

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

0486 LITERATURE (ENGLISH)

0486/52

Paper 5, 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 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"> shows some limited understanding of simple/literal meaning
Band 7	5 6 7	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> makes a few straightforward comments shows a few signs of understanding the surface meaning of the text makes a little reference to the text
Band 6	8 9 10	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> makes some relevant comments shows a basic understanding of surface meaning of the text makes a little supporting reference to the text
Band 5	11 12 13	<i>Begins to develop a personal response</i> <ul style="list-style-type: none"> shows some understanding of meaning makes a little reference to the language of the text (beginning to assume a voice in an empathic task) uses some supporting textual detail
Band 4	14 15 16	<i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> shows understanding of the text and some of its deeper implications makes some response to the way the writer uses language (using suitable features of expression in an empathic task) shows some thoroughness in the use of supporting evidence from the text
Band 3	17 18 19	<i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> shows a clear understanding of the text and some of its deeper implications makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task) supports with careful and relevant reference to the text
Band 2	20 21 22	<i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"> shows a clear critical understanding of the text responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task) integrates much well-selected reference to the text
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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BRIAN CLARK: *Whose Life is it Anyway?*

- 1 Here is a man, Ken Harrison, with all his wits about him. The passage is dominated by him. He is in conversation with a learned judge and yet he more than holds his own at an intellectual level. In complete contrast his physical condition is weak and his body only functions through all the artificial aids attached to it. This is where the power of the passage resides as Ken fights, not for his life, but for his death. His arguments are powerful and penetrating and hold the audience's attention because they are so convincingly compelling. The significance lies in the fact that this is a pivotal point in the play as Ken persuades a senior representative of the legal profession that his case is so strong and thus begins the procedure that will end in his death – legally authorised by a judge. Herein lies the essential requirements for worthwhile answers. Differentiate according to the textual probing and ability of candidates to recognise the unique nature of Ken Harrison's case.

Refer to the band descriptors in arriving at your mark.

- 2 The humour centres around Ken Harrison. He is sharp and witty throughout and uses those about him as the conduit for his humour. Possible choices may be: a) the opening scene and his banter with Nurse Sadler and Sister Anderson, b) the discussion with Mrs Boyle, c) the repartee with Dr Scott. There will be other examples. We should look for evidence that the type of humour is understood and acknowledged. It is dry humour, full of double entendres. It is humour that Ken uses against himself. Some of the staff, particularly the more experienced and sharper ones can hold their own with him. It is often, of course, bearing in mind the angst of the situation, sad humour. This question is not for those who simply look for slapstick humour; it is for those who see the poignancy, the desperation and the piquancy of Ken's comments and his way of dealing with the hopelessness of his physical condition. Those who show an awareness of all this and respond accordingly will merit the highest reward.

Refer to the band descriptors in arriving at your mark.

- 3 Dr Scott has had a searing time with her patient and has begun to appreciate and sympathise with his views about his position. Her discussion with Dr Emerson, early in Act 2, will be relevant. She was trained to preserve life and sustain it at all costs. She will be aware of the reasons that Mr Hill is involved with Ken Harrison. She may well be wondering what course their conversation will take as they dine together that evening. The inherent difficulties in the situation she will surely be turning over in her mind. Dr Scott is a very thoughtful and sympathetic person and the better candidates will capture those characteristics in the voice they give her.

Refer to the band descriptors in arriving at your mark.

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WILLIAM GOLDING: *Lord of the Flies*

- 4 The first description of the choir is of a 'creature', which is obviously significant in the light of the gradual degeneration of the boys during the course of the novel. Everything about Jack and the choir is incongruous: the black cloaks on a sunlit island, the silver crosses indicating some sort of religious significance, the orderly ranks. Jack is marked out by the golden cap badge which is also suggestive. Jack vaults on to the platform, showing remarkable energy considering how hot and sweaty and hungry he obviously is. The 'floating cloak' gives him a superhuman or surreal appearance as does his obvious authority. He speaks to Ralph peremptorily and he orders the choir to stand still and they obey, despite the discomfort. His red hair and ugliness ('without silliness') are also striking. He immediately takes charge of the situation ('Then we'll have to look after ourselves'). Good answers will focus on the language and imagery of this very rich passage.

Refer to the band descriptors in arriving at your mark.

- 5 Keeping the signal fire going is one of the central themes of the novel. Ralph first comes up with the idea at the assembly after he and Simon and Jack have explored the island, when they are optimistic about the possibility of rescue. The fire becomes more of an issue about power and authority, however: Ralph and Piggy remain focused on keeping it going until just after the theft of Piggy's glasses, when exhausted, they let it go out, but Jack loses interest in it as soon as he becomes obsessed with hunting. There is a violent confrontation between the two boys when Jack lets the fire out in order to hunt and a ship passes without seeing them and the battle lines between them are fairly clear after this point. Piggy's glasses are essential to the lighting of fire and these are eventually stolen by Jack in order to create fire, not for rescue but for cooking meat. The irony is that the final fire that brings rescue is accidental and is being used to smoke out and kill Ralph. There will be other ideas of course and good answers will use the text selectively to support clear argument.

Refer to the band descriptors in arriving at your mark.

- 6 The twins are inseparable and mostly interchangeable, so it doesn't much matter which one is chosen. There will be some element of narrative of events leading up to Piggy's death, but it will not be necessary to go back beyond Simon's death and even that is not required. Issues that may be mentioned are the fire and the theft of the glasses. The important elements will be the twins' feelings for each other and for Ralph, their reaction to Piggy's death and their fear of Jack and Roger. They will be afraid and there will be speculation about what lies in store for them. Successful answers will convey the simplicity of the boys – they are not thinkers like Piggy or worriers like Ralph – but they are good-hearted and remain faithful to Ralph almost until the bitter end.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

- 7 Walter has his dreams of making lots of money and lifting himself and the family out of poverty. He lets his hopes run away with him. Ruth is more the realist and sees the shortcomings in the company Walter keeps. Hansberry gives Walter sarcastic dialogue laced with irony: 'How come you always try to be so pleasant?' He ignores Ruth's rather scathing response and carries on hatching his grand plot to make money. Ruth of course is pregnant and hence her tiredness and disinterestedness. Hansberry shows their different priorities thus and how Ruth is seeking to deal with life as it is, whilst Walter is dreaming about life as he would like it to be. There is no meeting of minds here. Most candidates will recognise their differences and should thus receive adequate reward. Those who explore the language and engage with the tone and inferences therein will deserve higher.

Refer to the band descriptors in arriving at your mark.

- 8 Mama is a strong character who holds the family together. She recognises the shortcomings in her son and by patience and hint and listening she helps him to survive and in the end she is proud of him. She is firm yet understanding with Beneatha. She is much admired by Ruth, for as a mother herself and one who has lost a baby, she can feel for Ruth. Mama is the constant throughout the play and with her wisdom and common sense she sees that things work out well. There are many examples in the play where Mama's sterling qualities prevail. She is sympathetic but she also knows what she wants and is determined to achieve her goals. Candidates who recognise her characteristics and range through the play to bring forward examples to support their comments should receive appropriate reward.

Refer to the band descriptors in arriving at your mark.

- 9 Bearing in mind the events in the next scene it is clear that Walter still has his dream of investing the insurance money in some enterprise in order to make money. He may well turn that over in his mind and feel that with the prospect of riches ahead the new baby will not necessarily alter his plans. What is clear at this stage in the play is that Walter will still be obsessed with somehow becoming wealthy rather than being concerned about Ruth's pregnancy. There are some tender moments in the next scene between Ruth and Walter and perhaps the more thoughtful candidates will introduce a flavour of that in their assumption of the personality of Walter. His brash, exaggerated musings about future wealth should certainly figure strongly in him and perhaps as a sop to Ruth, a recognition that they can keep the baby. Certainly for creditable reward such suggestions should be present; his mode of speaking – language, syntax and exuberance – will distinguish the very best from the good.

Refer to the band descriptors in arriving at your mark.

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SEAMUS HEANEY: *Death of a Naturalist*

10–12 Poetry is literary language at its most intense. A good poem in a short space creates a multiplicity of resonances and hence possible meanings. We must expect that candidates will offer a very wide variety of responses and interpretations. In the exercise of our judgment, we shall, of course, read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it is also a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

We will differentiate first of all according to how directly the candidates answer the question. We must be very 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. Tasks are never simple invitations to write about a poem. We should think very hard before putting such work in Band 4.

Beyond focus on the question, we will also assess according to how well candidates convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do not give high 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 requirement to make a response to the words and it will be difficult for any work which fails to engage in this way to progress beyond Band 4. In addition, examiners should be careful not to over reward comment which is able to isolate vivid features of a poem's language but which is unable to probe the reasons for their vividness. For instance, the noting of rhyme, sound and movement, the listing of significant words and figures of speech is only a very small first step to insightful personal response. Work given high reward should show the ability of the candidate to analyse how such features of a poem's language achieve their effect.

Refer to the band descriptors in arriving at your mark.

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HARPER LEE: *To Kill a Mockingbird*.

- 13** A close reading of the passage will clearly show that this section of the speech to the jury is compelling. It is logically constructed and couched in terms that are coherent and cogent. The speech goes to the very heart of the case – black versus white; justice versus injustice. The central tenet of the American constitution: 'all men are created equal' is quoted by Atticus in support of his submission that Tom Robinson's only crime is that he is black; if he were white he would be proved innocent. The final sentence of the extract, referring to a court of justice, would certainly appear in a well-rounded answer. Candidates who explore the speech fully and highlight the irrefutable force of Atticus's carefully crafted argument will meet satisfactorily the requirements of the question. The more candidates probe the structure and undeniable logic of the speech, the greater should be their reward.

Refer to the band descriptors in arriving at your mark.

- 14** Calpurnia shows that she will stand no nonsense from the children and insists on high standards from them. She is kind and compassionate in her dealings with others. She is respectful to others and is not obsequious. She is very fond of the children and admires Atticus. There is little to criticise in her. Lee has given her a role in the novel and she has Calpurnia fulfil it in an objective and principled manner. We should expect, for adequate reward, that candidates acknowledge these qualities and give examples thereof. To go higher, we should look for evidence that candidates have probed the writing and seen how she interacts with others, especially Atticus, Jem and Scout, and researched their views of her. Some may well go further, and comment productively on her relationship with Aunt Alexandra who expresses some disapproval of her.

Refer to the band descriptors in arriving at your mark.

- 15** On reflection, and as an intelligent observer, Jem may see some shortcomings in his upbringing. But he will look at the big picture and recognise that Atticus was teaching him by example. He will see that Atticus showed his children respect always and in so doing instilled in them the right way to treat others. In many ways Jem is a chip off the old block and, like Atticus, is convinced of the rights of all humankind. It is through Atticus that Jem's acute sense of justice for all people has been developed. Jem is rational and thoughtful and we should expect candidates to reflect such qualities as they take on the role. Jem will surely conclude that Atticus, as a single parent, with all the difficulties that brings, has taught him to be a mature thinker and a compassionate and well-balanced citizen.

Refer to the band descriptors in arriving at your mark.

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GEORGE ORWELL: 1984

- 16** Candidates will no doubt give some idea of the horrifying context of the passage, of Winston's arrest and imprisonment and of his re-education at the hands of O'Brien for Thought Crime not for any intention of overthrowing the Party. Also horrifying is that his nemesis is O'Brien, who has always seemed to him a kindred and sympathetic spirit. In previous meetings he has seemed civilised but here he is brutal, not only in his verbal attack but also in ripping out one of Winston's teeth. What Winston has been reduced to both physically and mentally whilst in the hands of the Party is also horrifying; he is described in the most grotesque of terms. Good answers will examine Orwell's words of the passage in detail and show how the oppressiveness and horror is built up.

Refer to the band descriptors in arriving at your mark.

- 17** This is a very open question, but candidates were instructed not to use the printed passage in answering it. The power of the party is evident throughout so there should be plenty of choice, but more than straightforward narrative is required; there should be some focus on the writing.

Refer to the band descriptors in arriving at your mark.

- 18** All the occasions when Winston visits the shop and his gradual entrapment are relevant to this question. The sinister quality of Mr Charrington, who can transform himself from a gentle old man into a young man of 35 so easily, should be conveyed. He will no doubt be contemptuous of Winston's gullibility and perhaps also of Julia and he will be satisfied at bringing the matter to the inevitable conclusion. Presumably he will be completely saturated in Party ideology and his behaviour will derive from this rather than from any personal motivation. Good answers will capture the coldness and implacability that are revealed in the final scene with him.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

19 This scene will no doubt have been prepared thoroughly in class. Its features hardly need enumerating here beyond emphasising that we should not give much reward for a run through. What the task requires is engagement with the drama of the moment and some ability to place it in the context of the developing action, showing how this scene in particular illustrates fate at work and the sudden enmeshing of Romeo in a course of action which in honour he cannot escape. High reward will only go to those who can signal understanding of a dramatist at work and an engagement with the effect of the words and action.

Refer to the band descriptors in arriving at your mark.

20 It might well be argued that Shakespeare creates a very ambivalent character. She does love Juliet like her own child, she will do almost anything for her and we are made aware of her vulnerability as a servant in a number of places in the play. All of this engages our sympathy, as does her vitality and bawdy humour. However, she is also tedious, garrulous, self-important and is responsible for perhaps the greatest act of betrayal and cowardice in the play. It is up to the candidate to balance these aspects of the dramatic character as they will but for reasonable reward we should see a sustained argument at least. The more engagement there is with detail of the drama and its effect, the higher the reward.

Refer to the band descriptors in arriving at your mark.

21 Lord Capulet is likely to feel pleased with himself, having secured in these fractious times the possibility of such a good match for his daughter. He is considerate of her youth but already one suspects that he is a true father of the time and will see his daughter as partly a chattel to do with as he wishes. To his credit he is concerned for her happiness but, of course, he cannot see any reason why she should not find contentment with such a fine young man. Nor does the ensuing scene suggest that Juliet is going to be other than a dutiful daughter. It is important for candidates that they create an apt voice for this relatively peaceful early part of the play. Level of reward may well hinge on this grasp of the dramatic context. We should not give much for assumptions which make him the impatient, tyrannical and thoughtless man of later on in the play.

Refer to the band descriptors in arriving at your mark.