credits, detective in office, name on door, hats, shadows, Venetian blind slats, heat, fans, mysterious and dangerous women, a difficult relation with the police, jazz music, alcohol, guns and goons).
- However, Jake Gittes is a disaster as a detective (even his name is potentially ridiculous). After the nose-slashing he looks like a fool. He has a history of misunderstanding situations and is very slow to work out what has been happening. In fact, his lack of comprehension and intervention prevent Evelyn and Katherine from safely escaping. If detective stories usually lead to the solution to a crime and punishment of the wicked, this is a very strange example of one.

- Gittes' usual work is sordid (tracking down adulterers). He is very defensive about it in the film. He worries about losing his licence. His obsession with detective work stops him from developing a relationship with Evelyn. It hampers him from being a better human being.
- Polanski himself plays a goon who slashes Gittes' nose. Detectives are also called bloodhounds and track criminals using clues like dogs use their noses. The nose is, then, symbolic of detection and action might represent Polanski's mutilation of the genre.
- Everything is solved by the end/ some viewers find the plot hard to follow the first time they watch the film.
- Near the end the film stops being a detective film. Everything has been revealed, but Gittes blows it and betrays a woman again.
- The film might also be seen as a family saga, a love story, or an American city politics story.

6. This conversation is presumably the one we see in the photographs showing two very agitated men. Hollis, already angry about being asked to build another dangerous dam, has worked out what Noah Cross is up to with water diversions and supply manipulations. Presumably he demands Cross end his scheme.

Good answers should bring out the characters of the two men. From what we see of Noah Cross, he seems to prefer to be pleasant in a rather brusque and out-spoken way, but if that is not successful can be threatening and aggressive. Hollis annoys him enough that after the conversation that he has him killed. Hollis Mulwray was once a friend and partner of Cross, but is clearly a far more decent man who resists corruption and greed. He knows of Cross' incestuous behavior and seems to have married Evelyn to protect her and Katherine. His attitude is likely to be one of disgust, anger and coldness. They probably talk about water matters, dangerous dams and the fate of Evelyn and Katherine. Cross may try to find out the whereabouts of his grand-daughter.

The screenplay should contain notes on setting, actions/movements and manner of speaking. The better responses may bring in symbols, possibly fitting in with those used in the film (e.g. fish, reflections, sight). Notes on shots (close ups, long shots, etc.), angles and POV would be impressive. Sound and lighting may also be commented on.

**Section D Short Stories      *Fiction: A Pocket Anthology***

7. Candidates might approach this in terms of technique, or perhaps answer story by story. Attempts to integrate the points should be rewarded. Obvious characters have been picked. Candidates may, of course, use others as well. For example, much could be made of Warren Berg, a minor figure in *Doctor Jack-o'-Lantern*. The following are all worth commenting on: his rather manly sounding name, his gesture, his style of speech, his topic, his actions, his boasting, and the reactions of boys and girls to his talk.

<b>Technique of characterization</b>	<b><i>Roman Fever</i>- Mrs Delphin Slade and Mrs Horace Ansley</b>	<b><i>Doctor Jack-o'-Lantern</i> (Vincent Sabella; Miss Price can also be discussed with her many acts of kindness, teacherly way of speaking, etc.).</b>	<b><i>In the American Society</i> (the father)</b>
<b>Physical description of the character</b>	Contrast is used: Mrs Slade is darker and taller than Mrs Ansley. She is actually referred to as 'the dark lady', inevitably associating her with the demon lady of Shakespeare's sonnets.	'tangled black hair and gray skin, a strange, croaking voice', green teeth roots	
<b>Character's clothes</b>		'absurdly new corduroys, absurdly old sneakers and a yellow sweatshirt, much too small, with the shredded remains of a Mickey Mouse design stamped on its chest'- as the narrator remarks his clothes make him look like a 'tough'. His background is obviously fairly poor.	Father prefers scruffy old clothes, resents spending money on dressing up

<b>Character's speech</b>	Both speak very proper English as befits their background. Mrs Slade speaks the more and rather maliciously tells the story of her cleverness.	New York slang and accent, no-formal syntax: 'And then on Sunday my mudda and foddra come out to see me in this car they got. This Buick.' 'Doctor Jack-o'-Lantern and Mr. Hide/Doctor Jackal and Mr. Hide' Note also his knowledge of many swear words.	Broken English: 'this suit not fit me', 'Pleased to meeting', 'Talking about the old time in China.' Refers to staff as 'my boys'.
<b>Character's behaviour</b>	Mrs Slade fixes the waiters so they can stay there. She leads the conversation. She played cunning tricks in the past. We are told Mrs Ansley makes a 'deprecating gesture', blushes and gives 'shy glances'. She has taken up knitting. Years ago she met Delphin Slade at night and bore him a child. She has kept the secret all these years. There is far more to her than meets the eye.	<ul style="list-style-type: none"> <li>- failing to fit into the class</li> <li>- showing off</li> <li>- lying</li> <li>- swift change from adoration of Miss Price to hatred</li> <li>- vomiting</li> <li>- unstable emotion</li> <li>- boasting</li> <li>- threatening</li> <li>- writing swear words on the wall</li> <li>- drawing an obscene picture of Miss Price</li> </ul>	<ul style="list-style-type: none"> <li>- treatment of employees</li> <li>- generosity to employees when in trouble or ill</li> <li>- approaching court personnel</li> <li>- keeping price tag on the suit so as to return it later</li> <li>- errors at the party</li> <li>- spirit in firing Fernando and throwing the polo shirt and suit jacket in the swimming pool</li> </ul>
<b>Attitude of other characters to the character</b>	Mrs Slade looks down on Mrs Ansley, thinks she was fooled years ago, had a dull life and is old-fashioned. She underestimates her. Mrs Ansley thinks Mrs Slade is clever, but not as clever as all that. She pities her at the end.	He attracts Miss Price's pity and sympathy. The other children do not like/accept him.	His daughter, the narrator, speaks of him with a degree of loving exasperation.
<b>Authorial/narratorial comment</b>	The omniscient narrator tells us Mrs Ansley was always 'less self-assured'. The most important thing however is the actual twist which neatly turns the tables and makes Mrs Slade the dupe.		
<b>Name of character</b>	Grace Ansley- associations of her given name plus the gentle vowel sounds of her married name; Alida Slade is a harsher more consonantal name.	A very ethnic name suggesting New York's Italian community, in earlier times tending to be associated with crime and the Mafia.	

8. The question is a very open one and any material which relates sensibly to the story and the character is acceptable. The following guidelines are even more tentative than usual.

*A White Heron*: The young man might read the story and feel regret over his habit of killing birds and realize they are more lovely observed alive, or he might merely feel it was good he did not kill the heron as that would have upset the little girl (in other words, he will feel he has done nothing wrong). Alternatively, and probably more plausibly, he will regret not finding the heron and explain its importance for his collection and the progress of science. He may regret not putting more pressure on Sylvia, whom he will feel is just a silly, sentimental little girl. He might even regret not climbing some trees himself. His speaking tone is a correct, but rather boastful and self-centred one. In his conversations with the grandmother he pays little attention to anything which does not affect him and his plans.

*Everything That Rises Must Converge:* Julian's mother (in the unusual position of having just survived her own death) will probably regret the events of that final bus trip, but whether she will have changed her mind on any issues is in the hands of the candidate. She might or might not regret her 'fantasies', racist attitudes, and relations with her son (as well as her purple hat). She is likely to talk of her love of Julian and the struggles of her existence to explain her behaviour. When speaking she tends to run on in a fairly colloquial way. She enjoys using idioms/clichés such as 'training tells' and 'Rome wasn't built in a day'.

*Doctor Jack-o'-Lantern:* The candidate will have to decide whether to invent any details of any action which occurred after the end of the story. If there is none to change the state of affairs, Miss Price, being a kind and responsible teacher, might regret she spoke to the boys when they were finally making friends. She might decide to make a lot of fuss over the final drawing and try to recreate the situation. Of course, she might also rush back to remove the drawing before anyone else sees it. Miss Price has acted from the best of educational and pastoral motives, but has not always understood the way her pupils' minds work. She may regret her comments to Vincent after his talk and feel he is far more psychologically complex than she has realized. Her tone should be educated, correct and concerned.

*Shiloh:* Leroy Moffit seems to be gaining awareness near the end of the story and will probably be rueful of the opportunities he let slip during his years as an often absent long-distance driver. He was not a supportive husband, particularly over the death of their child, and by now Norma Jean has developed new interests and become a stranger to him. He has passed his life as if in a trance, not seeing the scenery he drives through or the changes happening in his home town. By the time he reaches the battlefield, the battle has become a very distant memory. His increasing awareness, however, is unlikely to be total, and he will probably be puzzled as to why things have happened as they have. It is not in his character to be too insightful. He might well feel he has behaved in a normal manner and not blame himself too much. He speaks in a colloquial manner and is likely to refer to his dream of a log house. He may well be rather repetitive.

*Orientation:* The new employee may wish he/she had never applied to join the company after experiencing the strange orientation tour of the office. There is no clear reason given as to why he did, but reference to such factors as salary, convenience and the nature of the work can be expected. The employee may mention the strange pace of work rule, the warning not to ask too many questions, the tangled romantic attachments in the office, the seer Anika Bloom, the ghost of Eve Hacker, the weird presence/absence of the Unit Manager Matthew Payne, the secret of the Custodian's closet, the serial killer Kevin Howard, and the frequent reference to bizarre accidents. Some candidates may wish to invent situations that occur after the orientation. This is acceptable as long as they fit with the information we have. A straightforward style seems a likely choice as we do not have much sense of what the character is like.

## 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.