

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2005 question paper

0486 LITERATURE (ENGLISH)

0486/04

Paper 4 (Closed Books), maximum mark 80

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 June 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses'.



Grade thresholds for Syllabus 0486 (Literature (English)) in the June 2005 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 4	80	63	44	30	24

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.



JUNE 2005

IGCSE

MARK SCHEME

MAXIMUM MARK: 80

SYLLABUS/COMPONENT: 0486/04

LITERATURE (ENGLISH)

Paper 4 (Closed 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.

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Marking Notes

POETRY

- 1 - 9** We will differentiate 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 the poems from which the candidates should choose. 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 with only one or two poems which they are determined to fit to one of the questions. We should 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.

Please refer to the photostats and the band descriptors when arriving at your mark.

PROSE

20th Century Short Stories

- 10** '*She saw it now...*' is perhaps the key phrase in the passage. This is the moment in the story when Lawrence dramatically shifts the perspective and Elizabeth, and the reader, for the first time sees the marriage from Walter's viewpoint. The sadness of what she sees is made all the more terrible because it requires death to create the insight, the agony of recognition and the guilt which will remain with the living. Naturally we shall expect any candidate deserving of adequate reward to show that this absolutely central point of the story has been grasped. Further reward should be decided on the extent to which the candidate engages with Lawrence's writing. It has at times distinct echoes of the judgmental, epic tones of the King James Bible, though at this level examiners would not of course, expect candidates to recognise it as such. We should expect good candidates, however, to be able to probe some of the aspects of the writing which makes this such a memorable piece of writing.

Please refer to the photostats and the band descriptors when arriving at your mark.

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- 11** Both of these stories have been chosen deliberately because they are based in a society driven by conventions and assumptions which will be somewhat alien to most present day candidates. Therefore, we should expect, for adequate reward, the answer to show some recognition of this. We should beware of over-marking a run through of the story which makes little attempt to adapt material to the angle of the question. We must allow for a negative response, though the challenge of the question should lead many to argue that both Mansfield and Saki are writing about live issues. In Saki, these might be the clash between adult and children's perceptions; in Mansfield, the way people's lives can shrivel; and in both how in the lives people lead the imagination is often locked away. However, there are many other approaches possible. We shall differentiate in the last instance according to how closely the candidate probes the words in support of the argument.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 12** Not for nothing is Mr Thomas called Old Misery and clearly any adequate response is going to have to communicate why he was an obvious target for the Wormsley Common Gang and how now he really has something to be miserable about. However, the story also makes clear that he is rather a decent old man and he will hardly be able to comprehend why this has happened to him and why he has been singled out. It will be expected that in the good answer some compassionate feeling for the old man will emerge. Will he be able to work out who is responsible, one wonders? Perhaps, but some candidates will choose to leave him bewildered and we should accept that.

Please refer to the photostats and the band descriptors when arriving at your mark.

The Village by the Sea

- 13** In answering the first part of the question, candidates should focus on 'bustle' and 'excitement' if they are to do well. The catalogue of activities and the energy with which Desai writes will be noted by the more discerning. The many stalls and activities, the colour and pageantry all add to the atmosphere of enjoyment and excitement. It will be essential for candidates to engage enthusiastically with the writing if they are to receive high reward. With regard to the second part of the question, candidates should see how Hari's development as a character is portrayed. He is positive and has lost his diffidence to such an extent that Mr Panwallah is able to say: *'You will manage all right - I can see I don't have to worry about you anymore'*. We shall differentiate according to the insight and perspicacity of the candidate in recognising how this bustling atmosphere is created by Desai through her words and style of writing.

Please refer to the photostats and the band descriptors when arriving at your mark

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- 14** The children's father has two sides to him: he is unpleasant, selfish and addicted to alcohol in the first part of the novel, but changes later on when his wife is taken to hospital; he then becomes a devoted protector, never leaving the hospital until his wife improves sufficiently to be discharged. He even apologises for his part in Pinto's death (Chapter 13). So we should check that candidates see both sides of the children's father and that they explore the writing assiduously to ascertain how Desai presents this contradictory figure. Those who engage fully with this task and adduce appropriate references and examples to support their ideas should be highly rewarded. We should beware of those who simply narrate without engaging with the language.

Please refer to the photostats and the band descriptors when arriving at your mark

- 15** The beginning of Chapter 12 will be relevant to a good answer as Hari looks forward to his return to the village by the sea. He is excited and enthused by what he sees out of the bus window and notes changes, developments and contrasts. Hari, true to his character, will have plans to help his sisters; he will be concerned about his mother and be unaware that she is in hospital; he will think of his father, little knowing the changes that have occurred in him. He will perhaps wonder how they will react to his return and the presents he has brought for them. There will surely be a determination in him to improve the conditions that they live in and perhaps a little guilt at having left them. Those who capture this more mature Hari following his sojourn in the big city and refer to the events in the novel will merit high reward.

Please refer to the photostats and the band descriptors when arriving at your mark.

Great Expectations

- 16** Most responses, it is hoped, will engage sympathetically with Pip's realisation of how he has been duped and, as significantly, has deceived himself. This latter application of the scourge to himself as much as to others is a powerful reason for the reader to feel compassion. The end of the chapter is a wonderful example of Dickensian atmospheric setting used to reinforce the mood of the moment. Exploration of some of these issues with detail from the passage will be enough for adequate reward. Will some of the better candidates, besides engaging with a range of detail, also show themselves alert to Pip's rather less admirable reaction to Magwitch, in which we see all the unpleasant assumptions which have characterised Pip the gentleman?

Please refer to the photostats and the band descriptors when arriving at your mark.

- 17** As usual the key words here are memorable and creation. Most candidates will certainly be able to offer some understanding of Miss Havisham's character and we should reward such material moderately. However, for higher reward we should require that candidates engage with Dickens' writing and begin to bring out all the terrible aspects of Miss Havisham's nightmare world and the prison which she has created for herself. There is no more powerful evocation of the futility of revenge in literature and we should expect that the best will manage to bring out something of that by detailed reference to the text.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 18** Clearly Joe will be embarking on this visit with some eager anticipation to see Pip in his new grand situation and with perhaps some pride in how his Pip has become a gentleman. However, there will also be considerable trepidation and any adequate

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answer will have to show an understanding of this. This is made manifest by Joe's terrified conduct after he arrives and his letter telling Pip of his impending visit which alerts the reader to his apprehension about whether it is right of him to suggest such a meeting now that Pip is a gentleman. This is particularly shown by his sad and rather pathetic attempt in the postscript to remind Pip of the bond they once enjoyed. There should also be ample opportunity for good candidates to conjure up his wonderfully distinctive voice.

Please refer to the photostats and the band descriptors when arriving at your mark.

Travels with My Aunt

- 19** *'Poor Wordsworth...'* indeed. Most candidates should be happiest handling the sad aspects of this passage, the description of a love which, however bizarre, is most moving in its ultimate hopelessness. Greene highlights this in a number of ways but perhaps most simply and movingly through his description of the huge journey Wordsworth has made simply *'to die on the wet grass near the Paraguay river...'*. Some engagement with these features should be enough to gain adequate reward. Better answers will be those responsive to the humorous and bizarre aspects of the passage, such as a touch like Wordsworth having in his hand a penknife open at that blade once so beloved of scoutmasters and yet by far the knife's most useless implement for the 20th century.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 20** Most candidates should have something to say about Henry Pulling's somewhat straitlaced personality. He is, of course, Greene's view of the social and sexual prison in which he sees the respectable English middle classes living their lives, a prison from which Aunt Augusta and at times Henry's father so conspicuously escaped. We shall expect the adequate answer to grasp the essence of the author's intentions with some support from the writing. The more probing the writing, obviously the higher the reward, but perhaps the better candidates will also show themselves by recognising Greene makes clear early on that within Henry Pulling there is a very different man, which explains why like a moth he is drawn to the flame of his aunt/mother.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 21** Adequate answers will demonstrate some grasp of Tooley's situation, that she thought she was pregnant, was drawn to Henry as a father figure and someone to talk to, has now found that she was not pregnant after all and hence has resumed her heedless career through life. What should also emerge is the affection between her and the older man which grew as the journey progressed and which is epitomised by Henry actually preferring his nickname Smudge to the more formal address which she uses when she bids farewell. The better candidates should seize the opportunity to capture in her voice Tooley's enthusiastic, freewheeling optimism.

Please refer to the photostats and the band descriptors when arriving at your mark.

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Fiela's Child

- 22** There is much material here upon which to base an answer and little further comment probably needs to be made, so clear is the emotional charge of the passage. Things that come to mind are moments like her memories of the way Benjamin stood out as the most loving of her children and the reaction of everyone on her return. What a wonderful touch it is at the end of the chapter to have Kicker looking at her with an ostrich's emotionless stare. Whatever parts of the passage are used, as usual we shall differentiate according to how much the candidate probes the detail of the writing.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 23** There is much to choose from, though perhaps many will focus on the mystery of Benjamin's arrival at Wolwekraal and when Lukas realises he feels about Nina in a way he should not feel about his sister. However, there are many other possibilities and we should be charitable about the choices made. We should, however, expect for higher reward that the candidate makes a real attempt to engage with how Matthee makes the mystery compelling. Once again, the closer the engagement with the writing, the higher will be the reward.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 24** This is perhaps the most heroic thing Fiela does in the novel, sending her 'son' back over the mountain to the forest and risking losing him for the last time. As the writing makes clear, she does it because of one thing, Benjamin/Lukas' love for Nina. Up to that time she had strained every sinew to convince him that his future lay in the Long Kloof. Now, what with this and his obsession with the sea, she realises this is unlikely to be the case. There is much material at the end of the chapter so we should expect the adequate answer to convey something of this state of mind. The better candidates will hopefully capture the woman's anguish and perhaps even her anger that fate has dealt her another blow.

Please refer to the photostats and the band descriptors when arriving at your mark.

The Getting of Wisdom

- 25** Candidates, if they are to receive high reward, will be expected to engage fully with the writing. The early part of the passages presages the appearance of the formidable Mrs Gurley: '*brisk steps*'; '*weight and decision*'; '*peculiar flourish*'. Richardson increases the suspense by her crescendo from '*mere tapping*' to '*rapidly gaining*' to '*Laura's palpitations*' and culminating in the entry of '*a very stately lady*' who begins to converse with an '*air of ineffable condescension*' (what a fascinating phrase). The writing continues in similar vein; '*haughty fashion*'; '*high colour*'; '*most impressive person*'; '*awe-inspiring*'. In addition to these descriptions of the lady, we are told of the deep effect she has on others, especially Laura and cousin Grace. Candidates who explore the writing in such a way as to show how the words that Richardson chooses effectively create the picture of this daunting woman will deserve high reward. Mere lists of phrases without engagement with their effect should receive only modest recognition.

Please refer to the photostats and the band descriptors when arriving at your mark

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- 26** Whichever moments in the novel candidates choose (e.g. the beginning of Chapter 17 when Laura is referring to her visit to Dr Pughson, or Chapter 12 as the girls are talking after the Principal's public expulsion of Miss Annie Johns, or any of several incidents among the pupils, it is important that humour is recognised and explored. Humour need not necessarily mean the creation of outright laughter or giggling: it can simply provoke a wry smile or leave the reader bemused and entertained. There are one or two quite outrageous fantasies which are indulged in by Laura which can have a humorous effect, both because of their incredible nature and their effect on others. Her sheer naiveté and the contrast with her more sophisticated contemporaries provide us with quiet amusement. Candidates who show insight, imagination and textual knowledge as they search out the humour will merit high reward.

Please refer to the photostats and the band descriptors when arriving at your mark

- 27** As with all such questions it is important that candidates capture the voice and character of the subject. Laura's mother is convinced that she is doing the best for Laura and is protective of her. She is not really aware of the kind of life Laura will lead at the college and has particular hopes and expectations as to what Laura will achieve. There is no extravagance in the way the Mother prepares for her daughter's departure. She will be anxious for Laura's well-being and will have worries; she will take comfort that Godmother is nearby to keep an eye on her. Responses that take all this into account, and perhaps use mother's regular letters to her daughter in order to develop an appropriate style of writing, will deserve to do well.

Please refer to the photostats and the band descriptors when arriving at your mark.

The Bonesetter's Daughter

- 28** The epilogue is particularly satisfying as Ruth has come to terms with all her demons. She now understands what has driven her mother through the years and has been able to forgive. The relationship between the two of them has always been fraught, but now, because LuLing has also come to terms with the past, the relationship has become loving and warm. The ends are all tied up: the relationship with Al is resolved and happy, Precious Auntie has achieved her rightful place in the context of the family and, though LuLing is suffering from Alzheimer's, it seems that memories of the most painful experiences of her past have faded and that she is not troubled. The final paragraphs address the central issues of the novel: the effect of the past on relationships and in particular in this novel on the mother-daughter bond. Some candidates may find this all too easy, of course. The best answers will address the writing and may pick up on, for example, the references to the sand-tray and the ink stick, which give a cyclic feeling to the passage.

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- 29** Material for this question is to be found in Part II, 'Heart', where the village is described in physical terms - the ravine in which it sits resembling the shape of a heart, and the streams that feed into it the arteries. This in itself may offer opportunity for comment, as may the legends and superstitions associated with the village. LuLing also describes it as a busy and thriving place when she was a child. Candidates may also comment on the way in which the ravine continually encroaches on the village, giving a sense of precariousness to the existence of the family. Other subjects for comment may be the industry of ink-making, the extended families, and the bonesetter, though strictly speaking he is located in The Mouth of the Mountain rather than Immortal Heart. Better answers may comment on the fact that all the description/narrative is coloured by the childish and distant memories of LuLing, and that the rather gothic and romantic impression may be exaggerated. It is important, however, in that it is part of her history and make-up and ultimately of Ruth's and makes clear the contrast between traditional life in China and their life in the USA.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 30** The incident referred to takes place at the beginning of 'Ghost' and at the end of the preceding chapter. Precious Auntie does not, in fact, know that LuLing has not read to the end of the papers so does not know that Precious Auntie is her mother. The latter is likely to be expressing her horror at the union with the Changs, reflecting on the way in which they were responsible for the death of Baby Uncle and on the fact that she has been unable to influence LuLing. She may be feeling guilty for the violence of her response to LuLing's news; she will certainly be hurt that her papers do not seem to have made any difference, and worried as to her own and LuLing's future. The best answers will engage with the character and create an authentic 'voice'.

Please refer to the photostats and the band descriptors when arriving at your mark.

DRAMA

Absent Friends

- 31** The most apparent feature of this ending is the feeling that, despite the dramatic way Colin's visit has opened a number of cans of worms, things rapidly seem to fall back into the shape in which they were at the beginning of the play. This is Ayckbourn at his most sardonic about the middle classes; it would, one feels, take an earthquake to shake these people into conscious recognition for any length of time of any unpleasant realities, at least in public. Paul goes to sleep, Marge offers further succour to the sick, John thinks about his car, Evelyn sings to her baby. For adequate reward we shall expect some understanding of Ayckbourn's irony in the passage. We must also be alert to the possibility that some may miss this entirely. As a general rule the more the candidate is in touch with the ironic humour, the higher the mark we shall award.

Please refer to the photostats and the band descriptors when arriving at your mark.

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- 32** This task is designed to stimulate the candidate to think of the different perspectives offered by an author's creation rather than simply to offload a 'prepared' character sketch.. Therefore, in practice most of the best answers may well explore at least something of both views of Evelyn. After all, there are many moments in the play when she appears as someone about whom little positive can be said. She's morose, rude, derisive of her husband and seemingly lacking in maternal feelings. However, when you see what her life is like and the pretences of the other characters, it is also clear that Ayckbourn uses her as a knife that cuts ruthlessly through those pretensions. For all that, we should not expect candidates to produce a balance of viewpoints. We should differentiate according to how well the candidates use the text to support their response to the character and for better than adequate reward should expect some personal awareness of the dramatic effect she has.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 33** Diana has had quite an afternoon and she will no doubt be heartily glad that the last of her guests have gone. She has had confirmed her husband's adultery, she has publicly humiliated him, she has publicly declared her whole life to have been one long mistaken offering on the altar of domestic duty rather than one with the Canadian Mounted Police(!). She has, for the moment, lost the capacity to preserve appearances in the face of her friends and the awful Colin. Will she be ashamed of her performance or will she see this as a watershed and decide to leave her unpleasant husband? Will she have achieved her usual outward control again or will something have permanently snapped in her as when in her last words in the play she called Evelyn a bitch? We should accept either possibility but should expect any adequate response to show a clear grasp of what has occurred that afternoon. The way the voice is developed for higher reward will probably depend on which road the candidate goes down.

Please refer to the photostats and the band descriptors when arriving at your mark.

Cuba and Doghouse

- 34** The tensions in this scene are mostly below the surface but clear enough for all that. They obviously revolve round two relationships, one would-be and one that is under strain. Marian is besotted with Barry who thinks himself superior to any of them and makes that opinion quite clear to all of them, something hardly conducive to helping the good humour of the occasion. Marian is seen as a pitiable figure and Ger has to put on a brave face as she deals with her drunken boyfriend's antics. She is clearly furious with him. We shall expect the adequate answer to grasp the essence of this with some pertinent detail to back up the argument. For higher reward, though, an ability to pick out the numerous inferences of the dialogue and the action will be looked for.

Please refer to the photostats and the band descriptors when arriving at your mark.

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- 35** There are many moments in both plays which should suit the question so selection should present little difficulty for a candidate. In general terms, *Cuba* depicts the moment in both girls' lives when they become politically aware, in this instance of the dangers of nuclear conflict. However, it also highlights the realities of class divisions which even going to the same school cannot hide. *Doghhouse* primarily depicts the growth of course, primarily depicts the growth of sexual awareness, the cruelty inflicted upon children by adults and the way children's view of their parents changes as they themselves grow into adults. Candidates who explore some of these issues, or find other angles which fit the task, and who support their ideas with some detail, should receive adequate reward. However, as usual we should reserve higher reward for those who really bring out the drama of their chosen moments as the question encourages them to do.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 36** On the face of it, Bernadette is the victim of outrageous social discrimination and there is a hint that she realises it in the description of her possible motives for taking the blame upon herself, perhaps a realisation that her working class background makes her the likely culprit any way in the eyes of the school. Even so, she is devastated by the punishment as is made clear at the end of the play with her parents, as well as the way she is described as looking straight through Barbara when they meet in the street and she is with her mates from the 'rough' school. Some grasp of this mixture of responses should be enough for adequate reward but for something higher perhaps we should expect something of the pithiness of her expression.

Please refer to the photostats and the band descriptors when arriving at your mark.

All My Sons

- 37** Kate will not believe that Larry is dead, despite the lapse of three and a half years. She uses the symbol of the tree breaking to help convince herself. Ann is Larry's girl, but to Kate she is more than that; she is a faithful girl, believing like herself that Larry will come back. Thus, Kate here will grasp at anything to bolster her misconceived belief. When Chris tries to get her to see reason, she develops a headache. Kate is a classic case of self-deception and she has no compunction in harnessing others to seek to strengthen what she wants to believe. All the ingredients for a convincing response are contained in the extract. Those who use the writing judiciously to support their clearly stated ideas should receive high reward. We should differentiate in accordance with the degree of insight that candidates display in their engagement with Miller's words.

Please refer to the photostats and the band descriptors when arriving at your mark.

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- 38** Joe, not unlike his wife, seeks to deceive himself; perhaps he hopes time will be the proverbial healer. Miller presents Joe as, apparently, a decent American who lives a lie and faces up to the enormity of his action only when he is presented with the stark evidence of Ann's letter. There is very little to dislike about Joe: he gets on with the neighbours, he has a good relationship with Chris and is welcoming to Ann. He is much more realistic than Kate about the survival of Larry. Thus Miller, through his portrayal of Joe, enlists the sympathy of the audience until the final moments of the play, and even then, it is not perhaps difficult to feel sorry for Joe as he faces the truth about Larry and his fellow airmen, resulting in his tragic end. Candidates who see all this and write about Joe in relation to his presence during the play should be rewarded highly. We should also be ready to recognise that some candidates may take a different line with regard to Joe and be less sympathetic for the deceit he has practised.

Please refer to the photostats and the band descriptors when arriving at your mark.

- 39** Candidates should take their ideas about George from his subsequent appearance in the play and from his telephone conversation with Ann. He will be angry and very bitter; he will not at this point in the play have been charmed by Kate, nor will he have learned of Joe's unfailing good health, especially during the time that the decision was made about the damaged cylinder heads! He will express, in no uncertain terms, his antipathy towards Joe and he will be opposed to any possible relationship between his sister and the son of Joe Keller whom he blames for his father's conviction and imprisonment. He will dwell on his meeting with his father in prison and his reaction to it. Those who see the side of George which temporarily succumbs to the motherly teasing of Kate will show the insight essential for the highest reward. Thus, we shall expect there to be a range of responses and should be prepared to reward accordingly.

Please refer to the photostats and the band descriptors when arriving at your mark.

Twelfth Night

- 40** We must be on our guard not to over-reward those who simply use the passage as a starting point for general discussion of the play. There is plenty of detail here which establishes their respective personalities and the roles they will play. Here is Toby as some Lord of Misrule but with pertinent things to say about the absurdities of his niece and Sir Andrew. The latter is quickly established as the thickest of gulls and Maria as the sharpest of women and anxious to keep Toby out of trouble. Once again differentiation is likely to come from the range of detail candidates can summon up to support an argument along the above lines, the degree to which they can engage with Shakespeare's language and, to a lesser extent, upon their ability to contextualise the scene.

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- 41** This, of course, is a deliberately provocative question intended to make candidates think hard about Olivia. It may well be that many will hardly see that there is any problem with her and it may well be that some candidates will wish to make comparisons with Orsino. We should accept this approach. They will perhaps view her as a sad and kind young woman rather beset by a grasping uncle, an ambitious steward and an importunate and egotistical lover whom she does not love. However, perhaps the better candidates will show themselves by exploring the way she is also shown at times as having the same tunnel vision as Orsino. Her mourning is shown as faintly ridiculous, a show which rapidly disintegrates once she has met Viola. Of course, there is a final twist in that she is then shown as having the sense to accept her 'madness'. Any candidate who enters this territory is likely to be worthy of high reward.

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- 42** This should provide ample opportunity for the imaginative to have some fun. Malvolio is at this stage totally wrapped up in the dream-world largely of his own making. Any answer which gives him a shred of understanding what is the reality is wide of the mark. He sees himself as the preferred suitor despite Olivia's astonished response, and dismisses the taunts of the plotters. We must allow for a certain amount of echo from the text but beware of over marking those who do little more than patch together some of his words. One interesting thing is what happens to get him into the locked room. It would appear that they set upon him and this might feature at the end of some of the monologues. As usual, we shall reserve the higher reward for those who grasp the situation clearly and create a convincing voice.

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The Devil's Disciple

- 43** Melodrama usually entails startling reversals and this is startling enough and fairly simple to spot, one would have thought. Anderson is revealed both in action and speech as a very different man to the one Judith thought she had married. All her fatuous idealism and morality is thrown in her face and she suddenly sees, or thinks she sees, how little she matters to him. As far as Anderson is concerned, he has not any time to indulge his childlike wife. This is a grown-up world and urgent action is required. Most candidates should be able to see the essence of this and answers which do, and produce some reasonable detail in support, should receive adequate reward. However, we should reserve higher reward from those who show real awareness of how Shaw makes episode so dramatic, right down to the surprises in the manner in which Anderson speaks, no longer the emollient and restrained preacher but the soldier for whom deeds, not words are important.

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- 44** There is no reason to expect candidates to find anything in Mrs Dudgeon which demands sympathy. She is, after all, a fairly awful example of the puritan who sees any pleasure in life as sinful and who is endlessly critical of all her fellow human beings. Nor would she qualify for sainthood, albeit the kind of saint who has the effect of making sin seem intensely agreeable to most people. She is after all both avaricious and malicious, to refer to but two of the deadly sins. Those who argue from this point may be rewarded right up to the top, depending on the level of detailed support they give to their argument. However, the better candidates may usually show themselves by seeing that Shaw does occasionally offer a different perspective of her. Anderson recognises that she was right about his vocation, for instance. Also, she has had a hard existence. She has had to be the driving force of the family and in her straight talking she could rarely be accused of hypocrisy. Any candidate who begins exploring these areas with detailed support is likely to be showing the powers of thought which we habitually reward highly.

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- 45** Most candidates should realise the thing in the forefront of his mind is to make sure that he gets to the town before Dick is hung. No doubt the adrenalin will be flowing, not least because he knows that militarily he now holds the whiphand, which, of course, would make it all the worse if Richard were to die on his behalf. However, other things would probably be going through his mind. He has at last shown to his wife his real personality, that of a man of action, leaving her in deep consternation. This is the moment in his life when he has chosen the path he must take and he will probably be wondering whether she will travel it with him. As usual, some of the above content should ensure adequate reward, though perhaps we should reserve higher reward for those who get beyond the obvious reason for his ride.

We should also expect those candidates to have grasped that his mode of speech now suits the military commander rather more than the man of the cloth.

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