

**MARK SCHEME for the October/November 2010 question paper  
for the guidance of teachers**

**0486 LITERATURE (ENGLISH)**

**0486/31**

Paper 3 (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 October/November 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 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, these notes 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.
<b>Band 8</b>	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>
<b>Band 7</b>	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>
<b>Band 6</b>	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>
<b>Band 5</b>	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>
<b>Band 4</b>	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>
<b>Band 3</b>	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>
<b>Band 2</b>	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>
<b>Band 1</b>	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 was written about Sean, Cecil Day-Lewis's elder son from his first marriage. Even though it is told from the father's standpoint, candidates should be able to respond to the drama of the separation of parents and children from each other as the child matures.

For the majority of candidates there should be something to say about the vivid images of the day and the new season football game on the "new-ruled" pitch. The images used to describe Sean – "like a satellite wrenched from its orbit", "half-fledged", "a winged seed" – should prove fertile ground for comment and more developed responses might move on to the pain the parting still gives to Day-Lewis and the effectiveness of the language he uses to convey this.

The final two stanzas are more complex with the poet grappling to convey "nature's give and take" and the nature of "selfhood" and love which are bound up in having a child and allowing it to become independent. Candidates who can comment on this will probably fall into Bands 1 or 2. Some sensitivity to the pathos of parting and the deeply felt nature of the poet's response will be a discriminating factor. Candidates with perception and overview might also note the retrospective viewpoint. Sean would be in his late twenties, presumably a fully-fledged adult, when the poem was written.

### **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 very broad description of the football match. There may be some comment in response to the poet's feelings about his son, but answers may be very brief or generalise about the nature of father/son relationships.

### **Band 7: Marks 5–6–7**

Answers here should make a few straightforward points about the situation of the boy's first football match and his father having to leave him at school with his new friends. There may well be a little understanding that the father feels anguish at parting and letting go. However, candidates at this level will probably struggle to engage with the range of imagery which the poet uses to describe this process.

### **Band 6: Marks 8–9–10**

Although there may be some serious misunderstandings, candidates will show a basic awareness of ways in which the poet portrays a father's feelings about his son and of the impact the parting made on him. There may be an elementary engagement of the ways in which the poet depicts the whole idea of parents having to "let go" of their offspring. Candidates will show, however, only a limited ability to connect their thoughts and feelings directly to the words of the poem.

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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. Comment on language may show some understanding of the ways in which the poet expresses his feelings as he watches his son and that he experiences pain in recollecting the moment. There may be flaws in understanding and an inclination to paraphrase or generalise. There should be some evidence that the candidate has started to respond to the words and imagery of the poem, perhaps by selecting the satellite or fledgling or winged seed images but without explicit comment or development.

### **Band 4: Marks 14–15–16**

All three bullet points are likely to be addressed. There should be a reasonably secure and clear understanding of what the poet feels about his son and some response to how he is described. Candidates might give a brief response to the details chosen such as “like a satellite” or “into a wilderness”. There may be some straightforward or personal response to the second and third bullets, perhaps appreciating the significant nature of this particular parting or of the “letting go” idea. Where there is evidence of appreciation of the use of words, we should be ready to award a mark in Band 4 but will not expect either clarity or development. We should not expect a very developed or coherent response to the complexities of the writing at this stage, just sufficient to show a little awareness of the writer at work.

### **Band 3: Marks 17–18–19**

We should expect a more thorough analysis of language and perhaps verse in this mark range. There should be a developed response to the poet’s feelings for his son and of the impact the parting has made. Candidates should also develop points about how the poet’s feelings are presented. The turning leaves in the first verse symbolise change. It’s the beginning of a new season – even the pitch is “new-ruled” as is the son’s relationship with his father. The satellite image could denote Sean’s total involvement in the game, then not knowing how to respond when it is over – or perhaps him suppressing the desire to go over to his father. “Half-fledged” continues this depiction of the struggle for independence, as do the “wilderness” and “no path” images. The use of “eddying” suggests currents and danger and the “winged seed” an awkward flight pattern (or the flight to freedom?). Some ability to grapple with the final lines of the fourth and final verses will be the characteristic of a Band 3 answer. There may be the beginning of an evaluation of the finality (or self congratulation?) of the slow/go rhymes in the last stanza or the impact of the alliteration on “love” and “letting” but interpretative and analytical 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 hallmarks 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 description and imagery of the poem, responding to them both literally and figuratively. Candidates at this level are likely to explore and analyse the verse, exploring rhyme, sound effects and rhythm, especially the poet’s use of enjambment. They may look at the poem’s changing tenses and how it moves from a recollection towards a set of reflections on the nature of selfhood and love. Candidates at this level will begin to evaluate the overall effect of their more detailed observations. Their preoccupation will principally be with language and ways in which it conveys a complex range of feelings which the poet has towards his growing son. They might explore the more abstract implications of the final stanza, but a fully synthesised and evaluative approach to the whole poem is more likely to take them into the Band above.

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### **Band 1: Marks 23–24–25**

One characteristic of answers in this range might be clear engagement with the last two bullets and an attempt to explore the idea of “nature’s give and take” and the language of pain in the final verses – “scorching ordeals”, “fire one’s irresolute clay”, “gnaws”. Candidates in this mark range should be able to make their own response to the ideas of finding selfhood and letting go. These are shown to be painful but necessary experiences, which make a person as the fire solidifies the clay into a useful vessel. There should be an argued synthesis of observations about how these ideas and emotions are conveyed. Perceptive candidates might also appreciate that Day-Lewis’s struggle to express his reflections is reflected in the language and structure in the final stanzas. He can only “roughly” say what God would perfectly show. (Making something of this would be the mark of a very strong answer.) Alternatively, candidates might follow their own path by looking at the impact the poem made on them personally and engaging with the poetry with ideas not envisaged above. We should be prepared to reward any cogent overall reading of the poem, which the candidate has strongly grounded in detailed analysis of the effects of diction, rhythm, expression and imagery.

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## General notes on Question 2

The extract is taken from Canadian writer Carol Shields' *The Stone Diaries*, a family history saga spanning several generations. It is the honeymoon from hell – Harold has been too drunk to consummate the marriage and then kills himself by falling out of the hotel window. Most candidates should be able to pick up the contrast between Harold's reckless drunken driving and Daisy's obvious fear. Stronger candidates will see the foreshadowing of impending disaster both in the narrative and (in answers which fall into Band 3 and above) in the style. Reasons for the tensions between the two characters are clear in terms of the descriptions of Harold and his behaviour. Daisy's response to him and the situation is more complex, and capable candidates might begin to explore her feelings of *déjà-vu* in the hotel bedroom and speculate as to why she lies "flat on the bed for at least a minute" before investigating Harold's fall.

The two parts of the question merge and we should mark them as a whole.

### 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 Harold's behaviour and Daisy's unhappiness. Candidates may struggle to understand the way the passage ends, and Daisy's response to the accident. Answers may be very brief.

### 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 aspects of the narrative such as the drunken driving or Daisy's unhappiness with it and that Harold falls out of the window. There will be little focus on tension or the sense of foreboding. There may be narrative paraphrase or misunderstanding.

### Band 6: Marks 8–9–10

There may be reasonable general understanding though key details will probably be missed. Candidates might use the first bullet to make a brief comment on Harold's behaviour on the journey and begin to make general comment on the sense of impending doom. There may be a tendency to paraphrase but candidates will begin to appreciate ways in which the writing conveys Daisy's feelings. There may be unfocused comment on honeymoons and expression of sympathy for Daisy. 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 writer directs our sympathies.

### Band 5: Marks 11–12–13

At this level, we might expect more focused, if still not explicitly detailed, response to the narrative voice. Candidates should begin to develop a response to Daisy's observation of Harold's behaviour and make some contact with the writing. They might select points such as the similes of the car being "black as a hearse" or Harold's fall sounding "like a melon splitting" but no specific comment on the language will be forthcoming. At this level there may be some personal response to Daisy's situation or Harold's character but not rooted deeply in the text. More perceptive candidates here might feel that Daisy has had a lucky escape. Candidates at this level may struggle to make their observations cohere. Comment on language would not be explicit, but appreciation of the tension of the relationship and growing sense of foreboding will begin to emerge.

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#### **Band 4: Marks 14–15–16**

There should be reasonable understanding of the ways in which the writing conveys tension and disaster. There might perhaps be specific selection of the death imagery surrounding the car (hearse, torpedo) and the creation of tension such as Harold's tongue whispering of gin or the powerful words used to give Daisy's reaction "pleading...whimpering". Candidates should begin to explore Daisy's feelings in the hotel room, (her exhaustion...his crazy laughter) though comment may be undeveloped. Some personal response to Harold's fall and Daisy's reaction, though generalised, might be in evidence. There should be the beginnings of analysis of how the writer conveys Daisy's feelings and reactions. However, comment on language may not be especially developed or explicit.

#### **Band 3: Marks 17–18–19**

Expect clear and explicit explanation of the ways in which the choice of words and techniques create a sense of tension and a disastrous and ill-fated relationship. Both Harold's wildness and impending doom are seen in the descriptions of the Delage *Torpedo* with its rear windows "like wide startled eyes" and the vividly aggressive language used for the journey: "shoots...honking...hurtle...grinding". The beauty of the countryside with its "ravishing poppies" and "golden gorse" is missed. On arrival the "hunched" porter in a town called "Corps" is worthy of a Gothic novel. At the top of the mark range here we might expect candidates to begin to engage with Daisy's sense of fate in paragraphs four and six, but interpretative ability of this kind is more likely to take a candidate into the next Band if securely developed. The third bullet might be addressed by discussing whether Daisy's sneeze – a fatal allergy to pillows in more than one sense – precipitated Harold's fall or by some personal response to the portrayal of Harold. Thoroughness of analysis of language and careful, relevant textual reference are the hallmarks of performance within this Band.

#### **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 "how" the writer creates tension and a sense of foreboding. They will integrate plenty of well-selected reference within a sensitive response to ways in which the writer's choice of description reinforces Daisy's point of view and incompatibility with Harold. There will be developed analysis of ways in which the writing exposes his arrogance and taunting of Daisy and her combination of exhaustion and sense of doom. Candidates will be able to identify ways in which Daisy appears to anticipate what will happen next and will be able to evaluate the ways in which the writer might be directing or sympathies, as well as colouring the drama of this "honeymoon".

#### **Band 1: Marks 23–24–25**

At this level, candidates will achieve their own synthesis of the ways in which the passage develops and anticipates its denouement. At this level candidates might be expected to build on the interpretations above with some sensitive and detailed response to the writing. They are free to select as they wish and the following ideas are not prescriptive or exhaustive. Comment on language used about Harold might be developed. He is "big and fleshy", a "stranger", cackles crazily, sings that he is "half crazy" – all suggesting that he would be a terrible husband and that he is doomed. Perceptive responses might pick up the violence in the language at the end of the passage – the children's "sharp" cries, the "splinter" of time, the "powerful" sneeze and "glaring" light. Response to Daisy's sense of fate might well be a characteristic feature of Band One answers, with some appreciation of the *déjà-vu*, the "apocryphal" journal and the "waiting" for something to happen. A discussion of the reasons for Daisy's delay in reacting to Harold's fall might also be in evidence. Alternatively or additionally, candidates might develop their own response to Harold and his death (inevitable? shock? relief?) or to the build up of suspense – both of which should be well rooted in the writing. We should not try to predetermine what conclusions a top-band reader will reach but rather reward the coherence and sophistication of his or her insights.