

CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

## MARK SCHEME for the June 2002 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]

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.



## IGCSE LITERATURE PAPERS 1 & 4

### MARK SCHEME

**Basic Administration** (NB See also *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.
- 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.

## **Grade Descriptors**

- A. 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.

## B. 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

## Marking Notes

### 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. However, it will be noticed that two of the questions this year prescribe the poems from which the candidates should choose so this should be less of a problem. If the candidate chooses to write on another poem, then this should be treated as a rubric infringement and marked accordingly.

### PROSE

#### Jane Eyre

Q7. Undoubtedly, we should be seeking to evaluate the way the candidates handle the most relevant issues raised by the question. The operative phrases are "Bronte's words" and "the unpleasantness of Mr Brocklehurst". His fussiness and mean-mindedness are evident from the beginning of the passage, sometimes implicit and later explicit. Those candidates who recognise these differences are more likely to merit higher reward. He is a man concerned rather more with regulation than with kindness or compassion, as the references to lunch make clear. Perceptive responses will recognise the bombast and unctuousness of Bronte's writing in the last paragraph as she makes clear her view of the pharisaical Brocklehurst. Insightful candidates may well see the hint at humour in the ironical "Oh, madam, when you put bread and cheese, instead of burnt porridge, into these children's mouths..." There is much in the extract to differentiate the excellent from the ordinary. We shall need to beware of mere lists of words or phrases and search for the sharp and perspicacious before we reward highly.

- Q8. Here candidates are asked to make their own choices and of course it is relevant that they bear in mind that we are looking for an episode that will fit the terms of the question. As they answer, it will be important to the assessment we make that the candidate convinces us of the frightening nature of the episode chosen. A mere narrative response will, therefore, merit a very modest reward. A high-scoring candidate will explore the writing, the words used, the suspense created, the timing, juxtaposition, appeal to the reader's imagination, thus fully engaging with the question.
- Q9. As with all such questions, it is important that the character and voice of the subject are captured. Candidates will, no doubt, put their own gloss on individual characters and that is all to the good - provided there is appropriate evidence to sustain the candidate's view. More creative candidates may well be inventive and imaginative in their treatment of the subject - and so long as the result is in keeping with the author's view, then high reward may be given. Blanche Ingram is self-centred and concerned with her own advancement both socially and materially. She is contemptuous of Jane and looks down on her because of her status and rank. We should reward well those who bring all this out in their answers and be ready to award full marks to the exceptional response and reward only modestly those who merely summarise Blanche's part in the novel or give brief character sketches.

### The Woodlanders

- Q.10 The hints are there throughout the passage that the two are attracted to one another, much to the pleasure of Melbury. It will require close reading to tease out these moments and their implications, the frequency with which, for instance, Fitzpiers is found looking at Grace, her reaction to being 'rescued' by him and being in his arms, the sense of fluster and bewilderment which the last sentence conveys. We shall expect the adequate answer to pick out some relevant detail and to make sensible comment upon it. Probably it is the second task which will be the main differentiator. It may require some insight to see how the subject matter of the tales only re-inforces what an alien superstitious world this is to someone of Fitzpier's ilk and also suggests that there is a reason other than simple curiosity why he is appearing so interested.
- Q.11 Hardy's treatment of Grace is quite complex and these two contrasting judgements are both arguable. Melbury does place his daughter under intolerable pressure at times to fulfil his ambitions for her, yet Hardy makes the reader feel many times, in her behaviour towards Giles, in her failure to be wary of Mrs. Charmond and in her attraction towards Fitzpiers, that her education has not exactly brought her increased wisdom. The question signals that the candidate might expect to find evidence of both propositions so perhaps, unusually, we should expect in the adequate answer some balancing of the alternatives instead of the acceptance of one or the other. Certainly at the higher level we should demand this, with detailed support from the many apt moments in the novel.



- Q.12 Hardy's evocation of this secret part of the countryside is perhaps the most memorable thing in this novel. Of course, it is a geographical feature which marks a social divide in the characters of the novel. It is the world which has made Melbury well off but from which he wishes his daughter to escape to some sunnier clime. However, it also forms one of the author's most successful reminders to his bourgeois readers of a beautiful, harsh and mysterious, not to say sinister, world which, like Egdon Heath, represents an ancient order impervious to progress and civilisation. Of course, he does not convey a comfortable 'green' world symbolising some wonderful simplicity which has been lost. Those who live in the woodland, like Giles and Marty, understand its ways but they live hard and circumscribed lives and do not adapt easily to the modern world. On the other hand, Fitzpiers and Mrs Charmond are repelled by this face of nature and perhaps partly because of this come across as examples of rootless(!) modern human beings. There are an infinite number of nuances to this overall picture. A basic knowledge of some of these possibilities should be enough for an adequate reward. Anyone who shows the ability to respond with imagination to some of these aspects and to support with detail from Hardy's many descriptions of the woodland should be highly rewarded.

### **The Grass is Singing**

- Q.13 She is 'suddenly terrified', she is 'bewildered by the strangeness of it all', 'she felt weak with foreboding'; these are just explicit examples of what this woman in high heels is feeling when suddenly confronted with the realities of the life of the man she has so thoughtlessly married. It is all so unlike the comfortable existence of a landowner's wife she had imagined herself as having. It should not be difficult for most candidates to find material in the passage which suggest her predicament. The better candidates will be those who really explore the detail of Lessing's writing which time and again suggests that this woman, despite being born and raised in Africa, has never been close to the reality of an untamed and frightening landscape like this or to the bare existence some farmers eke out of it.
- Q.14 One can imagine that responses will polarise in this task and we should be ready to accept a fiercely argued viewpoint either way. One has only to read of this woman's childhood, the way in which she made a life for herself only to find herself deemed to be on the shelf, the way this led to a life of considerable deprivation with a failure of a man, for all of this to create great sympathy. And yet... Lessing is brutally unsparing of her shrivelled personality and the attitudes that it leads to in such matters as race and sex. Her fears and her frustrations are unpityingly portrayed in scenes like her assault on Moses. We shall expect from the adequate answer some sensible viewpoint argued with some supporting detail. Perhaps, the better ones will show themselves by thinking there to be truth in both propositions but please note once again that a personal response is encouraged in the task and that hence such a balance need not define quality. What will be a defining factor will be the fitness of the support.

- Q.15 It is clear that Charles Slatter is a racial bigot of the first water, that he is primarily concerned with making money and that a cheap, obedient workforce is necessary for that. Anything that upsets that 'natural' order of things is anathema. Therefore he has taken the lead in ensuring that this potentially explosive event is handled in a discreet manner and then forgotten. It goes without saying that there can only be one punishment for Moses, the one he receives. However, he is likely to be equally dismissive of the woman who has gone so against accepted behaviour but who must be painted as the innocent victim of a savage. Perhaps the really discerning candidate may give him some sympathy for Turner but in truth even that sympathy is likely to be linked to contempt. Anyone who grasps some of the issues should receive an adequate reward. Those who produce a voice which is full of gruff contempt for all things liberal, which has a complete self belief and which looks upon the sjambok as the chief means of keeping the world as it should be will receive high reward.

### **Picnic at Hanging Rock**

- Q.16 This is a deliberately long passage to convey the complete episode. Therefore, we must expect that there will be much variation of chosen detail. What we shall expect the adequate answer to convey is the gulf which exists between the upbringing of these two young men, the way those experiences have proved no barrier to a friendship based on a mutual regard and how events at Hanging Rock and their acquaintanceship have opened up hitherto unsuspected horizons to them both. There is much that is rather touching in this episode. Note, for instance, the delicacy with which Mike handles the offer of a trip to Queensland. Hopefully the better candidates will respond to this and other instances, whilst perhaps detecting the occasional moment of irony in regard to Mike's continuing tendency to romanticise Albert's world and personality.
- Q.17 One hopes that this is better answered than a task set last November which asked for a probing of the social comment present in the book. The problem seemed to be the limited, not to say mistaken, introduction to the recommended edition. Having said that, such problems were not very apparent last summer. In an adequate answer we shall look for some awareness of a polite society doing its best to live the life of Victorian England with sometimes ludicrous results. This is most evident in the attitudes held appropriate for the education of young ladies which we see driving Mrs. Appleyard's College. Albert, and perhaps to some extent Mademoiselle, are the key corrective to what Lindsay sees as the stifling constraints of this way of life, with its many hypocrisies. We shall differentiate most probably according to the ability a candidate has to range through the book for telling detail to support the basic argument, which hopefully most will have grasped.
- Q.18 She, of course, is a comparatively free spirit, quite the most feminine of the teachers. She is given by Lindsay the prize of marriage, unlike Dora who is consigned to the flames. Of course, at this juncture she would be overjoyed to have escaped and to be able to look forward to a different kind of life. We should expect the adequate candidate to recognise also that she has pulled the plug on

Mrs. Appleyard, is deeply disturbed by the suspicions she has and yet perhaps is still wondering whether she should have sent the letter. The more a candidate can convey the wit, the human sympathy, the scorn for many of the values of the college which characterise this Gallic woman, the higher reward should be.

### **Frankenstein**

- Q.19 This is, of course, the moment when the process begins of unlocking for the reader the Creature's experiences in and feelings about the world into which Frankenstein has brought him. It is therefore the point at which the reader starts to question the creator's responses to the creation. There is a hint that Frankenstein, by being prepared to listen, is capable of changing his viewpoint. For the first time he momentarily ponders his duties as the only begetter but there must be doubt as to how far this will go since the Creature is still his 'odious companion' at the end of the chapter. Hopefully most will grasp the central situation and refer sensibly. The better candidates should be able to engage more deeply with the way Shelley's writing invests the Creature with so much surprising dignity and delicate feeling, indeed much more so than Frankenstein.
- Q.20 One should expect most candidates to be able to explore something of Shelley's ironic consideration of the consequences arising from the human race's increasing capacity to explore and tamper with Nature. The key to differentiation may be the extent to which candidates can first of all refer over an extended range rather than simply regurgitate one or two references or quotations. Also, maybe some very good candidates will be able to detect that to an extent the book does not decry the craving for knowledge and discovery which is so much a feature of Walton and Frankenstein. We should, however, not expect to find this in the good answer but to reward it when we do.
- Q.21 It is to be expected that the adequate candidate will at least see the possibilities of multiple perspectives which three different observers bring to the events of the novel, as well as the ironies which accrue from these perspectives. The most obvious thing to note is that Walton and Frankenstein, though in different fields, exhibit very similar traits and values. Their narrations betray much egoism and willingness to ignore everything in the pursuit of their goals, particularly their relationships with those they love. This is, of course, in marked contrast with the main narrator, the Creature, who despite yearning for love and expressing himself at times with a dignity unsurpassed elsewhere in the novel, is doomed to be excluded from contact with mankind. The more candidates explore this crucial contrast in terms of the personalities which the various strands of narration expose, the higher the reward.

### **The Joy Luck Club**

- Q.22 This is, of course, a picture of a highly advantaged and delightful upbringing in pre-war China, the only such in the book. The pleasures of this existence are brought vividly to life in the detail and we should expect the adequate candidate to be able to point to some of them and to grasp the general

tenor of the writing about a spoilt little rich girl. Those who are more discerning and deserve high reward may well show themselves by responding to the way Tan's writing communicates the beauty and the luxury of the old Chinese way of life. As well, they may light upon the occasional detail which, in sharp contrast, makes plain the cruel indifference of these people to those who provide the menial labour and who make their world function, the poor.

Q.23 The simple answer would seem to be that the men in the novel do not much of an impression! It is obvious that the men in the three marriages of the mothers were crucial to opening doors to a decent life for them. However, in the novel most of the men seem really rather peripheral to the lives of their women, though it is unclear whether particularly in America that is because we are seeing predominantly women's lives in the home. Here, the extent of male power seems unclear. Of course, it is clear in China that their power is absolute over wives, concubines and children. That power produces a mind set difficult to change even in America, witness Rose's screwing up of courage to send Ted packing. It follows from the above that the picture of men is usually not a very benign one. If it is, it is often because they seem oddly ineffectual in the family or rather dim in a puppyish sort of way, like Rich Shields. Of course, like every issue in this novel, there are many possible angles which a candidate may argue and which may well fall outside the above suggestions. We must reward highly anything which ranges widely through the book and beyond that avoid having firm expectations of what should be in the good answer. We should be open to being convinced, providing the evidence is produced.

Q.24 Excitement, joy will be the predominant feelings, witness the end of the novel. In terms of content, the key is a woman who has found her roots again and even made contact in some poignant way with the mother who in life she never fully understood, never fully being able to share with her the agony of having to leave one's children by the road side and the consequent sense of a life-long bereavement which that brought. The best answers will hopefully manage to convey something of a moment which is a true rite of passage.

### **Mosquito Coast**

Q.25 Here is made explicit the effect that Allie has on all those around him by the contrast that his wife's way of doing things makes with his methods. It should be very straightforward for the adequate candidates to work their way through the passage exposing the details of that contrast. We shall, however, expect the better ones to be able to draw out something of the significance of these details. It is, in effect, and for all its good humour, a devastating critique of the father's ego. The extraordinary irony is that he thinks he is returning his family to a simpler life away from the materialistic developed world, whereas he brings a distortion of it to invade the natural world, a distortion because he must be at the centre of everything and be continually active to gain any contentment. Mother's way of quietly asking for advice and acting upon it creates in a short time something much nearer a true Eden and the effect upon the children is immediate. For a short

period, we have a vision of an existence which might have justified the whole enterprise.

Q 26 One might expect the majority of candidates to take a very dim view of Allie Fox as a father. He is demonstrably half a maniac at the beginning of the novel and a complete one by the end. He is a quite appalling bully and he effectively uses his family to act out his utopian fantasies, nearly destroying them in the process. The requirement to refer to the detail of the writing will probably be our most clear differentiator. However, perhaps the most discerning may show themselves by another route as well. Charlie's memories of his father depict a man who teaches his children, often by example, some worthwhile values which question the basis of the materialism and the greed of the consumer society. It could also be argued that, in the weird way of an obsessive, he does love his family, at least until the latter part of the book when his obsessions take over completely. We should not expect this approach in a good answer but when we meet it are likely to want to reward it highly as an indication of considerable thought.

Q 27 There shouldn't be much doubt about this mariner's view of the Fox family. He, like the other down to earth and gruff personality in the early part of the novel, Polski, sees just how dangerous Allie Fox is to all those around him. He will no doubt be heartily glad the family is off his ship, not least for the fact that no captain is pleased to be shown to be wrong in marine matters, as he was by this passenger. However, he is also a humane man and will be much concerned for the future of this family, about to be led off into the wilderness by someone whom he sees as having several screws missing. All of this should be expressed in the best answers in a suitably direct manner as becomes a straightforward man used to being right and being obeyed, a kind of sane Allie Fox.

### **Black Boy**

Q.28. Here Richard is presented as a risk-taker, a youngster full of imagination and ideas, prepared to do exciting things and brave the consequences. He shows strength and determination in the face of opposition from both mother and brother and dares to see his actions through even though the result will be injurious to himself. There are some telling phrases in the passage: "I was dreaming of running and playing and shouting"; "I ached with boredom..."; "My idea was growing, blooming"; "...resentful of being neglected"; "looked yearningly out". Perceptive candidates will use such phrases and references to illuminate their comments as they recognize the fertile and thoughtful mind and character of the young Richard and see the promise and potential in evidence. Those who demonstrate insight and intuition through their handling of the writing should score highly. Mere lists of words and references without exploration will merit limited reward.

Q.29. Richard's resourcefulness, stamina and imaginative thinking are in evidence throughout the book. Candidates will need to recognize the huge obstacles that lie in Richard's path and how, despite the odds against him, he manages to overcome them. He has to learn to pretend to be subservient, to hide

his true feelings about the injustices he has to endure, to be devious and yet, when the moment demands it, he has to be principled and courageous. Candidates who see all this and substantiate their comments with references to the many examples in the text will deserve rich reward. Those who simply write character sketches or who comment without appropriate corroboration will score only modestly. Those with detailed knowledge of Wright's book should find this task gives them scope to show their mettle.

- Q30. We can expect a wide range of choices in answer to this question. On the whole, those who choose a minor character will tend to put themselves at a disadvantage, though we should always be ready to acknowledge insightful and focused responses. There are obvious choices: Richard's mother, his Aunt Addy, his grandparents, even his father. What we should have uppermost in our minds as we make our assessments is the wording of the question - "deepest impression". This is very much an invitation to candidates to give a genuinely personal response and we should be prepared for almost anything! As always, we should be looking for engagement with the writing and insight into the characters if we are to give the highest reward.

## DRAMA

### A Small Family Business

- Q.31 There is not much to say about this task. It is straightforwardly asking the candidate to think about some of the basic features of comedy. Here the situation is a classic one, of a character not knowing that he is being overheard and thus the private becoming the public with embarrassing results, *the audience's* . . . This is juxtaposed with Poppy's mounting horror as she attempts unavailingly to control her husband, failing spectacularly when Eric the Hairy come to the fore. Hopefully most will grasp this in some way and make appropriate comments. The better candidates will react in detail to the particular dramatic moments which make the opening so funny and will manage to convey that their analysis is combined with a delighted response.
- Q.32 One might expect most candidates to struggle, should they wish to, to find anything that is pleasant to say about the snake-like Benedict. Really the opening of the question is not quite the usual juxtaposition of possible alternatives. It is more an invitation to lay into the most duplicitous, self seeking, hypocritical person in the play, capable at every turn of dressing up naked ambition and greed as moral action. A more ill- named character it would be hard to think of and it might be thought that Poppy's and Tina's horror stems more from their being unused to murdering people rather than any real concern for the victim. Of course, Samantha's response could be said to stem from self interest but it does effectively voice the audience's feelings. The main source of differentiation should come from the candidates' ability to range through the play, revealing Benedict in all his awfulness.

- Q.33 Well, one thing is clear, Jack is in a fury. He is full of righteous indignation at what he sees, with some cause, to be betrayal at the hands of his relatives. Since he likes to see himself as a pretty decent chap, he might think himself to be some knight errant about to expose and slay the dragon. The really good candidate may well be able to imply just how self satisfied he is and what great capacity for hypocrisy he has in his ability to justify his actions to himself.

### **'Master Harold' and the Boys**

- Q.34 This is one of the lighter moments in Fugard's play. The banter is humorous and infectious. There is - almost - an equality between the white teenager and the black servant/companion. Certainly Sam holds his own in the investigative discussion as they search for the Man of Magnitude. The more perspicacious will identify the slight undertones here and there which remind us of the deeper differences explored elsewhere in the play: the eating of the chocolates; "Don't get clever, Sam"; "Don't get sentimental, Sam"; the tone of the dialogue. Nevertheless, there is much to explore and comment upon in the reciprocal humour of these two and the fragility of their relationship which will give excellent opportunities for differentiation between those who are focused, perspicacious and aware, and those who tackle the task at a superficial level.
- Q.35 There are quite different types of humour in the play: some are crude and almost slapstick-like; others are more subtle and on a higher level; there is sentimental humour. The opening exchanges between Sam and Willie provide appropriate examples; more will be found throughout the play: the kite incident; the ball-room dancing competition. What will differentiate the good from the mediocre, of course, will be the way the candidate explores Fugard's writing and the way the humour is created through the situation, the interplay between the characters and the subtlety and sharpness of the dialogue.
- Q.36 As with all empathetic questions, it is important that the response captures the voice of the subject. Hally is quite hypocritical about his father. He finds himself being revolted and repelled, but is content to pretend otherwise so long as his father is away. The long telephone conversation on Pages 38 and 39 reveals Hally's feelings and reference to, and echoes of, this will be essential for a good response. Equally relevant is the conversation on Pages on 26 and 27 and his comments to Sam. Candidates who show their knowledge of these sections and fuse their responses accordingly will merit high reward.

### **A View from the Bridge**

- Q.37 There is considerable tension underlying the relationships here. Eddie sees himself as "macho" man as he tries to show his superior physical strength, largely as a means of revealing what he sees as Rodolpho's weakness. He finds his ego deflated by the incident with the chair and is not amused. Beatrice, whilst being loyal to her husband, is ever the peace-maker and trying to see good in all. Marco sees through Eddie's tactics, hence his desire to bring Eddie down to size. Catherine shies away from conflict and is happy that the boxing is replaced by the

dancing. The extract reveals the underlying antipathy of Eddie towards Rodolpho, and Marco's protective feelings for his brother. There is thus much for candidates to explore here. Those candidates who recognise the innuendo and identify the writer's suggestive dialogue and interplay should score well. Those who simply trawl through the text will deserve only modest reward.

Q.38 We can expect a range of responses to this question. The attitude of Eddie towards Catherine is the crux of the play. Is Eddie a father figure, intent on ensuring only the very best for his charge? Is he romantically drawn towards Catherine? Is he simply possessive? Is he a kind of control freak? This is a large question and better candidates will point out that before the arrival of Rodolpho, Eddie was already somewhat obsessive towards Catherine. When she wants to leave college and begin work, it is Eddie who says, "That aint what I want though". Thus, although the arrival of Rodolpho and the subsequent attachment he forms for Catherine bring out quite vitriolic feelings in Eddie, he has always wanted to control her life. The superficial responses which we are likely to be presented with should receive only modest reward; those with insight backed up by engagement with the writing will score highly.

Q.39 Beatrice is a steady, thoughtful character who always tries to see all sides of the question. She is fiercely loyal to Eddie but she sees his shortcomings and she recognises his feelings for Catherine. The best answers must acknowledge all this as candidates attempt to capture Beatrice's voice and personality. That she loves Eddie there is no doubt; that she has had trying moments in her life because of her marriage to him is equally true. Beatrice is an admirable character and also a credible one. As with all such questions, we must expect surprises and we should reward highly those who get inside the character of Beatrice and embellish their answers with appropriate textual echoes.

### **Romeo and Juliet**

Q.40 This is a straightforward task which aims to find out how well candidates can respond to dramatic atmosphere rather than to character, which, of course, is yet to be established. In fact, Shakespeare here uses a familiar technique of his, which is to reveal the world of the play through minor figures, often from the lower social orders, who can be trusted to reveal the truth of things. That Verona is a hot house at all social levels is obvious from the swaggering belligerence of Sampson and Gregory; they embrace the quarrel of their master with enthusiasm. This looks certain to lead to violence, which indeed soon erupts. Sampson's macho posturing adds another dimension to this unpleasant world. Just how unpleasant is made clear by the way Benvolio's drawn into the fracas despite his attempts to keep the lower orders apart and the way, with the entry of the older generation of Capulets and Montagues, we are given a feeling of a whole society at each other's throats. We shall expect of the adequate candidate an ability to expound the basic situation with some supporting detail. The better candidates hopefully will probe the dramatic detail and explore how Shakespeare stokes the dramatic tension.



- Q.41 There will no doubt be a range of responses to this task depending on whether the candidate emphasises the moments in the play when they act as concerned, even loving parents or fixes on those where their chief attitude seems to be to see their daughter as a marriageable chattel. Another aspect which may well emerge in those answers which have a detailed knowledge of the play are the differences between the two characters. Though the most dreadful moment affecting these two is the father's virulent outburst against his daughter when she refuses to marry Paris, some may argue that the other side of the coin which is Lord Capulet shows a warmth of personality very much lacking in his wife. An adequate answer will mull over some of the central issues but for good reward we shall expect the candidate to engage with the dramatic force of Shakespeare's words in detail.
- Q.42 This task is deliberately phrased to allow the candidate to argue for the relevance of the drama in its original setting. Probably many will explore the advantages of 'bringing it up to date' and we shall no doubt have a number of references to the recent film, but, of course, we should not reward those fortunate enough to have seen a performance in whatever medium simply because of having seen it. What we shall be looking for is convincing argument, above all linked closely to the detail of the play. No-one should receive high reward without the latter, however fluent and persuasive the argument.

### **The Taming of the Shrew**

- Q.43 Hopefully most candidates will grasp the way Shakespeare juxtaposes the romantic Lucentio with the pragmatic, not to say, sardonic Tranio. There is not much doubt where the playwright intends our sympathy to rest. Romantic excess is contrasted with pointed comment and even an apt Latin quotation. In the intelligence stakes Lucentio limps behind without knowing it. Though the task is in two parts, it may well be answered as one and we shall, of course, mark it holistically. It will be quite natural for the candidate to explore details of the gap that lies between Lucentio's conceits and Tranio's much more down to earth speech to show the gulf that lies between the two. This probably will be the main differentiator, indicating those candidates who are alive to tone. Perhaps, the very best will chart the way in which the much sharper Tranio seems almost to cajole Lucentio into adopting a plan which is going to allow the servant to play the master and to enjoy all the privileges which go with it.
- Q.44 On the face of it, this would appear to be an open question. On the negative side, here are two volcanic characters and it must remain a doubt as to whether Petruchio has finally tamed his woman or whether she is playing some long game. Our reception of her final speech is crucial here. And yet... There is plenty of evidence to show how much they are natural mates; they have so much more wit and energy than anyone else in the play. Recognition of this growing regard and attraction, of course, demands a catching of a number of nuances and will probably identify the better candidates. Certainly, it would be surprising if the thoughtful do not see the affirmative possibilities of the union.

- Q.45 This should be a straightforward and stimulating empathic task. There will be plenty of possibilities for the candidate to play the shrew here and adopt the very distinctive voice which is Kate's at this point in the play. However, we should expect the insightful candidates to recognise the shame, even disappointment when she thinks she has been stood up. This is made quite clear before she runs off weeping and her last comment here suggests that she was genuinely desirous of marrying Petruchio. The tumult of her contradictory feelings will come through the best answers.

### An Ideal Husband

- Q.46 Probably Wilde intends us to agree with Lord Caversham's judgement of his son as living solely for pleasure. He is witty and uses his wit seemingly to avoid any emotional entanglements, particularly with women. Mabel is clearly much disappointed to be foisted off with a Vicomte and one might not much disagree with the father's judgement of the son that he lacks a heart. However, there are hints which the better candidates might pick up that he is a man of worth. He makes an accurate comment upon Mrs. Cheveley, hopes that he is not heartless and seems immensely good humoured throughout. Do we sense lurking behind the facade a man of serious principle? Incidentally, beware of over-rewarding those who spend most of the time quoting from Wilde's introductory stage directions and not engaging with the detail of the dialogue.
- Q.47 The key to high reward here is the ability to look at Wilde's intentions and the dramatic effect of the character rather than simply describing the character. Whilst the adequate candidate may well list her qualities with some supporting detail, we should certainly expect the good candidate to see that she is conceived by Wilde as one of those good people whose adamant attitudes come across as profoundly dislikeable and who can seem demanding, cold, naïve and ultimately incapable of real love, at least until she sees the error of her ways. In addition we will at this level look for real engagement with the detail of the drama.
- Q.48 There is little to be said beyond the obvious here. This being melodrama, there are many moments in the play which fit the bill so there is no need to be charitable to answers which choose unsuitable examples. The wise candidates will choose a moment and not give a discursive account of a lengthy part of the play. Indeed, the key to differentiation lies in the final part of the question. Candidates who simply narrate and paraphrase should not be much rewarded. We should be looking for detailed understanding of the way Wilde manipulates our feelings to create the shock and surprise so typical of good melodrama.