

**MARK SCHEME for the May/June 2007 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 candidates, 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.

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

CIE is publishing the mark schemes for the May/June 2007 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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### Grade Descriptors

The 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 examination, they form a means of general guidance.

Band 9	0-1	The answer does not meet the criteria for Grade G
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
Bands 1 and 2	18-20	Candidates will – sustain a perceptive, convincing response ... show extensive understanding ... respond sensitively to the way language works

In this Syllabus we aim to encourage 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.

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. Remember that we are looking for *literary* response, not *language* skills.

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.

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 questions will work out and is subject to revision after we have looked at a wide range of scripts. The comments on the individual bands are intended to add flesh to the descriptors in the generic mark-scheme.

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### Question 1

A careless response to the introduction to the poem might lead the unwary to thinking of her as a heroine saving children, but more thorough scrutiny of the words of the poem should soon lead the candidate to a more complex line of enquiry.

The first three stanzas each start with a question – not rhetorical – they are genuine and searching enough – and the questions are followed by world-weary responses which are quite chilling if one is convinced by them, though some candidates might not be entirely so. The short final lines of each stanza are also very powerful and we should reward candidates who perceive this either explicitly or implicitly.

The task deliberately treats the refugee woman as quite separate from Sylvia Townsend Warner, though it is recognised that many of the attitudes, particularly in the third stanza, may indeed be hers.

**Marks 2–5** Answers here might make a few straightforward points about the basic situation in the poem and express some feelings about the woman, perhaps without having really understood some aspects of the poem. They may not have understood the stated reason for the woman taking the child and/or their answers might be extremely brief and undeveloped.

**Marks 6–8** Answers will show a very elementary understanding of the woman's feelings, making a few straightforward points to show an appreciation of the burden the child represents to her. They may perceive that she questions why she has taken on this burden. In this range, there will generally be a lack of engagement with the writing. Candidates might give a general personal response to the situation which does not quite fit the words of the poem. Alternatively, candidates in this area might use the words of the poem too much, without any accompanying commentary to answer the question more directly.

**Marks 9–11** There will be signs that the candidate has developed her/his personal response to the plight of the woman and her thoughts and feelings. There should be evidence of some contact with the writing but this need not be explicitly developed. For example, there should be some indication that the woman is not particularly sympathetic to the baby, with perhaps a simple quotation to support this, but there will probably not be a further note to show how the words made them reach their conclusion. We should expect either reasonable coverage of the first bullet point or less secure coverage of the first two points.

**Marks 12–14** The basic understanding of the poem should be secure, though understanding of the third stanza particularly might well be flawed. There should be a rudimentary response to the way the poet has used words, perhaps responding to the rhyming similes in the first stanza, the use of questions, the monosyllabic power of the last lines of the last two stanzas etc. We should not expect a very developed response to the writing in this mark range, just sufficient to show some awareness of the writer at work.

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Marks 15–17 There should be a reasonably developed response to the various strands of the poem suggested by the bullet points. This might include a response to: the instinct for self-preservation which leads people to give up those items which are most precious to them, including the mother her baby, the soldier his rifle and the miser his material possessions. They might note that ultimately she says that she takes the child for exactly the same reason, to enhance her prospect of self-preservation. There may be the beginnings of an argument that, while the woman speaks disparagingly about the child, her actions belie her words. The essay might also include an awareness of her distrust of the world's values – if the boy were to survive, what future would he enjoy? Will he create more bloodshed, or be slaughtered at a later date? Or be one of the working masses whose labour is imperfectly rewarded? These are more complex ideas and we should not be expecting a very clear analysis of them in this mark range, more a recognition that they exist. Comments on language in this mark range will normally be more developed.

Marks 18–20 In this mark range we should expect to find a more confident understanding of the ideas above and a response to the power of the verse. Candidates should relate the various strands of the poem, seeing how the woman's experience of the world has made her hard, cynical and weary. Perhaps also, they will be able to see the force, in the last few lines, of the word, "kindness", the first word in the poem to contain any ray of hope whatsoever, the force of "even", as though this would be an unexpected luxury, and the devastating force of the last line of the poem with the phrase, "at least bread" to emphasise the reduction of her aspirations – to the most basic requirement for existence. At the very highest level, we may hope for a recognition of how the structure of the poem emphasises the poignancy of the devastating consequences of War for the innocent.

## Question 2

The parts of the question may perhaps best be treated together and should certainly be marked as a unit. The question might seem to encourage a chronological approach – even a narrative approach – so we must be ready to distinguish between narratives which are firmly focused on the question and those which are unpointed or purely "factual". Further guidance on these difficult distinctions is to be found under the grade descriptions.

It is expected that most candidates will feel sympathy for Catherine and some degree of abhorrence for the way her father treats her. Differentiation will probably derive from how searchingly the candidate pursues this basic response, perhaps seeing some element of "tough" love underpinning the father's reaction and/or a naivety in Catherine's personality which might justify his actions, or perhaps analysing closely the manipulative words which the father employs to ensure his will prevails.

The question is very open and our assessment must, as always, be based not on what the candidates' judgement is but on the literary appreciation which leads them to form their view.

Clearly, they must select detail to support their views and this selection must be justified according to their thesis, but good answers are likely to include a developed discussion of:

- Catherine's and her father's behaviour on her entry into the room
- the confused signals he gives out when he takes her in his arms and kisses her
- the emotional blackmail he knows will work on her on the second page.

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- Marks 2–5 Candidates will show a very basic awareness of what is being discussed in the extract. There may be very brief assertions unsupported by the text or unselective narratives with little to imply what the candidate’s response is to the two characters. There may also be much misunderstanding of the conversation.
- Marks 6–8 Answers will show an elementary understanding of the relationship and what is happening in the conversation. They will be able usually to make simple points like “I feel sorry for Catherine because of the way her father treats her” and “I don’t like the way her father treats her” accompanied by simple, general justifications but without being able to use the details of the text adequately to support such statements. Their answers may be brief or, if they are narratives, they may be only partly selective or contain only the odd comment to relate the narrative to the question.
- Marks 9–11 There should be some understanding of what is going on in the conversation and there should be the beginnings of a response to the two characters supported sporadically by references to what they say and do. However, the response will still be at quite a rudimentary level in this mark range and their use of the text will be very undeveloped. Some candidates will take a narrative approach, relying on the examiner to detect from the way they tell the story what is their response to the characters. If it is clear from their selection of detail and the isolated pointer what their response is, their answers might be most appropriately placed in this band.
- Marks 12–14 There should be a reasonable understanding of the conversation and a reasonably developed response to the two characters. Attention to the text will be much more even in this mark range, with some signs that the candidate has begun to analyse the dynamics of the conversation or appreciated the way the writer has described the body language of the two characters. There may still be traces of narrative in answers in this range, but it will be clearly selective and pointed and its place in the essay will be generally be made clear by an accompanying commentary.
- Marks 15–17 There will be an awareness of the dynamics of the conversation in this mark range. Candidates will generally engage with the way the relationship is portrayed in some detail. The responses to the two characters might be more subtle than in Band 4 answers but equally valuable may be those which are just more intense. References to the text should be appropriately selected, but we might in this mark range expect at least some treatment of the major features in the text itemised in the General Notes above.
- Marks 18–20 Answers in this range will probably be characterised by the acuteness of their understanding of what is taking place in the extract and the level of analysis of the father-daughter relationship. There will generally be a very detailed and sensitive response to the words used in the narrative and especially in the dialogue. The views held by different candidates about the two characters might vary, but essentially they should be able to recognise and probably analyse the way Doctor Sloper is able to outflank Catherine at every stage in their conversation. We should also be able to reward candidates who show their response to literature through the vigour and/or sensitivity with which they engage with the characterisation and respond to the writer’s narrative skill.