

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**International General Certificate of Secondary Education**

**MARK SCHEME FOR the November 2001 question papers**

**0486 LITERATURE (English)**

**0486/1, 4** Paper 1/Paper 4 (Set texts)  
Maximum raw mark 60 [Paper 1]/ 80 [Paper 4]

**0486/3** Paper 3 (Alternative to coursework)  
Maximum raw mark 20

**(Note: 0486/02** *Criteria for coursework are printed in the syllabus booklet*)

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the November 2001 question papers for most IGCSE and GCE Advanced Subsidiary (AS) Level syllabuses.



## IGCSE LITERATURE PAPERS 1 & 4

### MARK SCHEME

#### **Basic Administration**

NB General Instructions to Examiners Booklet

- A. You will receive the scripts from the individual centres in their original envelopes. Make sure that they are all there and **KEEP THEM IN THE ENVELOPES WITH THEIR ATTENDANCE SHEETS.**
- B. You will receive just in advance of the Co-ordination Meeting some photostat scripts which you are asked to read and attempt to assess.
- C. At the meeting we will discuss these scripts and raise any problems that we might foresee in marking this Paper.
- D. After the meeting we will exchange sample scripts in the manner we have decided is appropriate. **NEVER LET A SCRIPT INTO THE POST WITHOUT FIRST PUTTING ITS MARK ON THE MARK SHEET** and always enclose a stamped and addressed envelope for return.
- E. Make sure you know the return dates and please try to keep to those dates.

#### **A Marking Session**

- A. Always keep the question paper in front of you.
- B. Before marking, always check that the details on the script are the same as on the attendance sheet.
- C. Before marking, check for rubric infringements. In Paper 1 these are most likely to be a candidate only offering two texts or not attempting an extract question. In Paper 4 it is most likely to be a candidate only offering two genres. Tick at the top of the script if everything is correct. If it is not, put a large R on the front of the script **AND ON THE ATTENDANCE SHEET.** Mark as normal and then divide the lowest mark by five, going up or down a mark depending on the fraction left over. Remember that you must keep the script as close to obeying the rubric as possible. Hence, for instance in Paper 1, if only two texts are offered, the mark reduced must be the lower of the two questions attempted on the same text. In addition, please note that scripts which have only two answers, unless they are both on the same text, do **NOT** offend the rubric.

We assume that the third answer would have met the requirements. Also, scripts that attempt more than the required questions are marked and the best essays that satisfy the rubric then count.

- D. Mark in red and tick that which is interesting, sensitive and thoughtful. Please write comments but make sure that they are as useful to another reader as you can make them. A sentence or two at the end of an essay and the script is a vital indication of how you have arrived at your mark.
- E. The total possible mark for each answer is 20. You should think of a grade first and then award the mark.
- F. On the script the mark should be recorded at the end of the essay and ringed. The total for the script should be written on the top right hand corner of the front page. This should be arrived at by adding the marks from BACK TO FRONT, ringing the total on the front and then checking from FRONT TO BACK. Put the mark on the mark sheet as instructed.
- G. Please write the totals on the attendance sheets as well. This will make for efficient checking by the PE or TL. Also, use the sheet as a means of bringing to the attention of the latter scripts that you feel need a second opinion.

### **Guides to Assessment**

- A. The first thing to note is that we shall meet a wide range of candidates in this examination. We must be prepared to use the range of marks available. This particularly applies to the A grade; it should be quite normal to award full marks to an essay. With only a few marks available, failure to do this will result in few candidates achieving the top grade without statistical manipulation. We are not looking for the perfect answer, whatever that may be!
- B. In this Syllabus we aim to encourage the candidates to make some personal response to their reading. That means that, whilst we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet the candidates on their chosen ground. **HENCE, THE COMMENTS ON THE QUESTIONS THAT FOLLOW DO NOT CONSTITUTE A MARK SCHEME IN THE ACCEPTED SENSE.** They are some thoughts on what was in the question setter's mind when the task was formulated. It is to be hoped that both examiner and candidate will see on occasions other possibilities. Rigid demands for what must be in the good answer will lead inevitably to distorted assessment, as will become clear when we read and assess the photostat scripts. **THESE WILL BE CENTRAL TO MAINTAINING THE STANDARD THROUGHOUT THE MARKING EXERCISE.**

- C. It follows from the above that we must try at all times to tease out what the candidate is trying to say to us. We must recognise that it is possible for a candidate whose technical command of English is limited, but whose language still manages to communicate understanding, to receive high marks. Nor should we reward fluency and display of literary terms if we feel that there is little evidence of such understanding. Of course, those who have linguistic capabilities of a high order are more likely to be able to convince us that they have insight, but please remember that we are looking for literary response, not language skills. Other areas of IGCSE assess the latter very well.

D. Grade Descriptors

Like the marking notes, the descriptors must be treated with caution. They are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical' of work in the band. They must not be interpreted as hurdle statements. Together with the marking notes they form a means of general guidance. However, as has been emphasised above, the photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking. Also, please note that the grade equivalents are notional and they relate to individual tasks only. Precise thresholds will be determined by the Awarding Committee in the light of all the available evidence. Also, be aware that the descriptors for empathic tasks differ from these, as will be seen below.

Grade U	0-1	The answer does not meet the criteria for Grade G
Grade G	2-3	Candidates will – show a little awareness of..... make some comment about....
Grade F	4-5	Candidates will – make a few straightforward points about.... show a few signs of understanding..... make a little reference to aspects of the text.... make simple personal response to....
Grade E	6-8	Candidates will – make some relevant comment about.... show some understanding of.... with a little support from the text/reference to language.
Grade D	9-11	Candidates will – begin to develop a response.... show understanding of .... with some detail from the text/reference to language.
Grade C	12-14	Candidates will – make a reasonably sustained/extended response.... show understanding of.... show some thoroughness in use of text for support. make some response to the way language works.
Grade B	15-17	Candidates will – make a convincing response... show clear, sustained understanding of.... make careful and relevant reference to the text. respond with some thoroughness/detail to the way language works.
Grade A	18-20	Candidates will – sustain a perceptive, convincing response..... demonstrate clear critical/analytical understanding. show some originality of thought. make much well-selected reference to the text. respond sensitively and in detail to the way language works.  The very best will achieve all the above, with flair, imagination and sophistication in addition.

E. Grade descriptors for Empathic Questions (imaginative/creative tasks)

There are three key elements to be looked for in responses to these questions:

- sound knowledge of what happens in the text
- an understanding/interpretation of this
- the use of an authentic voice or voices

It is possible that some candidates will shy away from assuming the voice and the phrasing of some tasks, particularly those referring to the character's thoughts, may perforce allow this. Responses of this sort can sometimes show insight despite not entering fully into the imaginative challenge. They should be assessed on the strength of that insight rather than the grade descriptors below.

Grade U	0-1	The answer does not meet the criteria for Grade G
Grade G	2-3	Candidates will show a little knowledge of what the character does.
Grade F	4-5	Candidates will show some knowledge of what the character does and express some view about the reasons for action.
Grade E	6-8	Candidates will show some understanding of character through the aspects of the text referred to. There will be a little mentioning of feelings and ideas.
Grade D	9-11	Candidates will show a basic understanding of what the character does and thinks. These ideas will show a little evidence of being expressed in an appropriate way.
Grade C	12-14	Candidates will have a sound working knowledge on which to base their writing, which will have features of expression which are suitable and appropriate to the character or occasion.
Grade B	15-17	Candidates will have a good knowledge and understanding and be able to use this to produce writing expressed in a way which is largely fitting and authentic. The character will be clearly recognisable through the voice assumed.
Grade A	18-20	Candidates will use a full and assured understanding of the text to write in a manner which expresses the thoughts, feelings and attitudes of the character with assurance and insight. The voice assumed will be entirely appropriate for the character

## POETRY

Q's 1-6. As usual no specific marking notes will be offered on the questions in this section since a good poem offers the reader so many possibilities. We will differentiate according to how well the candidates convince us that they have engaged with the pleasure and excitement of good poetry, which means in effect that we do NOT give good reward to any explanation of "meaning" that shows little response to the words and how they create meaning. In all of the questions there is an explicit invitation to make a response to the words. Also, we should be alert to the choice of poems that some candidates make in answering this Section. Recently there have been occasions on which some candidates have seemed to think that they are free to choose any question in the Section that best fits the poems they wish to write about. This is as much a Rubric Infringement as any attempt to transpose questions from one text to another. The tendency to try to adapt the one or two revised poems to any task set continues and we should also continue not to reward when we think there is clear evidence that this is going on and find candidates trying to fit wildly inappropriate poems to a question.

## PROSE

### Persuasion

- Q 7. Any worthwhile response must surely begin with an examination of Wentworth's letter which begins the quoted extract. Wentworth himself is in something of a turmoil as Austen's writing makes clear: "I can hardly write. I am every instant hearing something which overpowers me... Too good. Too excellent creature." He describes himself as "most fervent, most undeviating..." His post script adds further to the agitation and precariousness evident in the writing. Little wonder then that Austen writes "Such a letter was not to be soon recovered from." But the half hour of solitude and reflection required for some sort of tranquillity to be restored was denied Anne, for Charles, Mary and Henrietta enter. Here Austen's writing vivifies the turmoil in Anne's mind as she seeks to resort to subterfuge in order to be alone and give further personal thought to Wentworth's missive. Candidates who recognize all this will deserve sound reward; however, we should be prepared to give very generously to those who see how Austen's writing has contrasted the intrusive nature of Mary's fussiness with the desperate desire on Anne's part to be left alone.
- Q 8. For high reward it will be expected that candidates will see the differences between the two sisters. Mary is a hypochondriac; she is selfish, perpetually complaining and has little sympathy for others even those closest to her; she is envious and self-centred. Elizabeth is imperious and somewhat remote. She has enjoyed being mistress of Kellynch since the death of her mother and has taken the lime-light well. Austen wittily and with gentle but pointed irony gives a meaningful picture of her in Chapter One. Both sisters contrast sharply with Anne and lack her depth and sensitivity. Most candidates will recognize their shortcomings but those who manage to explore Austen's writing to the extent that they consider the more

one-dimensional and unpleasant creations of Elizabeth and Mary as a means of enhancing Anne will deservedly gain the highest reward.

- Q.9 We know that Lady Russell is opinionated and seeks to influence others to think as she does. We have the obvious example of her earlier persuasion of Anne against a match with Captain Wentworth and, later in the novel her attitude towards Mrs Clay. However, although she perhaps erred in her original assessment of Wentworth, Austen now presents her as a woman of some judgment. Indeed, along with Mrs Smith, she can be regarded as Anne's most valued and trusted friend. Thus, candidates who choose this question should ensure that they capture these aspects of Lady Russell. More high-achieving candidates will demonstrate their detailed knowledge of Austen's writing as they refer both to the "transgressions" of the pre-novel Lady Russell and the friend whom Wentworth "could now value from his heart".

### **The Great Gatsby**

- Q.10 Fitzgerald presents Daisy as feckless and concerned mainly with appearances: the description of her on the enormous couch, like a silver idol. "We can't move," say she and Jordan together. She speaks "cynically" about her husband, Tom, who is allegedly talking to his mistress on the telephone, and then moments later, she goes over to Gatsby and pulls his face down, "kissing him on the mouth". She is very ostentatious and artificially loving to her own child as Fitzgerald's dialogue makes clear. There are several instances in the passage which make the author's view of Daisy eminently clear. Those candidates who explore the writing and recognize and comment upon Fitzgerald's ironical insights should score highly. We shall need to be sure that we are not over-generous with those who simply present us with a catalogue of phrases from the extract without evaluating the effectiveness of the writing.
- Q.11 There is little, if anything, to like about Tom. Nick, as the narrator, creates Tom for us. There are numerous references to Tom's negative qualities: his infidelity, his racism, his selfishness, his cruelty, his thoughtlessness, even his weakness in the face of the re-appearance of Gatsby as his wife's pursuer - he supinely accepts the situation. Those for whom an examination and evaluation of Fitzgerald's narrative method form an integral part of their response may deserve high reward if they take fully into account the way in which Nick is regarded: he is generally respected and trusted by most of the characters and is able to stand back from the action so that his comments become trustworthy and credible. Most of the vocabulary used about Tom is critical and uncomplimentary: "his alert aggressive way"; "a touch of paternal contempt"; "a rather hard mouth and supercilious manner"; he "broke (Myrtle's) nose with his open hand" .... And many more. Thus the role of Nick is essential to a response of high calibre.
- Q.12 Because Nick Carraway is the narrator throughout the novel, we never see Gatsby other than through the eyes of Nick. Equally, we rely on Nick's account to formulate our view of Daisy. Thus, candidates will need to distill the appropriate material and draw their own conclusions. Those who bear in mind the obsessive



nature of Gatsby's infatuation with Daisy and seek to capture the heady expectation as they meet alone for the first time for five years, will be on their way to high reward. Relevant references will, of course, form an integral part of the very best answers. Daisy's gushing superficiality and enthusiasm for the moment will also feature strongly. We should seek to reward imaginative and positively written responses that feature prominently Fitzgerald's writing as a means to enhance and illuminate. We should be wary of the vague and woolly offerings of those who have little detailed understanding or knowledge of the writing. This question is one that requires judicious thought and insight if it is to be properly and sensitively handled.

### **The Woodlanders**

- Q.13. The passage highlights the gulf that there is between Fitzpiers' natural personality and that of his wife. He wishes to draw a line which maintains his superior social standing, he is very conscious of his own dignity and his right as a husband to dictate what he deems to be proper. Grace, despite her education designed by her father to make her into a lady (and his reaction to this supper is very little different to his son-in-law's), remains a warm country girl at heart. We shall expect the adequate candidate to catch the central situation and support the argument with some well chosen detail from the extract. The better the candidate, the more detail there will be, together with a response to the way in which Hardy's caustic irony gives an insight into Fitzpiers' snobbery, condescension and self regard, as well as hinting perhaps, in the way Mrs. Charmond features in the conversation, how there lives in the area someone who will supply a dimension to the life of this restless man which Grace cannot.
- Q.14. Probably most adequate answers will catalogue the man's virtues and think it self-evident that Grace makes a great mistake. The question, however, has been phrased in a deliberately challenging mode to allow those who have alert critical insight some scope to question whether Winterborne's saintly character doesn't fit him better for martyrdom than marriage. As is often the case with Hardy, there is much authorial irony, at times bordering almost on mockery, but is one sure how far Hardy intended it to go, given the conventions of the time? To what extent is he suggesting that Grace's rejection of him is as much for personal as social reasons? Is her decision to go elsewhere simply a sign of her frivolous nature and, egged on by her father, a desire for social standing or is it that she senses Winterborne will never attract her as a lover should? Any answer that starts raising issues like this is obviously going to receive good reward but then so should those whose response is to detail eloquently the things which Grace loses by not marrying this man. As we read, we should be on guard against the character sketch which does not link the material to the parameters of the task.
- Q.15 The letter is described at the beginning of Volume 3 Ch.7. Mrs. Charmond is dead, Fitzpiers' ardour has long since gone and the things that attracted him to Grace in the first place, so different to the dead seductress, will no doubt be in the forefront of his mind as he languishes in loneliness. He is a proud and vain man and

this might make it difficult to contemplate a large slice of humble pie. However, he is capable of contrition and an acceptable answer may well have this complex character in one of those moments of remorse. However, calculation borne of long experience is never likely to be totally absent from his thoughts, particularly when something or someone seems attractive to him. The cynical might well have him thinking about how best to obtain his desire, realising that a simple description of his plight and of his desire for forgiveness is the only way to stand a chance of success with Grace. As his second letter shows, he is aware how strong is the physical attraction between them still and so no doubt would think there was some chance of success. The good candidate should be able to capture something of Fitzpiers' hauteur in his speech.

### **Picnic at Hanging Rock**

- Q.16            There is much material in this passage from which the candidate may choose and we should not develop expectations as to what should appear in an answer. We shall expect an adequate answer to show some ability to respond to the multiple ironies which emerge from the attempts of Bumpher, Mrs. Appleyard and the doctor to reduce the events to the level of the perfectly understandable. There are some richly comic moments, for instance the appalled reaction of the headmistress to the policeman's insinuation that the maths mistress may have had an assignation. It is probable that the better answers will distinguish themselves by the range of detail mined from the passage and by the relish with which they analyse some of the moments in the writing.
- Q.17            Of course, the opinions expressed in response to this task may vary immensely. On the evidence of the characters in the book, it could be said that they suggest that she admires such things as courage, humour, imagination, kindness. Conversely, it would appear she despises the cruel, the self important, the authoritarian, the humourless and the unimaginative. On a national level, she sides with down to earth, cynical Aussies against pretentious Poms. However, whilst these categories will no doubt encompass most of the material, there will doubtless be many different glosses upon them and, though we will all have our best examples, we must be prepared to accept anything for which the candidate makes a decent case. Indeed, differentiation will be primarily a matter of assessing how convincing and varied is the supporting detail to the argument.
- Q.18            It is clearly a strange, mysterious, frightening but beautiful natural world which she paints. Time and again she contrasts the attempts of the human civilisation to make some impact on the natural world with its ultimate failure to do so. There is always the feeling that such attempts are, as it were, hanging on by their finger tips. Some general engagement with this perspective should be enough to ensure adequate marks but for high reward we must expect the candidate to have explored how the writing delivers it.

## **Global Tales**

- Q.19            Hopefully the basic point of the passage can hardly be missed even by the weakest candidates. We may have to read too much that talks earnestly about the story showing the gap between Robert's world and that of his employer and then digresses from the extract to discussing the iniquity of such a gulf between the poor and the wealthy nations. Such answers should receive little reward. Both sections direct the candidate to the extract and probably it is the second section which will differentiate between the adequate, those who nod in the direction of the sarcastic irony, and those who plot its course step by step, through the owner's blithe unawareness as to how anyone could do anything but love the dog to the climax which deliberately undermines one of the basic western criteria for judging the morality of the individual, how he or she treats dumb animals. We should, of course, mark holistically and simply see the two sections as a help to the candidate structuring an answer. Indeed, it may well be that some will ignore the division of the question.
- Q.20            Since the short story form is usually dependent for its effect on dramatically surprising revelation and change of tack, it is hardly surprising that there should in this selection be ample material from which the candidate may choose. That being so, we should expect for adequate reward the candidate to have chosen sensibly and to have recognised that he/she must centre the answer on how the author manages the surprise. We should not give even adequate reward to those who simply narrate the story and leave the examiners to draw their own conclusions from the supposedly self-evident happenings. Conversely, for high reward we should expect a detailed exploration of how the writing creates the coup.
- Q.21            Perhaps we will need to be charitable here. Candidates' handling of contrasting material can be desperately pedestrian and it may be difficult for many to choose wisely from the wealth of material and then to shape it into an argument. It is also important to note that candidates have the option to point to contrasts between or within stories. Hopefully, quite a few will sense the possibilities in this selection for making ironic contrasts. It is literally possible to start anywhere but one suspects that those stories depicting racial attitudes may figure largely. Some candidates contrasting two stories may well wish to dwell on the similarities of outlooks below the apparent differences of customs. We should reward such a natural development of the argument rather than suggesting that it is digressing from the task.

## **Frankenstein**

- Q.22            Well, the author really does milk the melodramatic possibilities of this situation; childhood friend, a simple soul unjustly accused, forced into confession of a murder she did not commit and yet finally showing a composure which heaps even more shame on Frankenstein's head, the latter gnashing his molars, it has it all. Of course, some might think that it is one of those not infrequent occasions in which Mary Shelley shows her profound limitations as a writer but it is unlikely

that many candidates will voice such doubts. If any do, it is likely to be evidence of superior insight and should be rewarded accordingly. More normally, we shall expect the adequate candidate to grasp the paradoxes of the basic situation and to attend to some of the specific detail of the writing. The good candidate should be able to show how the words mark the peculiar dreadfulness of the predicament for each of the three protagonists.

Q.23        There are many routes candidates might take in the answering of this question. Some may emphasise, from the second sentence of the question, the theme of the personal responsibility of the egocentric scientist in his quest for fame for what he/she creates, a responsibility which Frankenstein so conspicuously fails to shoulder. Others may ponder a more human and compassionate perspective which has Frankenstein representing the glory and the curse of mankind, its curiosity, its need to know, to discover, no matter what the results, results which once known tragically cannot then be wished away and forgotten. There will be many variants of these ideas but we should expect of an adequate answer some grasp of the philosophy of the novel, with supporting detail. Of a good answer there should be an increasingly subtle grasp of the ironies of the novel and some evidence of the ideas being linked to the power of the writing.

Q.24        No doubt most will see Walton as a narrator who in a sense validates some of the extraordinary events of the novel. He is an explorer, a seaman who is used to observing and his compassionate response to Frankenstein might be thought to be intended to awake a similar one in the reader. However, will the more able detect the irony at work here, in that Walton also re-inforces another issue of the novel, that is the egocentricity of male scientific adventurers? The two men are much alike in their willingness to forget human responsibilities in their respective voyages of discovery. Will some candidates be able to point to a self pitying tone similar to Frankenstein's in Walton's letters to his sister? Probably we shall differentiate according to the weight of supporting detail and may find little of this kind of subtlety but clearly high reward should be given to any answer which penetrates this territory.

### **The Joy Luck Club**

Q.25        This describes a classic confrontation between a proud parent living vicariously through her daughter's talent and as she sees it doing everything to foster that talent and the daughter who increasingly wishes to make her own decisions as she grows up and is perhaps fearful of failing to measure up to her mother's ambitions. Most candidates will surely grasp the basic situation but the question asks for response to the detail and tone of the passage and with it judgement. Perhaps we will find that the adequate candidate will identify simply with Waverley and paint the mother as something of a monster. Indeed there is certainly enough description in the passage of the mother's dreadful force of personality for a good candidate to make a telling argument for her being responsible, not least in such subtleties as the way the flight through the alleys is made to suggest the daughter's futile attempt to escape a kind of suffocation.

However, more probably we shall find the insightful candidate also charting the daughter's wilfulness and the mother's hurt at what she sees as the rejection of all her efforts to support and nurture her daughter.

Q.26 Probably the key passage in this group of stories is the beginning of *Magpies*. Here the mother ponders the status of women as reflected in her life and that of her daughter. In the story that follows the reader is returned to China and to the mother's childhood and the way she was able to see her mother's suicide as in effect an act which released her daughter and enacted vengeance on the other wives and the husband. In her case, however, it is not a lesson which has eradicated centuries of subservience. The prospect of her daughter's divorce is still shocking probably on religious grounds but what the reader has already seen is her daughter breaking free from the awful Ted. Other issues which might be raised regarding these stories is the familiar one of racial bigotry, for instance in relation to Ted's family, and of the ways that the Chinese cope with and survive personal tragedy. We should be ready to accept other perspectives which are tenable from these complex stories and in all likelihood we will find ourselves differentiating principally according to the range of detail the candidate brings to support the argument.

Q.27 The picture of Rich is of an all American boy, kind, loving, full of self-confidence, but like a puppy who wants to be told he has done well. It is so after the disastrous dinner at which he has agreed with Waverley's mother that a dish might have been better prepared. He is blithely convinced that the dinner was a great success, whilst Waverley is, equally erroneously, sure of its complete failure. Therefore, he cannot understand why Waverley has not raised the matter of marriage with her mother and simply puts it down to want of nerve. We should expect the average candidate to have recognised the basic situation but for higher reward it should be very possible for the candidate to convey the personality in the voice.

### **Black Boy**

Q.28 The passage is one of self-analysis. Richard Wright shows that he is confident in his self-belief in the opening sentence. The writing shows that he has felt repressed and unable to fulfil his potential in the South: "kept me from being the kind of person that I might have been"...."Never being fully able to be myself". The third paragraph in the extract is perhaps the most revealing: "and if I could meet enough....gradually and slowly I might learn who I was. What I might be". Richard is clearly leaving his current situation with hope in the future. In the final two paragraphs the writing is cautiously hopeful and positive. There is much in the passage to provide perceptive candidates with appropriate material for a thoughtful and insightful response. Those who develop their feelings further and explore the probing self-awareness of the author and relate it to the question should merit the highest reward.

Q.29 There are several pertinent examples from which candidates may choose, from the first chapter to the savage and inhuman cruelty in the optical factory. As

always we should recognise, and appropriately reward, the relevance of the choice that the candidate makes. Too often, as we have all experienced, candidates present examples that they know well rather than those which are apposite to the question. Mere synopses of sections of Wright's book should receive only modest reward as we are seeking to identify engagement with the writing and reference to the way in which those two key characteristics - inhumanity and cruelty - are handled by the author. Bearing all this in mind there should be ample opportunity for differentiation.

- Q.30            Much of what has been written about Question 29 is appropriate here. The choice of episode is crucial to success. The wording of the question deliberately addresses the candidate directly in order to elicit a personal response. The high-scoring candidate will show that his/her feelings have been affected by the sadness of the episode and will, of course, as the question requires, produce plenty of supporting material from the text. We should reserve only modest reward for those who choose less than relevant passages and who show only superficial knowledge of the power of the writing.

## **DRAMA**

### **A Small Family Business**

- Q.31            Clearly the whole thing is centred on Jack's mounting outrage and the knowledge which the audience has at the very end of the scene of the vengeance bearing down upon Desmond, a vengeance of which he is blissfully unaware until the very end. It is typical of Ayckbourn that he should see the comic possibilities of Harriet's dog at this climactic moment to add to the sense of things being utterly out of control. This is also a good example of the multiple set creating delighted anticipation in the audience. This delight is further accentuated by Cliff's terror of his brother and the dramatic contrast with all this mayhem of Anita's insouciance which even extends to forgetting her lover hidden in the wardrobe. The key to differentiation here is, of course, the degree to which the candidate can engage with the hilarity and show how it is achieved. We should beware of over rewarding answers which do little more than explain what is going on.
- Q.32            It is to be expected that most adequate answers will centre on the play's main pre-occupation with how easily corruption takes hold when riches beckon. As the play progresses, one meets personalities like Anita and Cliff who, if they had ever taken a moral stand on any issue, had long since failed to see much reason for doing so. At least, Anita is cheerfully amoral. Ayckbourn reserves his greatest scorn for the hypocrisy of Jack who at the end of the play is still arguing that immoral action is actually right in particular circumstances. Perhaps less obvious areas concern the impact of this world on personal relationships. Clearly Ayckbourn creates the people in this play without a truly satisfactory relationship to be seen and some which are either simply for convenience or have descended like Desmond's and Harriet's into something akin to hell. We should not expect a good candidate to explore this territory but if they do it is likely to be the sign of someone who has thought about this play in depth.

Q.33            There is an invitation here to limit the material to one episode where the multiple set is much in evidence and it is to be hoped that some candidates will avail themselves of this structure around which to focus their answer. We must not, of course, operate a two tariff system advantaging those who take a broader perspective. However, it is important that all answers should try to isolate the dramatic features of the multiple set, the sense that it gives of a swift action hurtling to some hilarious conclusion, its capacity for ironic comparison and the way it allows the playwright to heighten dramatic anticipation through almost simultaneous switching between ongoing actions. Whatever the route taken by the candidate, even adequate answers must be able to deliver some evidence of an ability to perceive dramatic craft. Simple descriptions of scenes in which the multiple set plays a prominent part will not be enough.

### **View from the Bridge**

Q.34            Marco is in a real dilemma here. The law is clear and straightforward and yet it doesn't, as far as Marco is concerned, deliver the natural justice that he believes is rightly his. Alfieri painstakingly takes Marco through the process of the situation so far as the judicial system in the United States is concerned. It can't satisfy Marco's feelings of frustration but by the end of the passage by Alfieri's careful teaching and his natural concern for own well-being, Marco makes the civilized choice. Candidates who recognize this and show their sympathetic understanding, not only of Marco's position but also their sympathy for the control he exercises, should achieve well, provided their responses are accompanied by a detailed analysis of Miller's writing in this passage. Answers which show little engagement with the key word in the question - sympathize - will fare only modestly.

Q.35            There is much to write about Eddie, the central and most influential character in the play. Candidates who are to do well will need to marshal their material intelligently, rationally and judiciously. Clearly a thorough exploration of Eddie's relationship with Catherine and his obsessive protection towards her will be required in a full and convincing response. His attitude to Rodolpho and his interplay with his wife will figure prominently. But the crux of the matter is Eddie's seeming intent on self-destruction as he races towards tragedy through his inability to look outside his own prejudices: those who explore this aspect of the play and are able to support their commentary with relevant and corroborative detail will merit high reward. A straightforward character study of Eddie should be rewarded only modestly.

Q.36            As always with empathetic questions we must ensure faithful capturing of the voice of the subject before rewarding highly. No doubt there will be at least some conflict in Catherine's view of these two important men in her life. She has had a deep affection for Eddie and she acknowledges that she is greatly indebted to him. But where can he stand in relation to Rodolpho? These two have generated very different feelings in Catherine and those differences need to be highlighted in

this response. Echoes from the play will be strongly evident in the best work we shall see, but we must beware of the over-romanticized answer which does not do justice to the agonizing dilemma that Catherine has had to face.

### **Romeo and Juliet**

- Q.37           The candidate is here reminded to think about the basically avuncular figure that has been Capulet up to this moment. For instance, he reins in Tybalt at the ball, acknowledging Romeo's qualities, and he tells Paris that Juliet's consent to marriage is crucial. And yet here he snaps and acts as the very worst of paternal tyrants, so much so that his wife, who is not noted for her maternal nature, is herself shocked and tries to protect her daughter, as does the Nurse, all to no avail. One could argue that Capulet feels the ground has been sufficiently well prepared, that he has been considerate to a degree and that to meet with willful opposition is the last thing he expects from someone he still sees as a child, particularly when the match is such a splendid one. However, Shakespeare also makes the audience see the death of Tybalt as a catalyst. It results in this match assuming huge significance in balancing this catastrophe. Most will no doubt chart the appalling things he says to his daughter as evidence of his basically tyrannical nature and our basic means of differentiation will be through the second section as candidates engage with the dramatic effect of the words. However, perhaps the more insightful will also show themselves by arguing that the writing in its effect is not entirely condemnatory of Capulet. As usual we shall mark holistically.
- Q.38           This is another question which deliberately challenges the candidate to think. We should not deem an answer to be satisfactory which is clearly a rehearsal of a character sketch and does not engage with the challenge. There is, of course, clear evidence that Shakespeare was creating a more interesting portrait than one of a young tragic victim of a terrible feud. Probably most will not be very responsive to a different dimension but it is to be hoped that some will show themselves aware of the ironic possibilities the play offers of a figure strikingly less mature than his loved one. This is likely to be one major factor in the differentiation of the good from the adequate but the vigour of the argument and the range of supporting detail will also be the defining features by which we will assess.
- Q.39           There is little that can be said about this task. The choice is wide and certainly we should not be charitable to those who select scenes which may well have been done as extract tasks but which do not fit the bill. They must satisfy the definition in the question. After that, we should remember how crucial is the word 'compelling'. We should not give more than adequate reward to answers which content themselves with describing events and their dramatic excitements. For high reward we must demand that they probe the ways in which the writing makes the moments dramatically riveting.



## The Taming of the Shrew

- Q.40            Here is all the foolishness and absurdity of romantic lovers as they desperately vie for their ideal woman's affections. In addition it takes them some time to suspect that each is perhaps embarked on the same stratagem of disguise and that they are actually rivals. They, of course, are seen as the more foolish because this is the scene where we first have incontrovertible proof that they are not the only characters who are not what they seem. Here the demure Bianca is seen for the scheming minx she is in reality. We shall expect the adequate candidate to grasp this with some relevant supporting detail from the extract. For higher reward, we shall look for a real engagement with the comic situation and a response to the tone of Bianca's sharp dialogue.
- Q.41            There will no doubt be a wide spectrum of opinion in the answers to this task, and for adequate reward a personally responsive and sensible argument with some detailed support will be enough. We must certainly not seek to impose our own perspective on the candidate, not least because Shakespeare in this play seems to remain remarkably equivocal even by his standards. He plays a cat and mouse game with his audience, most notably in the final scene when, in this apparently aggressively anti-romantic work, the audience is left with the final paradox of a couple who seem ideally suited to one another and are at least most affectionately attached even to the extent of possibly being in love. Does the end justify the means, a candidate might ask? Also involved in the discussion is the extent to which the audience is being asked to disapprove of Kate at the beginning of the play and hence perhaps accept the need for Petruchio to act as he did. Has he broken Kate's spirit at the end of the play? These are some of the issues we might expect to be explored in the good answer, to explain why a play so apparently antipathetic to contemporary feeling should be so popular. Consideration of such paradoxes with vigorous argument, personal response and detailed support must be highly rewarded.
- Q.42            Tranio is a shrewd cynic as well as a smart operator. Most of the ideas come from him and not from his master. He impersonates his master with conspicuous success and it is not hard to imagine a sardonic response to the travails of his 'betters'. One suspects that he would find the reversal of fortunes very amusing and that he would see Petruchio as a man after his own heart. What he would think about Katherine is more doubtful because, though he was sceptical about Bianca from the beginning, he shared the general view of her as a shrew. Perhaps, he would doubt the truth of her reform. We shall expect the adequate candidate to communicate something of this and certainly not to allow a romantic thought to be conceived in his brain. The good candidate should be able to communicate the vigour of the man and his wry humour. Such a candidate may even conceive that his thoughts might take a revolutionary turn or two. Why should he be a servant when he is so obviously superior to these masters?

## The Winter's Tale

Q.43 The wording of the question should, if followed strictly, direct candidates unswervingly to the appropriate way to answer this question. That Hermione's argument is strong and convincing there can be no doubt. Her language is rational, compelling and powerful. Who but one with an unhinged and savagely distorted mind could prevent himself from being convinced? Hermione retains her composure and her dignity throughout: she is modest and advances her argument with humility and style. The more insightful responses will use Hermione's demeanour as added weapon in their argument. There is much to be gained in following the injunction in the question and refer "closely to the words", for these are words which will bear the closest scrutiny. A systematic exploration of Hermione's words with appropriate commentary and clarification will merit the highest reward. We should be vigilant of those answers which simply skim through Shakespeare's verse and present us little depth and understanding of its overriding power.

Q.44 If candidates are to score well on this question, they must demonstrate a sound understanding of the role and character of Perdita. She is thoughtful, measured, insightful and intelligent; she is sensitive, deeply concerned for others and particularly conscious of Florizel's situation. Her dignity and nobility are evident. Polixenes says of Perdita ' nothing she does or seems

But smacks of something greater than herself,  
Too noble for this place.

The more high-achieving candidates will be aware of such references and make them the centre-pieces of their answers. The more pedestrian will offer vague and unsubstantiated comment.

Q.45 In many ways the marriage between Paulina and Camillo should be the perfect match. There is a surprising symmetry here. At the beginning of the play , we see Camillo standing up strongly to Leontes and unable and unwilling to accept the slurs and savage accusations against the Queen. It is only after Leontes' raging threats that Camillo apparently agrees to carry out the killing of Polixenes as demanded by Leontes. He cannot then accept such deep injustice and reveals all to Polixenes and, having done so he departs for Bohemia with his new and grateful master. Similarly Paulina shows huge courage and determination in dealing with Leontes. Thus at the end of the play the proposed marriage seems fitting and appropriate. Candidates will need to show these similarities and adduce evidence to support their claims. The marriage should certainly be lively with perhaps, on the evidence available, Paulina being the stronger of the two, though perhaps we should allow candidates to weigh in the balance Paulina's sometimes over-bearing personality with Camillo's measured rationality. What a formidable pair they could make! Candidates who get into the realms of exploring this powerful combination with insight and vigour, suitably corroborated, should indeed score highly.

## Pygmalion

- Q.46 Presumably all will be able to isolate the reasons why Eliza fails this test but the key to the task is the last phrase. Solemn explanations of the dichotomy between the delivery and what is being delivered and a general understanding of its results may be judged an adequate response but should not be highly rewarded. What we are looking for in good answers is a lively response to the hilarious consequences of Eliza's growing confidence in her conversational powers, coupled with an ability to see how Shaw orchestrates the scene to such a splendid climax.
- Q.47 Mrs. Higgins is her son's ideal woman and one suspects that the same is true for her creator. Perceptive, placid, shrewd, witty, artistic, kindly, maternal, she is the epitome of Shaw's vision of a complete human being only to be found in such a mother figure. Therefore it is given to her to shepherd Eliza into the post-Higgins part of the girl's life. We shall expect the adequate answer to show how central she is to the events of the latter part of the play and to show some understanding of how her character enables her to play that part. The better the candidates, the more they will be able to explore by detailed examination of her personality just why she is such a port in a storm to Eliza.
- Q.48 There is little that can be predicted in this task since the choice is wide. Two episodes, however, probably will dominate, those featuring the at-home and the ball at the embassy. We must be sure not to over-reward answers that are a run-through of both. For adequate reward there must be evidence that the parameters of the task are being considered and for high reward we should pay particular attention to the extent of the candidate's understanding of and response to the humour.