

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

0486 LITERATURE (ENGLISH)

0486/53

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 There is visual humour at the beginning of the extract with John playing Ken like a xylophone and Ken continuing the musical metaphor on Dr Scott's entrance. His flirtation with Dr Scott and his shouting into her stethoscope continue the farce. John's 'freedom from guilt' is well in evidence here and contrasts with Dr Scott's more conventional greeting to Ken. More serious undertones occur in Ken's ironic tone: 'The courage of the human spirit' and in his comparison of Dr Emerson to Zeus. Ken's view of 'professionalism' is a theme of the play and Dr Scott's defence of Dr Emerson here contrasts with their subsequent disagreement over Ken refusing the valium. The issue of Ken questioning the point of his existence begins here and the scene ends with Sister Anderson commenting on the development in his mood. The key to a good answer will be an ability to respond to the physical drama of the scene, the relationships between the characters, Ken's wit/Clark's language and to comment on how the humour embodies some of the serious ideas of the play.

Refer to the band descriptors in arriving at your mark.

- 2 The relationship is central to the drama in many ways. It moves beyond the professional and Dr Scott's change of mind over keeping Ken alive and conflict with Dr Emerson is a key part of the play. It also provides much humour as Ken's attempts to subvert the patient/doctor relationship and her resistance to this provide both entertainment and thematic significance. The scene where Ken comments on her breasts or his response when she goes out with Mr Hill are striking in terms of humour but also in showing how Ken feels he has lost his manhood. Their near kiss ends the play in a moving fashion. Candidates will need to respond personally by looking at the contribution to the drama the relationship makes and making some response to how it engages their thoughts and feelings.

Refer to the band descriptors in arriving at your mark.

- 3 This moment occurs just after Ken has had the conversation with Nurse Sadler about John being free from guilt and how even she has made him feel bad by not wanting to mention dancing in front of him. Earlier when John had questioned the wisdom of keeping patients like Ken alive she has argued for Ken's right to live but by now she may well be changing her mind. She is fond of Ken – he was one of her first patients – she sympathises with him and admires his humour. Presumably she will be very interested in the outcome of the forthcoming hearing. Candidates should be able to incorporate some of the ideas above. Differentiation will spring from an ability to capture her rather gentle and modest voice and the idea that she might have more internal conflict about Ken's dilemma than her job may allow her to express in public.

Refer to the band descriptors in arriving at your mark.

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WILLIAM GOLDING: *Lord of the Flies*

- 4 There are several ways in which this passage is dramatic and answers might concentrate on the writing or the context or both. This is early in the novel when Simon, Jack and Ralph are exploring and the island still holds some glamour for them. Their differing reactions to the 'candle buds' tell us much about their characters and Jack's latent violence is particularly apparent and significant in terms of later events. The descriptions of the piglet's terror, Jack's inability to strike and the boys' ashamed reactions are all powerfully evoked. The drama of the moment in contextual terms is that there is still a line in the sand. All three boys are powerfully aware of the 'knife descending and cutting into living flesh'. Jack, however, feels humiliated by his inability to kill and vows that there will be no mercy the next time. By the next time Jack hunts a pig, the line between civilisation (still represented by Ralph and Simon at that stage) and savagery will be well and truly crossed. Strong answers here will probably show an ability to comment on the style, such as the description of the piglet's squeal as 'needle sharp' and to look at the drama of this moment in the context of the novel as a whole.

Refer to the band descriptors in arriving at your mark.

- 5 The conch is described as beautiful and delicate. It is first a symbol of leadership and authority when Ralph blows it to call the stranded boys together and they choose him as leader because of the mysterious power of the shell. It then becomes a symbol of fairness, democracy and the rule of law as it is used to allow every boy to have his say. When Jack begins to deny the rule of the conch the boys begin to split up and civilised values falter. Jack's tribe raid Ralph's camp but not for the conch but Piggy's glasses to make fire to cook pig meat. The moment when Roger kills Piggy and the 'talisman, the fragile, shining beauty of the shell' explodes and 'ceases to exist' – all hope of the boys being rescued from themselves is gone. Answers should give more than narrative and look at the part the conch plays in the development of themes and ideas in the novel. Strong responses might show in more detail how it is a beautiful ideal but also represents the fragility of the human hold on 'civilised' values.

Refer to the band descriptors in arriving at your mark.

- 6 Ralph initially wants to confront what has happened to Simon and resists Piggy's attempts to deny that it was murder. He admits to being afraid of what the boys have become and shudders at human contact. When Samneric appear, however, he goes along with Piggy and says that he was on the outside of the circle. Golding, however, comments that 'Memory of the dance that none of them had attended shook all four boys convulsively.' Ralph is a naturally honest boy and internally may be traumatised by what he saw and the excitement he admits to having felt. Alternatively there is a case for him trying to find excuses like Piggy – 'It was an accident...we were scared...he asked for it'. Whatever the approach taken, strong answers will capture the intensity of his feelings at this stage and possibly reflect Ralph's recognition that there is no going back from this and that the boys themselves are more frightening than any beast. Answers might also look back over Ralph's relationship with Simon. As always, an ability to capture the voice and the moment will be key discriminators.

Refer to the band descriptors in arriving at your mark.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

- 7 This passage occurs immediately after Mama's line: 'I ain't never stop trusting you. Like I ain't never stop loving you.' Walter has not been to work for three days, has been thoroughly despondent and spent much of the time drinking. Mama has just given her son a share of the insurance money and the passage marks one of the few occasions on which we see him in good humour. The question asks for the candidate's opinion of Walter in this passage. There is of course much to admire in the tenderness Walter shows towards his son and the ambition he encourages in him. But at the same time Walter's dreams, at the very heart of the play, are here so perilously close to self-delusion. Whatever the candidate's response is should receive high reward only if supported by detail from the passage – though there is likely to be some reference perhaps to the wider play, and in particular to the 'transaction' that Walter refers to here. Good candidates will focus on the dramatic impact of the passage as they attend to that part of the question which addresses Hansberry's presentation of Walter.

Refer to the band descriptors in arriving at your mark.

- 8 The two prompts are designed to provoke a personal response from the candidate, and reward should be given where there is clear textual support for views expressed. It might be argued that she is ungratefully dependent on others for her training, that she 'flits' from hobby to hobby, and that at times she betrays a real lack of empathy, whether for Ruth and her housework, or for her brother's sense of desperation with his own life (for the latter her mother takes her to task). On the other hand, she is ambitious in her determination to be a doctor and has an independent and inquiring mind. She is capable of deflecting the criticisms of her mother though she is not quite the match for her. Noticeably she is the first to see through the real meaning of Mr Lindner's 'welcoming committee' and finds common ground with her brother in the closing moments of the play. Good candidates will refer, as the question reminds them, to Hansberry's writing.

Refer to the band descriptors in arriving at your mark.

- 9 Ruth is depicted throughout the play as older than her thirty years: she is tired, disappointed and for the most part trapped in an apparently loveless marriage – though there are some short-lived tender moments to cherish after Walter has received his share of the insurance money. Living under her mother-in-law's roof and with a husband too preoccupied with money has taken its toll on her. At the end of Act 1 she is unsure of whether to keep her baby or not. There are moments of searing honesty about the state of her relationship with Walter (for example, Act 2, Scene 1). But towards the end of the play, the worst appears to be over for her. She more than the others perhaps is looking forward to life in the new home, and she is conspicuously proud of the new Walter who sends Mr Lindner metaphorically packing. Good answers will capture Ruth's concerns at the prescribed moment in a voice that is genuinely authentic.

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** It will be difficult for candidates to write a convincing response without showing understanding of the torment that the children have experienced at the hands of Mrs Dubose both on their own account and in enduring the racist taunts that she has made at Atticus. Here we discover the reasons behind her irrational and objectionable behaviour and it is revealed that she has been trying to shake her morphine addiction and become clean. The lesson of courage being more than a man with a gun in his hand is again made clear. The children have passed another stage in their education. The symbol of the camellia re-opens the wound as far as Jem is concerned, but his fingering of the petals in the end shows that he has got the point. Atticus's tolerance and civilisation is also demonstrated clearly again. Good answers will show awareness of all the issues raised here as well as the situation and will respond to the power of the writing.

Refer to the band descriptors in arriving at your mark.

- 14** The Cunninghams are both interesting as characters and because they have a thematic and structural importance in the novel, good answers will explore all these elements. They are introduced through Walter and the classroom incident over his lunch which turns into a different element of Scout's education, when she takes him home for lunch and is taught the virtue of good manners. The Cunninghams are reputed to owe nothing to anybody – what they cannot pay for in money they pay for in kind, like the firewood they use to pay for legal advice. They are clean living and respectable even though poor. A surprise is Mr Cunningham's involvement with the Old Salem crew over the attempted lynching of Tom Robinson, but he shows himself susceptible to reasoned argument and to the innocence of Scout and he is the one to call it off. There are three families in the novel and the Cunninghams contrast vividly with the Ewells. They might be said to be in similar poverty but the Ewells are anything but respectable and the fact that it is possible to live a good life under similar circumstances makes Bob Ewell's wickedness even more striking.

Refer to the band descriptors in arriving at your mark.

- 15** Mayella is a pitiable figure. She will not completely understand what has happened in court and what Atticus has induced her to reveal but she will be aware that things have not gone her (or her father's) way. It might be hoped that she will have seen the light regarding her father, but it is unlikely. She is ill educated but there is some evidence that she makes an effort to create some sort of life for the family so she may be speculating on what will happen now. It should not be too difficult for candidates to assume a recognisable voice for her.

Refer to the band descriptors in arriving at your mark.

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GEORGE ORWELL: 1984

16 This encounter with the Parsons children takes place in Chapter 2. Everything about the children is unchildlike: they are described as 'tough-looking', 'menacing', 'vicious' and are compared to tiger cubs that will grow up to be man-eaters. More frightening, however, is the fact that they are already completely indoctrinated in the ethos of Oceania and Big Brother and that even their childish games have a sinister quality to them. Not only do they frighten Winston and the reader but their mother is obviously in thrall to them. They also serve as an introduction to the idea that family values have no place in this society and that children will readily inform on their parents and in fact are encouraged to do so. The notion of children as innocent and uncorrupted is completely refuted – caught early, they are turned into 'ungovernable little savages'. Good answers will be characterised by strong personal response and by a close examination of the language of the passage.

Refer to the band descriptors in arriving at your mark.

17 This is a very open question and there is no shortage of material, from the description of Winston's living conditions, to those of the way in which the proles live. Appropriate selection supported by textual detail will be the sign of a good answer. Better answers will recognise the way in which physical dullness, dinginess and poverty are representative of spiritual aridity.

Refer to the band descriptors in arriving at your mark.

18 The meeting occurs in Part 2 Chapter 8. There is no evidence that Julia has thought much about O'Brien up to this point, so her reactions to the meeting will be very much conditioned by her desire to act in concert with Winston. Julia may well be rather unclear as to the purpose of the visit since Winston feels that his own motives are very vague. She will no doubt comment on her physical sensations – to the wine, for example – and her impressions of O'Brien and the servant. She takes very little part in the conversation except to protest when O'Brien asks whether they will be prepared to separate. She may well be puzzled by or dismissive of his instructions to them. Good answers will show obvious engagement with the character and with her motivations and will create a convincing voice.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

19 Pity might be the dominant response here as Romeo is unaware of Friar Lawrence's plan and has clearly come to Juliet's tomb in order to take his own life. Good answers should also recognize his desperation, as reflected in the transparency of his lie to Balthasar about why he has come to the tomb and in the violence of his language towards his loyal page, aimed at making him leave. Romeo's description of the tomb is equally vivid and striking. Candidates might admire his generous but vain attempts to avoid fighting Paris or see his actions here as impetuous and rash, with Paris an innocent victim of Romeo and Juliet's love. His love for Juliet 'the dearest morsel of the earth', shines throughout the extract. There is integrity and courage in Romeo's response to Juliet's death and one hopes that strong answers might see that, as he says, Paris is the 'boy' here and Romeo the man. Differentiation will probably spring from an ability to look not only at the feelings we have for Romeo because of the tragic situation he is in but also at how Shakespeare's language determines our feelings for him.

Refer to the band descriptors in arriving at your mark.

20 As usual it is important to note that this question is not encouraging candidates to write a character sketch but to engage personally with what makes Mercutio stand out for them in the play. His early satirising of Romeo's love-sick behaviour is memorable and he provides a bawdy and cynical contrast to Romeo throughout the early scenes of the play. His love for Romeo, however, is never in doubt. The Queen Mab speech is a tour-de-force and he behaves hilariously towards the Nurse and exposes Tybalt's pretentiousness and vanity about his fencing unmercifully. His desire to tempt fate before the duel with Tybalt and the duel itself are very dramatic. Most fascinating possibly is the sudden plunge into high seriousness with his death and the cursing of both houses, which marks the turn towards tragedy. For high reward we should expect some grasp of Mercutio's dramatic impact and some response to the inventiveness of the language Shakespeare invests him with.

Refer to the band descriptors in arriving at your mark.

21 Juliet's dominant emotions here are likely to be deep grief and concern for Romeo. She has lost him after their first night together but has made him depart because of the danger he is in. She has had the premonition of him being 'one dead in the bottom of a tomb' and has asked Fortune to be fickle and send him back. She is aware that her mother, still grieving for Tybalt and only seeing Romeo as an enemy and a murderer, is on her way to Juliet's room. Responses will need to reflect Juliet's emotional state as well as her need to think quickly, remove any evidence of Romeo's presence and prepare to hide her true feelings from her mother. Juliet's voice, especially in trial and sadness, is well established by this stage in the play and the better candidates should be able to capture this.

Refer to the band descriptors in arriving at your mark.