

**MARK SCHEME for the May/June 2010 question paper**  
**for the guidance of teachers**

**0486 LITERATURE (ENGLISH)**

**0486/31**

Paper 31 (Unseen), maximum raw mark 25

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, which would have considered the acceptability of alternative answers.

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 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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All questions on this paper are marked out of 25.

The assessment objectives for the paper are:

- AO1 show detailed knowledge of the content of literary texts
- AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4 communicate a sensitive and informed personal response

The General Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with photostats of candidates' work produced in the examination and discussed during the examiners' coordination meeting, as well as the question-specific notes.

The notes for each question are related to the assessment objectives above. Because of the nature of the subject, *they are for general guidance; they are not designed as prescriptions of required content* and must not be treated as such.

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### BAND DESCRIPTORS TABLE

	0/0–1	No answer/insufficient to meet the criteria for Band 8.
Band 8	2 3 4	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>shows some limited understanding of simple/literal meaning</li> </ul>
Band 7	5 6 7	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>makes a few straightforward comments</li> <li>shows a few signs of understanding the surface meaning of the text</li> <li>makes a little reference to the text</li> </ul>
Band 6	8 9 10	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>makes some relevant comments</li> <li>shows a basic understanding of surface meaning of the text</li> <li>makes a little supporting reference to the text</li> </ul>
Band 5	11 12 13	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"> <li>shows some understanding of meaning</li> <li>makes a little reference to the language of the text (beginning to assume a voice in an empathic task)</li> <li>uses some supporting textual detail</li> </ul>
Band 4	14 15 16	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> <li>shows understanding of the text and some of its deeper implications</li> <li>makes some response to the way the writer uses language (using suitable features of expression in an empathic task)</li> <li>shows some thoroughness in the use of supporting evidence from the text</li> </ul>
Band 3	17 18 19	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> <li>shows a clear understanding of the text and some of its deeper implications</li> <li>makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task)</li> <li>supports with careful and relevant reference to the text</li> </ul>
Band 2	20 21 22	<i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"> <li>shows a clear critical understanding of the text</li> <li>responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task)</li> <li>integrates much well-selected reference to the text</li> </ul>
Band 1	23 24 25	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.

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### **General Notes on Question 1**

This poem by Lord Byron tells an apparently straightforward story of parting, distance, and a combination of distaste, bitterness, regret and perhaps some lingering feelings of tenderness. The actual circumstances referred to in the poem are still a little mysterious even to Byron scholars, partly as Byron himself seems to have been deliberately misleading about who he really addressed it to and when he wrote it. The date was probably 1815, and the subject Lady Frances Wedderburn Webster, although Byron's relationship with Lady Caroline Lamb seems to have inspired some of the lines. These women (both married) seem to have been doing their best to attract the attentions of the Duke of Wellington at the time!

The poem's popularity may have a little to do with male boastfulness and the application of double standards to women of 'fame', but it successfully dramatises emotions which go beyond their personal situation and makes a direct lyrical appeal. The poem was first published as a song sheet. The question allows candidates to treat the voice of the poem as 'the poet' i.e. a dramatic persona expressing a narrative of his emotions. There should be scope for a personal response to that voice, and his apparent feelings.

The bullet points direct candidates to the stages of the narrative: that their love affair was passionate but has been over for some time and that the natural coldness of their parting in the chill morning dew was a foretaste of the coldness the poet feels now. The woman's reputation has suffered; the gossip affects him because others talk about her without knowing what he used to feel about her. His feelings about her remain secret and hard to articulate: he mentions 'silence' three times. The repetition of 'silence and tears' at the end of the poem suggest that perhaps his emotions about her have not changed that much, despite his bitterness about her behaviour.

There are plenty of opportunities to unpack the images of parting, coldness, and what the poet feels when his lover is named. His memories of her and his imagined reunion can be interpreted in different ways. We should be prepared to meet candidates on their own ground here. Good candidates might be expected to engage with the poem's rhythm and compressed expression. They might enjoy the shudder that comes over him as she is mentioned by others, or feel that he still experiences emotions for her which go beyond words.

#### **BAND 8: Marks 2–3–4**

Answers here will show a little contact with the literal meaning of the text. There may be unassimilated lifting, or very broad description of the break up of a relationship in response to the first bullet point.

#### **BAND 7: Marks 5–6–7**

Answers here should make a few straightforward points about the parting of the lovers and show signs of understanding the bitter feelings the poet has towards the woman. There may well be a little understanding that the poet is writing retrospectively about his feelings. However, candidates at this level will probably struggle to make sense of the poem, and may attempt to construct their own narrative at variance with the one that develops from stanza 2 onwards.

#### **BAND 6: Marks 8–9–10**

Answers will show basic understanding of the ways in which the poet tells a story of his relationship with his lover. There may be an elementary engagement with the way the poet describes his feelings about her, supported by some reference to detail from the text. They are likely to use the bullet points to construct a narrative response, but may struggle with the implied feelings of bitterness, betrayal and secrecy which the poet expresses.

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### **BAND 5: Marks 11–12–13**

In this mark range, there should be the beginnings of contact with the way in which the poem is written. Candidates may begin to address the first and second bullet points through appreciation of both the cold morning of parting and the chill of his feelings about the woman now, when she is mentioned by others. Comment on language may show some understanding of the ways in which the poet expresses sorrow and regret, and there will be the beginnings of a response to how language communicates feeling.

### **BAND 4: Marks 14–15–16**

All three bullet points are likely to be addressed. There should be clear understanding of the poet's construction of a narrative of parting and bitter memory. There should be the beginnings of analysis of how his language shows both the tenderness of their parting and his reaction to a mention of her name now. There may be an understanding that the poem expresses a range of feelings and that he hints at emotions he does not fully explain. A very developed or coherent response to the complexities of the writing is not expected at this stage, just sufficient to show a little awareness of the writer at work.

### **BAND 3: Marks 17–18–19**

A more thorough analysis of language and perhaps verse is expected in this mark range. The short verse lines and epigrammatic expression make the narrative clear and memorable, but may hide deeper sentiments, or even be a way of expressing revenge. There should be a developed response to the poet's feelings at different times: the past, his reaction to memories of the woman, and how he imagines meeting her again. There may be the beginning of an evaluation of how fair he is to her, or how honest about his own feelings, but interpretative ability of this kind is more likely to take a candidate into the next band. Thoroughness of analysis of language and careful, relevant textual reference are the hallmark of performance within this Band.

### **BAND 2: Marks 20–21–22**

Candidates in this mark range will express a clear critical overview of the text. We should expect a detailed and sustained engagement with the poet's dramatisation of his own emotions and with his portrayal of his lover. Candidates at this level are likely to explore and analyse the verse. They may look at rhythm as well as imagery and might question the relationship between the poem's narrative and the way it is expressed. Their preoccupation will be with language and ways in which it both reveals and perhaps conceals the depth of the poet's feelings. They might explore both the narrative and the way in which the poet addresses his former lover now.

### **BAND 1: Marks 23–24–25**

Candidates in this mark range should be able to make their own response to the narrative and the poet's expression of his feelings here. They will see that the coldness of the original parting is mirrored in the shudder he feels when the woman is mentioned now, and that the images of the poem reflect his attempt to make sense of their relationship and his feelings. There should be an argued synthesis of observations about how his language portrays, or even betrays, his feelings. Candidates may have their own ideas about how to interpret the 'silence and tears', or the poet's reaction to the 'scandal' which now surrounds his former lover. They may feel sorry for his lover, or question what his 'real' feelings are. We should be prepared to reward any cogent overall reading of the poem, which the candidate has strongly grounded in detailed analysis of the effect of Byron's choice of diction, rhythm, expression and imagery.

**Refer to the Band Descriptors Table in arriving at your mark.**

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## General notes on Question 2

This piece of prose has elicited some controversy: is it the opening of a piece of non-fictional travel writing, or a kind of novel? Chatwin's writing defied generic classification and deliberately blurred history and the creation of fiction or myth, not least when he wrote autobiographically. We should now be able to enjoy the humour and obsessiveness of the prose. The question and bullet points especially encourage candidates to explore the ways in which the narrator's attitude to the 'piece of brontosaurus' change as he grows up. The fascination remains, as does the mythical status of the long-lost fragment, but the real story behind it grows in interest. Candidates are asked to distinguish between the way the 'brontosaurus' appealed to the child's imagination, but may see that even the factual explanation has some echoes of the infant myth.

### **BAND 8: Marks 2–3–4**

Answers in this Band will show a little contact with the literal meaning of the text. There may be unassimilated lifting, or a very broad outline of the narrative of the 'piece of brontosaurus'. They may take the brontosaurus rather literally.

### **BAND 7: Marks 5–6–7**

Candidates will show a little awareness of what the passage is about and perhaps make an elementary response to the way in which the boy becomes more aware of the true story of the 'brontosaurus' as he gets older. There may be a basic investigation of the difference between myth and truth, but this is more likely to be with reference to the 'facts' Chatwin tells us than to the way the piece is written.

### **BAND 6: Marks 8–9–10**

The first bullet point will receive more focused attention. There may be a tendency to paraphrase but candidates will begin to appreciate ways in which Chatwin shows the appeal of his grandmother's story to his imagination. These may well be elementary responses to the narrative, rather than to the writing itself, but there will be a little understanding of the ways in which the boy's perspective changes as he gets older, once his story is challenged by the schoolmaster.

### **BAND 5: Marks 11–12–13**

At this level, we might expect more focused, if still not explicitly detailed, response to the narrative voice, and the way in which Chatwin has shaped it to represent the different ways in which he saw the 'brontosaurus' at different times. There may well be the beginnings of appreciation of the way in which the chronology of the narrative has been organised, although candidates at this level may struggle to make their observations cohere. Comment on language would not be explicit, but the differences between the child's eye view of his grandmother, her cabinet and her stories and the more mature interest of the older child will begin to emerge.

### **BAND 4: Marks 14–15–16**

There should be reasonable understanding of the ways in which Chatwin has deliberately combined stories and history to compel our interest in the artefact and its story. At this level, we would expect more engagement with the differences between the language of the earlier paragraphs, with their child-like credulity and mixture of dream and reality, and the more scientific tone of the final paragraph. There should be the beginnings of analysis of how Chatwin's choices of language and descriptive detail allow us to understand the growing boy and his obsession. However, such comment on language may not be especially developed or explicit.

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### **BAND 3: Marks 17–18–19**

In this band, expect sustained and explicit explanation of the ways in which the choice of words and techniques of description highlight the difference between the young child's world and the older boy. Candidates at this level might engage in detail with the contrast between the way the younger child confuses geographical fact and biblical myth, and the way the older child's search for the truth is a response to his teacher's rebuke. They may analyse the child's dream images and/or his minute responsiveness to the details of his grandmother's house and cabinet. They may begin to find humour in the difference between the child's obsessions and the attitudes of his parents and classmates. Using the third bullet point, they could begin to explore the ways in which the passage combines fantasy and non-fiction.

### **BAND 2: Marks 20–21–22**

Candidates at this level will be working towards a perceptive and convincing overview of the text. Their emphasis will be on the 'hows' of both the question and the bullet points. They will integrate plenty of well-selected reference within a sensitive response to ways in which the writer recreates the child's images of brontosaurus, Charley Milward and his grandmother's house. There will be developed analysis of ways in which the writing recreates a young child's pre-literate perspective and how the story works on his imagination. Candidates will be able to identify ways in which the writing changes as he recounts his humiliation at school and his discovery of the true story, and will be able to evaluate the ways in which the boy remains curious but gradually changes the nature of his interest in the object.

### **BAND 1: Marks 23–24–25**

At this level, candidates will achieve their own synthesis of the ways in which the passage combines description and fantasy. They should have their own ideas about ways in which the boys' interest changes and develops and how this is reflected in the prose. The focus will be on the writer, and the way in which he describes the shaping of his own imagination and obsession. Candidates might with equal validity concentrate on the reader's response, and how the writer encourages us to share his fascination with Patagonia or the true story behind the artefact. A very good candidate, sensitive to the description of the grandmother's other 'curiosities', might see the true subject of the extract as our fascination with the stories behind the objects we collect or covet. We should not try to predetermine what conclusions a top-band reader will reach but, rather, reward the coherence and sophistication of her or his insights.

**Refer to the Band Descriptors Table in arriving at your mark.**