

MARK SCHEME for the October/November 2006 question paper

0486 LITERATURE (ENGLISH)

0486/03 Paper 3 (Alternative to Coursework), maximum raw mark 20

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 instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began.

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.

The grade thresholds for various grades are published in the report on the examination for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses.

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

CIE is publishing the mark schemes for the October/November 2006 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Assessment: general issues

- A. The first thing to note is that we shall meet a wide range of candidates in this examination. We must be prepared to use the range of marks available. This particularly applies to the A grade; it should be quite normal to award full marks to an essay. With only a few marks available, failure to do this will result in few candidates achieving the top grade without statistical manipulation. We are not looking for the perfect answer, whatever that might be!
- B. In this Syllabus we aim at encouraging the candidates to make some personal response to their reading. That means that, while we may have legitimate expectations to the ground most answers may occupy, we must at times be prepared to meet the candidates on their chosen ground.
- C. 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 might be more likely to be able to convince us that they have insight, but please remember that we are looking for literary response, not language skills. Other areas of IGCSE assess the latter very well.
- D. It is vital that we constantly remind ourselves that this is unseen work and we should not be overcritical of an occasional false note or misunderstanding. We are marking the quality of the process of engaging with literature, and not merely assessing the accuracy or otherwise of the conclusions reached. Above all, we should be alert to any response to the affective power of the words, however it might be expressed.

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Marking Notes specific to the passage set for November 2006

This is a working document; it is not exhaustive; it does not provide "correct" answers. The Marking Notes can only provide "best guesses" about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts. The comments on the individual grades are intended to add flesh to the descriptors in the generic mark-scheme.

General Notes on the task

The two questions should be assessed together.

The first question might be summarised briefly. One can identify: the freedom he experiences; the sense of pride in his capabilities and the capabilities of his plane; speed; enjoyment in the control of his craft; the sense of playing with the elements; the beauty of his surroundings; the sense of awe. No doubt, candidates will formulate them differently and this we should expect and welcome.

There are many features they can choose from to answer the second part of the question. It is a short poem - some, no doubt, will identify it as a sonnet - even as a Petrarchan sonnet - though we should not expect and certainly not require them to do so. However, we should reward them if they also see how the structure reflects a move from the puppyish delight in the exuberance of flying in the octave to the more sober, spiritual feelings of the sestet. There are likely to be responses to the projection of his feelings on to things around him - "the laughter-silvered wings", "the tumbling mirth of sun-split clouds" "my eager craft". They might find evidence in the exuberance of the lists of adjectives and verbs: wheeled and soared and swung", "long, delirious, burning blue". There are too many features to list here.

For the highest marks, we should be responsive to candidates who have genuinely responded to the words of the poem as a whole and seen the significant progression from the playful to the spiritual.

Marks 2-3

Candidates will show a very little awareness of the excitement that the poet feels perhaps by narrating part of the poem or copying out a few phrases, but there will be no or little awareness of how this has been communicated. There may be significant errors of understanding.

Marks 4-5

Candidates will show a very little awareness of the excitement that the poet feels. There may be a few disjointed comments about the writing, but mostly the answers are likely to be very brief and contain much copying out or misunderstanding.

Marks 6-8

There will be a little awareness of what the poet has found exciting about his flight. Candidates may explain this rather too much in the words of the poem or paraphrase the poem. There will be virtually no analysis of the way the poet has communicated his feelings. There may be serious errors of understanding in this mark range.

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Marks 9-11

There will be clear signs that the candidate has appreciated one or two of the reasons why the poet has found the flight so exciting. There may be flaws in understanding and an inclination to paraphrase or select detail without useful accompanying commentary, however. There should be some attempt to touch on the ways the words of the poem communicate the poet's feelings, but we will not expect these to be very specific or convincing in this mark range.

Marks 12-14

A basic understanding should be secure and there should be a rudimentary attempt to explain some of the aspects of the flight that the poet found exciting. There should be an attempted analysis of some of the features of the writing with textual illustration, but we will not expect developed commentary in this range.

Marks 15-17

There should be a fairly well developed attempt to show what the poet found exciting about his flight and some awareness of his awed reaction to the "sanctity of space". We should look for a developed response to the language of the poem in answers in this range with well selected quotations.

Marks 18-20

There should be an engaged response to both the excitement of the earlier part of the poem and the quiet awe expressed in the later part. There should be an attempt to separate the different elements that make up his feelings of ecstasy. Probably, though, the distinguishing features of candidates in this mark range will be their analysis of how the poet communicates his feelings to the reader. There is room here for the ablest candidates to display a sensitive response to words, with or without the technical vocabulary to accompany it.

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Mark band descriptors

The summary 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. Together with the marking notes specific to the passage/poem set for that exam, they form a means of general guidance. However, as is emphasised later in the Marking Notes, the photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

Band 9	0-1	The answer does not meet the criteria for Band 8
Band 8	2-3	Candidates will – Show just a very little awareness of ...
Band 7	4-5	Candidates will – Make a few straightforward points about ...
Band 6	6-8	Candidates will – Make some straightforward points about ... Show a little understanding of ...
Band 5	9-11	Candidates will – Begin to develop a response ... Show some understanding of ...
Band 4	12-14	Candidates will – Make a sensible response ... Show reasonable understanding of ... Show a little awareness of the way language works.
Band 3	15-17	Candidates will – Make a considered, sustained response ... Show clear understanding of ... Show some awareness of the way language works.
Band 1/2	18-20	Candidates will – Sustain a perceptive, convincing response show extensive understanding of ... Respond sensitively to the way language works.