

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

International General Certificate of Secondary Education

**MARK SCHEME for the November 2004 question paper**

**0486 LITERATURE (ENGLISH)**

**0486/01**

**Paper 1 (Open Books), maximum mark 60**

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows 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 discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the November 2004 question papers for most IGCSE and GCE Advanced Level syllabuses.



**Grade thresholds** taken for Syllabus 0486 (Literature (English)) in the November 2004 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	49	34	18	12

The threshold (minimum mark) for B is set halfway between those for Grades A and C.  
The threshold (minimum mark) for D is set halfway between those for Grades C and E.  
The threshold (minimum mark) for G is set as many marks below the F threshold as the E threshold is above it.

Grade A\* does not exist at the level of an individual component.

*Note:* Marking criteria for Component 2 (Coursework) are printed in the syllabus booklet.



**November 2004**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 60**

**SYLLABUS/COMPONENT: 0486/01**

**LITERATURE (ENGLISH)**

**Paper 1 (Open Books)**



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## General Descriptors

The general descriptors 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, and form a means of general guidance. Photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

### A Descriptors for essay/passage-based tasks

0-1	The answer does not meet the criteria for a mark in the next band
2-3	Candidates will – show a little awareness of.... make some comment about....
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....
6-8	Candidates will – make some relevant comment about.... show some understanding of.... with a little support from the text/reference to language.
9-11	Candidates will – begin to develop a response.... show understanding of .... with some detail from the text/reference to language.
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.
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.
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.

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## B Band 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 band descriptors below.

0-1	The answer does not meet the criteria for a mark in the next band.
2-3	Candidates will show a little knowledge of what the character does.
4-5	Candidates will show some knowledge of what the character does and express some view about the reasons for action.
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.
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.
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.
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.
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.

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## Marking Notes

In this syllabus, we aim at encouraging candidates to make some personal response to their reading. This means that, while 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. It is to be hoped that candidates will see on occasion other possibilities. In this exam, rigid demands for what must be in a good answer must be guarded against. The photostat scripts circulated during coordination will be crucial to maintaining the standard throughout the marking.

We must try at all times to tease out what the candidate is trying to say to us. 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 knowledge of literary terms if we feel there is little evidence of understanding. Remember that we are looking for literary response, not language skills.

**The notes that follow on each question are for general guidance only, and are *not* rigid prescriptions of required content. They need to be used in connection with the generic band descriptors.**

## POETRY

### Questions 1-6

We will differentiate first of all according to how directly the candidates answer the question and also according to how well they convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do NOT give good reward to any explanation of 'meaning' which 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.

All the questions prescribe or give a choice of the poems from which the candidates should write. This is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed to send a strong signal to candidates that they are taking a large risk going into the examination as in the past with only one or two poems which they are determined to fit to one of the questions. The problem now is that some are choosing a task because the poem they wish to write about appears in the list rather than because they can answer the question. We should therefore be careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. If the candidate chooses to write on a poem not in the list, then this should be treated as a rubric infringement and marked accordingly.

Refer to the band descriptors in arriving at the mark.

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## PROSE

### 20th Century Short Stories

**Q.10** There should be ample material in the extract for the candidates. We should be alert not to give much reward to those who simply paraphrase and explain. Even for adequate reward the candidate should be able to respond to the frequent moments when what should be deeply felt and serious descends into bathos. Mr Farolles' oily smoothness does the opposite of what it is intended to do, console and help the sisters. In addition, such things as his leaping out of father's chair and his catastrophic idea of having a communion there and then all add to the laughter, as do the moments of terror and fantasy occupying the sisters' thoughts. However, for high reward we should expect the candidate to engage with Mansfield's ability to make the laughter arise out of the word and phrase as well as the situation. For instance, Mr Farolles' phrase *a little communion* reveals the full absurdity of man and situation as does Constantia's vision of buying a good funeral *that will last*.

Refer to the band descriptors in arriving at the mark.

**Q.11** Clearly we should expect the candidates for adequate reward to realise the connection between the title and the central relationship of the story. In addition they should be able to show some detailed knowledge of the way that the bond between the Captain and Leggatt develops. For higher reward, however, we should look for some specific response to the way Conrad plays on the desperate secrecy of this relationship and the manner in which he seems to make Leggatt the Captain's alter ego, almost to the point of leaving the reader at times doubting the reality of the Captain's perception. Any candidate who probes this last possibility should certainly gain high reward.

Refer to the band descriptors in arriving at the mark.

**Q.12** Greene makes plain that Trevor is not your ordinary adolescent, though the *pain of puberty* is stated as an important factor in what drives him to try to make his mark on the adult world around him. Perhaps another motive might have been some form of revenge on the architects' world which seems to have rejected his father. Whatever, how much this means to him is obvious from his one moment of child like weakness when his vision is close to being destroyed by Old Misery's unexpected return. Perhaps this need to improvise to fulfil his dream would add to his sense of triumph. One of the main differentiators here may lie in the success the candidate has in capturing T's calm, detached and determined voice. The story makes plain that he has no personal animosity for Old Misery but just as importantly no compassion. For Trevor there are only *things*.

Refer to the band descriptors in arriving at the mark.

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## Jane Eyre

**Q.13** There is much in the writing here to reveal Jane's strength of feeling. Brontë reveals Jane's contempt for Blanche Ingram with such phrases as: '...her qualifications were ill adapted to win...'; '...repeated failure'...; '...her pride and self-complacency...'; '...coin her smiles so lavishly; flash her glances so unremittingly....' There are several other examples in the same vein which candidates can adduce to reveal how Jane feels. We must beware of answers which merely quote and do not evaluate and comment. The way in which Brontë has Jane imagining how she would feel if '...Miss Ingram had been a good and noble woman, endowed with force, fervour, kindness, sense....' serves to intensify for the reader the antipathy Jane feels. Her evaluation of the reasons for Rochester's interest in Miss Ingram, though less direct than her catalogue of Miss Ingram's shortcomings, gives further emphasis to her deep-seated hostility. Brontë employs quite devastating satire as she has Jane analysing the inability of Blanche Ingram to have any success in attracting real affection and regard from Rochester. Her metaphors enhance the effect. Candidates who recognise the range of means by which Brontë reveals the depth of Jane's feelings, and make appropriate references will merit high reward.

Refer to the band descriptors in arriving at the mark.

**Q.14** It is indeed difficult to identify any redeeming features in Mrs Reed. Perhaps there is the spark of one when she summons Jane to Gateshead as she approaches death, admitting to her lies. However, she cannot carry it through and remains unmoved in her attitude to Jane. The question asks candidates to refer to appropriate sections of the novel and we must insist that they do so for adequate reward. Better candidates will marshal their material purposefully and adroitly with detailed examples of the unremitting jealousy this woman feels for Jane because she was liked by her late husband. Insight into Brontë's writing and the way it is revealing of Mrs Reed's cruel treatment of Jane will merit high reward.

Refer to the band descriptors in arriving at the mark.

**Q.15** Those who write as Jane - or Brontë - will fulfil the first requirement of a good answer. Adequate answers will show the clear differences between St John and Rochester: the former cold and driven almost obsessively by duty; the latter passionate, arrogant and self-confident, but, by the time of his marriage to Jane, humble and self-effacing and totally devoted to Jane. There is little doubt as to which will be the more interesting, warm and lively. St John has preached at Jane and regards any show of emotion as a weakness; he upbraids her for weeping and dwelling on the past. He seems to want to control her feelings and not allow her to be herself. The better answers will be permeated by these differences between the two men. Worthy responses may well include, in their representation of Jane, the parallels between Rivers and Rochester, but the latter learns to treat Jane as an equal and to throw off his previous demands of others and find fulfilment in loving respect for Jane. Undoubtedly those who represent Jane as seeing that it is Rochester who will give her the means to develop and grow as an equal partner and who support their views with appropriate echoes from the text, will deserve high reward.

Refer to the band descriptors in arriving at the mark.



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### The Village by the Sea

**Q.16** Adequate answers will recognise the resentment felt by Biju and the boys to the stranger who purports to know more about the area and the sea than they do themselves. Biju's attitude is particularly apposite here. Hari and Biju, through Desai's writing, feel they are being talked down to by this stranger who is drawn by the author in an unfavourable light. Desai refers to his sarcasm and his arrogant way of speaking to the villagers. Those candidates who explore the writing and recognise the implications of its tone with clear supporting evidence, will deserve to be highly rewarded. Those who simply answer in general terms should receive only modest recognition. There is much to bring out in this short but appropriate passage.

Refer to the band descriptors in arriving at the mark.

**Q.17** Clearly, the children have to fend for themselves because of the drunken habits of their father and the illness of their mother. Hari and Lila are in many ways the leaders and decision makers for the family. They have to find the means of providing adequately for the needs of all. Thus, their family life is somewhat curtailed and they have to take on parental roles. There are plenty of examples of the responsibilities they have acquired and the ingenuity they have to adopt to fulfil them. The best answers will give appropriate examples of all these activities and, of course, refer to the situation of their parents. Perhaps we shall differentiate through the ability of candidates to use the writing to support and illuminate their ideas.

Refer to the band descriptors in arriving at the mark.

**Q.18** Mr Panawallah is crucial in the successful sojourn of Hari in Bombay. He likes Hari and has quite a high regard for Hari's abilities. Mr Panawallah is articulate and has a nice comic streak to him. He is kindly and anxious for Hari to succeed. Despite his own illness and his losses, he remains optimistic for Hari. He is delighted to see Hari develop where he can look after himself. The better responses may well refer to the end of Chapter 11 as Mr Panawallah says, in a pleased sort of way, 'Yes you can manage now....I can see I don't have to worry about you any more'. The very best answers will reflect the generous twinkling nature of Mr P's personality, his thoughtfulness and caring affection for Hari.

Refer to the band descriptors in arriving at the mark.

### The Grass is Singing

**Q.19** There are two main elements in this extract upon which the candidate might be expected to focus. Firstly, there is Tony's observation of two people in a wrecked marriage, both of them at the end of their respective tethers. Secondly and characteristically, most of his sympathy is reserved for the man, a stance later enforced when he stumbles upon what he sees as an unthinkable situation. Moses' look of malevolence and Tony's fear of him only adds to the sense of impending doom. Some grasp of the details of this situation should be enough for an adequate mark but as usual we shall look for engagement with a wide range of the detail of this passage and with its literary power before giving high reward. The candidate should be able to convince us that the extract has the power to disturb.

Refer to the band descriptors in arriving at the mark.

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**Q.20** This perhaps is not quite such a straightforward question as it might appear. Most candidates will presumably see that this rather weak man is not a good farmer and becomes progressively less so after his marriage. His ideas have little staying power and his authority, such as it was, gradually wanes. However, perhaps better candidates will see that in this country some of his better qualities are also drawbacks. He is not ruthless like Slatter. He despises the world of the affluent town whites. He is a driven man who has a vision of improving the land, which in turn leads him into risky ventures that always fail because he seems one of those born to bad luck. His marriage only increases the pressure on him to succeed and magnifies his failures.

Refer to the band descriptors in arriving at the mark.

**Q.21** If one reads the final page or so of the novel, it is quite clear that Moses would have no regret for what he has done. We should not give adequate reward to answers which suggest remorse and bewilderment. He is a proud man, contemptuous of his supposed superiors. He had conquered the white woman, he has taken her away from her husband and he has killed her because she, his woman, was disloyal to him. As far as he is concerned he has triumphed. Adequate candidates will show themselves by a basic grasp of this situation. The better assumptions hopefully will capture something of the malevolent certainty and power of the man.

Refer to the band descriptors in arriving at the mark.

### **Fiela's Child**

**Q.22** This extract will test the candidate's ability to contextualise. Most should be able to grasp that this moment is one of a number which show the youth's awakening sense of a mysterious contact which he has with the world of the sea and his desperation to find some way of making that real. The passage gives much evidence of how preoccupied he is with the possibilities of his getting on the pilot boat and there are also a number of hints about his continuing feeling of isolation and inadequacy. Differentiation is likely to arise out of the candidates' ability to pick up these frequent hints to be found in the detail of the writing. The closer to that detail, the higher the reward.

Refer to the band descriptors in arriving at the mark.

**Q.23** We should, of course, take seriously answers which find superior heroic qualities in other major characters and mark according to how well the case is argued. However, nearly all are likely to agree with the proposition. That being so, we shall differentiate according to how well the candidates fix upon the particular characteristics of heroism in her personality, for instance her fierce refusal to accept things which she thinks are unjust. No doubt, most answers will focus on her battle to keep Benjamin but some may look at the way she remained loyal to Selling. Generalised character sketches only vaguely linked to the parameters of the task should not gain much reward. Some ideas on such issues as those mentioned above with some detailed support should be enough for adequate reward. For something better we should expect the candidate to show personal engagement with the way the writing makes her heroism so memorable.

Refer to the band descriptors in arriving at the mark.

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**Q.24** Of course, Barta knows at least in her heart of hearts that she is lying. It is possible perhaps to suggest that she is still in denial, and she desperately wants to continue to view Lukas as her son. However, soon after when he comes back again she forces herself to confess that he is not. We should, of course, allow the candidate a degree of leeway as to the exact stage she has reached in the monologue. We will expect, however, the adequate candidate to show detailed knowledge of what in context this moment represents in Barta's life and reward more highly those who manage to communicate the terrible torment she is suffering as she finds it ever more difficult to hide the truth.

Refer to the band descriptors in arriving at the mark.

### **Animal Farm**

**Q.25** There is a wealth of material which might be chosen to answer this question. What we shall look for in all answers which deserve adequate or better reward is some response to the ironic tone of the extract rather than simple explanation. There are many examples of irony in Orwell's description of the animals' stupidity, their inability to grasp the simplest of things, their willingness to accept the erosion of the revolution's beliefs. In addition there is the disappearance of the puppies and the incident of the apples. No better example of Orwell's ironic methods is to be found in the passage than the way at the end, almost as an afterthought, he slips in the fact that the pigs from then on take the whole apple crop. Hopefully, the better candidates will show themselves by their ability to pick up such details.

Refer to the band descriptors in arriving at the mark.

**Q.26** We cannot give good reward to answers which simply churn out material simply lifted from study aids, which argue in this instance that Napoleon is hateful because he represents the tyrant Stalin and then simply describe what he does in Orwell's fable. The question deliberately puts Orwell's writing central to the task and demands a response to the power of the created figure. For adequate reward some evidence of both elements must be in the answer. The more extensively those features are found in the answer, the higher the mark.

Refer to the band descriptors in arriving at the mark.

**Q.27** The key to this empathic task is an understanding of the precise moment at which question puts Boxer. Any answer which has him bemoaning his fate and Napoleon's treachery will have spectacularly missed the point and should receive little reward. He may well be depressed that he can no longer aid the revolution as in the past, he may well be bewildered that things have not gone as well he had hoped and find some features of the revolution as it has become puzzling, but not for a moment does he disbelieve what Squealer has told him. In his conversations with Clover and Benjamin, he professes to be looking forward to his retirement. The nearer the candidate gets to transmitting his good nature, his pathetic innocence and naiveté, the higher the mark.

Refer to the band descriptors in arriving at the mark.

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### The Bonesetter's Daughter

**Q.28** The development of Alzheimer's in LuLing is one of the central threads of the novel and one which arouses deep sympathy in the reader, even though it does have its lighter moments. Candidates are not specifically required to refer outside the passage, but better answers will probably show how Ruth's anxieties are growing following the earlier visit to the doctor and by the increasingly erratic behaviour of her mother. Here these anxieties become most acute because this is the first time that LuLing has actually gone missing, so this is a turning point. Ruth's feelings are vividly conveyed and successful answers may well make reference to the ambivalence of the daughter/mother bond; Ruth's panic is no doubt coloured by guilt to some extent. The matter-of-factness of the police officer calms her but it is clear after his departure that she is fully aware of the implications of the incident. Successful answers will go beyond a mere explanation of what is happening to a consideration of the ways in which the reader is persuaded to engage with Ruth's feelings.

Refer to the band descriptors in arriving at the mark.

**Q.29** Superstition and imagination feature in the novel from the very first chapter which describes Ruth's obsession with numbers: 'Each day was a five or a ten.....Nine was usually something important, a significant number' etc. This has been instilled in her by LuLing since babyhood and is just one aspect of their Chinese heritage. There are striking examples of the impact of superstitions, such as baby Uncle's visit to the fortune-teller at the Mouth of the Mountain. Allow some latitude in the interpretation of the terms of the question and candidates will, of course, choose their own supporting detail. The most successful answers may make the point that, though, in theory, Ruth's education should make her more rational than her mother, her upbringing has had an indelible effect. Both characters should be considered but we should not necessarily expect an equal amount of attention to be given to each.

Refer to the band descriptors in arriving at the mark.

**Q.30** There is a good deal of ground to cover here and we should expect more than a narrative of the second section of the book. The focus is on Ruth's feelings and these are likely to centre on the general points that the story reveals new dimensions to her mother's background and character; apart from anything else it shows how courageous and resilient she has been. Her story also clears up the identity of Precious Auntie. There is useful material in the last chapter or two of the novel. Reading the story has clearly brought Ruth to a deeper understanding of her mother and a closer relationship with her: 'It was not too late for them to forgive each other and themselves'. As always, the best answers will be characterised by a clear sense of engagement with the character conveyed through an appropriate voice and by relevant supporting detail.

Refer to the band descriptors in arriving at the mark.

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### Mosquito Coast

**Q.31** The sense of Charlie's alienation and bewilderment comes through much of this passage. The ship is the sole fragile thread to the world which he understands. Other than that there are strange people, the tropical weather, and – what the better candidates will see – the hint of violence. Allie is no help in this, it is Mother who offers some reassurance and security, as she is going to so often at moments of stress for her children. As usual, with extract-based tasks, we shall reward according to how closely the candidate engages with the detail; the closer the probing of the writing, the higher the reward.

Refer to the band descriptors in arriving at the mark.

**Q.32** The question attempts to head off candidates who would simply transpose events in the novel to a generalised manual on the subject of bringing up children. Even adequate answers should pay some attention to the perspectives which Theroux's writing offers his readers. In addition, the task challenges the candidate to consider the less obvious conclusion, that the experience through which Allie puts his family, traumatic though it proves to be, might be seen in the novel to have moments of joy and enlightenment not found in a more conventional upbringing. We should not, of course, expect candidates to take up that line of argument. Most will probably, like the outsiders in the novel, and quite often those inside family, see Allie as next to a child abuser and there are many moments when he is truly awful as a father. We shall differentiate according to the force of argument and the range of detailed engagement with the writing.

Refer to the band descriptors in arriving at the mark.

**Q.33** Good, kind, superstitious, knowledgeable in local matters, without whom Allie could hardly have got going, Mr Haddy sees most of the family's odyssey. Allie takes much advantage of this man, not least destroying his boat, yet the man never bears him a grudge; indeed on several occasions, right up to the end of the novel in effect, he saves the family. He never understands Allie but is clearly in awe of him. It is characteristic of the man that he probably sees Allie as ultimately his saviour in that the watch gains him another boat and the means to make money. Some ability to communicate the decency of this man should receive adequate reward and perhaps some will even attempt to assume his utterly idiosyncratic voice, though we should not expect this before giving good reward.

Refer to the band descriptors in arriving at the mark.

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## DRAMA

### Absent Friends

**Q.34** We should expect candidates for adequate reward to engage specifically with the parameters of the task and not just wander through the scene. That said, we must not require a balance between the two possibilities offered. Some may find this predominantly distressing. Evelyn's comment on Colin's advice cuts to the core of his myopia, his inability to recognise that Diana is throughout at the end of her tether. Of course, it is all blackly humorous as well, starting from the way Diana's action comes out of the blue and then everybody in an English middle class way tries to pretend that nothing untoward has happened. Some may pick out Marge's actions here as richly comic. It may be that the best candidates will show themselves by being alert to the way laughter in Ayckbourn can be very bleak at times but we should not make that a requirement for high reward. Wide ranging detailed support for an argument on either side should be enough for that.

Refer to the band descriptors in arriving at the mark.

**Q.35** The preamble is intended to stimulate the candidate to do more than write a character sketch, to engage with the awfulness of Colin. It might be reasonable to expect any answer which deserves adequate reward to see Ayckbourn's main point, that grief and loss can make the failings of certain people more obvious and more dreadful. We should beware of giving much to those who are disposed to feel sorry for this man of monstrous ego who so enjoys being the object of attention and who has at last found the event which gives him centre stage. Or so he thinks! In fact, nearly everyone around him at this tea party is preoccupied with their own problems almost to the exclusion of his. The fact he does not notice, the fact that he thinks himself uniquely qualified to offer advice to all and sundry is very much in character. The really good answer must be able to deliver the essence of this with wide ranging support.

Refer to the band descriptors in arriving at the mark.

**Q.36** Given the above, there should be ample opportunity for the imaginative candidate to create a memorable assumption. The key point before we give even adequate reward is that the candidate must realise that not a suspicion will cross Colin's mind of it having been other than an extremely successful afternoon. He may worry about what he has found, for instance in regard to Paul and Diana's marriage, but he will be quite clear in his mind that all have been immensely fortunate to have had the opportunity to be at the receiving end of his healing powers. The nearer the candidate gets to his appalling smugness, the higher the mark.

Refer to the band descriptors in arriving at the mark.

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### 'Master Harold' ... and the Boys

**Q.37** Here we have a pivotal and potentially catastrophic section in the play - as Hally asserts his whiteness as a symbol of his superiority and the bonhomie and jocular repartee is shown to be wafer-thin. The wording of Fugard's title is shown to be seminal in the play's structure as Hally insists on his title and the 'boys' have to learn their place and keep in it. Yet it is Sam who is dignified, controlled and the more civilised. There are numerous pertinent examples of Hally's arrogance in the text:...'do what you get paid for...' 'He's a white man and that's good enough for you.' 'Don't turn your back on me.' '...start calling me Master Harold.' Thus the seething underlying racist attitude of the white boy threatens to explode and destroy the relationship that has developed amongst these three. Candidates who see these tensions and the way the writing underlines the fragility of the atmosphere, will deserve high reward.

Refer to the band descriptors in arriving at the mark.

**Q.38** Hally's parents are central to the play despite their non-appearance. Hally's hypocrisy and equivocal attitude to Sam and Willie are clearly revealed in his reaction to his parents. This is especially so with regard to his father. He claims to love his father and yet is horrified at the prospect of his returning home from the hospital. He shifts his ground throughout the telephone conversations he conducts with his parents, saying one thing to them and thinking another or expressing something quite different to 'the boys'. Fugard makes these telephone calls central to the development of Hally and to the relationship he has with 'the boys' including, particularly, the question of race. Those candidates who recognise the dramatic significance of the parents and give appropriate instances will receive creditable reward. Those who have the perspicacity to see the way in which they reveal so much more of Hally and their contribution to the essential theme of the play should gain even higher reward.

Refer to the band descriptors in arriving at the mark.

**Q.39** Fugard has drawn clear distinctions between the two 'boys'. Sam is clearly the more subtle, intelligent and sensitive. Willie has a dry sense of humour and loves his dancing; he has less perspicacity than Sam; he is less articulate and less insightful in his thoughts. He has always used the term 'Master Harold', unlike Sam. For high reward, it is important that candidates reflect Willie's character and attitudes in their responses. At the end of the play, Willie wants to put the differences between the 'boys' and Hally out of his mind: '...is going to be okay tomorrow.' His final words are 'Let's dream'. Those candidates who see these traits in Willie and bring them out in their writing will merit high reward.

Refer to the band descriptors in arriving at the mark.

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### All My Sons

**Q.40** Candidates will, of course, need to put the passage in context. Chris has just left in the full realisation of what his father has done; it is the middle of the night as Jim and Kate talk. Jim makes it clear that he knows Joe's secret. It is calm and quiet after the tempestuous end to the previous act. Kate is made to see that Chris knows of his father's crime though, as his mother, she doesn't want to face that. Chris cannot lie, as Jim points out: 'It takes a certain talent - for lying. You have it and I do. But not him.' Thus the lie is revealed and Kate, in this moving moment, has been brought face to face with her self-deception. Jim is used by Miller to enhance the situation - he is an onlooker - but his role is to bring dramatic effect to Kate's terrible dilemma. The ingredients are in place for the final catastrophe. Candidates who recognise the graphic situation Kate is now in and the dramatic significance of the scene - and Jim's part in it - will merit high reward.

Refer to the band descriptors in arriving at the mark.

**Q.41** Ann's reappearance re-connects the present with the past. She was Larry's girl and Larry is always there in Kate's mind. Kate has never accepted that he is dead, because she couldn't bring herself to face that reality. Could her husband's greed have caused the death of their son? More perceptive candidates will mention Larry's letter to Ann and its vital part in Joe's suicide. Up to the point of Ann's return, the Kellers have lived a lie and continued their comfortable life: even the neighbours have known the truth but have casually resigned themselves to their silent acceptance of it and life has continued. It is the arrival of Ann and her developing relationship with Chris, which has provided the spark to ignite the tragic and explosive denouement. Candidates who explore these aspects and refer to events throughout the play, will deserve high reward.

Refer to the band descriptors in arriving at the mark.

**Q.42** As with all empathetic questions, high reward should be given only to those who capture the voice and character of the subject. Kate Keller is at times languid and contemplative but has high emotional intelligence. She expresses strong views and people talk to her as one they can trust. That she loved and protected Joe, there is no doubt. She is loyal to the point of self-deception. She will surely mention her strong feelings for her family; she will defend Joe as a father thinking of his sons and his wife. Will she, with hindsight, be able to accept that there was some wrongdoing? More perceptive candidates may well be able to persuade us that she can. Her last words in the play to Chris may well hold the key: 'Don't dear. Don't take it on yourself. Forget now. Live. Shhh....Shhh...'

Refer to the band descriptors in arriving at the mark.



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### Romeo and Juliet

**Q.43** Most candidates should be able to isolate elements that point in opposite directions as the scene develops. The beauty of Romeo's first sight of Juliet is then rudely interrupted by the danger posed by Tybalt. However, Capulet suggests that without the feud Romeo would be very much *persona grata* at his feast; his anger is reserved very much for his nephew. Of course, in the long term, Tybalt's ominous final words make it quite clear that he might as well have saved his breath. For adequate reward, we should expect candidates to be able to chart this dramatic progress. Higher reward should go to those who show themselves responsive to the way Shakespeare creates dramatic suspense.

Refer to the band descriptors in arriving at the mark.

**Q.44** The material for this may, of course, range over a number of characters and we must not expect a particular balance. It should be possible to expect the adequate candidate to make some judicious choices from the basic pool of 'oldies' – Friar Lawrence, the Nurse, the Capulets – and to make some sensible comments. Arguably we should expect, even at this level, some recognition that the play makes the failings of this group fairly evident but also that as always with Shakespeare there is never a simple answer. The more the candidates show themselves aware of the other side of a particular coin, the wider the range of the material, the higher the reward should be.

Refer to the band descriptors in arriving at the mark.

**Q.45** This should be a fairly straightforward task in some ways. We shall, no doubt, receive many assumptions which deserve adequate reward for managing to communicate the romantic girl bowled over by intense first love. It is very possible that some will show themselves even able to copy quite convincingly her poetic voice, though we should not, of course, expect this before giving high reward. Perhaps, what we should look for at this level is some sense of her fright at the storm that has hit her, together with some quite mature understanding of the dangers consequent upon it. Her powers of insight are, at this stage, noticeably better developed than Romeo's.

Refer to the band descriptors in arriving at the mark.

### Twelfth Night

**Q.46** Well might Sebastian wonder whether all the people around him are mad. First he is pestered by a clown who he knows not, then he is set upon and finally he is importuned by an unknown beautiful woman. Any adequate answer should be able to point to this progress with some detailed support. However, higher reward should be reserved for those who are responsive to the words *mounting* and *amusingly*. They will be able to engage with the comic drama unleashed by the way these things happen in quick and breathless succession.

Refer to the band descriptors in arriving at the mark.

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**Q.47** The key word here is *fascinating*. We should be on our guard not to give good, or perhaps even moderate, reward to candidates who do no more than trot out a character sketch of Viola without engaging with the qualities which make her such an attractive figure. We should not expect our own particular favourite characteristics to figure but, for adequate reward, we should expect candidates to make a case for their choices from the play. The closer the candidate is involved with the way Shakespeare's writing creates this charismatic figure, the higher the reward.

Refer to the band descriptors in arriving at the mark.

**Q.48** It is clear that Sir Toby is in trouble and we should expect any adequate answer to communicate this. He will recognise that he may have overstayed his welcome and that he will have to eat some degree of humble pie. However, he is a man who is rarely down for long. Will he sense that there might be some hope in that his niece has come out of mourning and is in love, that she does recognise that Malvolio was full of self love and that Sir Toby's brand of merriment might be in tune with the new spirit abroad? There is also the matter of Sir Toby's attachment to Maria. Should we hope that the really good assumptions will allow the flashes of this Sir Toby to light up the gloom? Certainly something of his vigour should feature at this level.

Refer to the band descriptors in arriving at the mark.

### An Ideal Husband

**Q.49** There is plenty of scope for a variety of responses here in this clash between the uncompromising principles of Lady Chiltern and the shifting sands of Sir Robert's world. Some may view the former as in essence still the judgmental and puritanical schoolgirl she was when she knew Cheveley, making her love for her husband conditional on her ideal notion of him. Others may, on the other hand, contrast her morality with that of Sir Robert's which shows evidence of being pushed aside in the interests of expediency. Wilde clearly does not expect his audience to be much convinced by Sir Robert's arguments, not least because he seems so distinctly uneasy at times. Showing awareness of some of these issues should be enough for an adequate mark but for something higher we should expect more of a detailed weighing of the words of two protagonists.

Refer to the band descriptors in arriving at the mark.

**Q.50** There are a quite number of possible viewpoints here; there always are in Wilde. The one obvious point that even adequate candidates might be expected to grasp is that Wilde's ideal women have to be witty and beautiful! After that, it gets interesting. What are we to make of Lady Chiltern? She is certainly beautiful and certainly too serious to be deemed at all witty. Should we expect even adequate answers to recognise that her limits of personality, her intransigent seriousness and morality, make her anything but the ideal? Indeed at times Wilde almost seems to suggest that Mrs Cheveley is at least capable of greater honesty about herself, even if it leads to despicable actions. Perhaps Lord Goring once again shows his faultless taste by deciding to marry Mabel at long last! Consider all these possibilities but, recognising that candidates find this play rather difficult to fathom, be charitable. Certainly any answer which explores the issues raised above, even if the conclusions may be occasionally questionable, should be considered for high reward.

Refer to the band descriptors in arriving at the mark.

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**Q.51** Lord Goring would have much with which to be satisfied at the end of the play. He has got himself an admirable wife: witty, fun to be with but also sensible and good. He has shown himself to be thoroughly good under the superficial flippancy; he has saved a marriage and a political career and seen off a villainess. However – and here is perhaps the crucial point for differentiating between the average and the good – he would be self deprecating and humorous about it all. Any sense of self congratulation would be quite out of character.

Refer to the band descriptors in arriving at the mark.