



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education (9–1)

ENGLISH LITERATURE

0477/01

Paper 1 Poetry and Prose

For Examination from 2017

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM MARK: 50

This syllabus is regulated in England as a Cambridge International Level 1/Level 2 (9–1) Certificate.

This document consists of **19** printed pages and **1** blank page.

All questions are marked out of 25.

Assessment Objectives

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

AO1: show detailed knowledge of the content of literary texts, supported by reference to the text

AO2: understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings 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 to literary texts.

The Band 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.

The supplementary 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. The syllabus aims at encouraging candidates to make some personal response to their reading. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the supplementary guidance. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

Band Descriptor Table

Each question is marked out of 25 using the following band descriptors:

Band 8	25 24 23	<ul style="list-style-type: none"> demonstrates knowledge by incorporating well-selected reference to the text skilfully and with flair (AO1) sustains a critical understanding of the text showing individuality and insight (AO2) responds sensitively and in considerable detail to the way the writer achieves her/his effects (AO3) sustains personal and evaluative engagement with task and text (AO4)
Band 7	22 21 20	<ul style="list-style-type: none"> demonstrates knowledge by integrating much well-selected reference to the text (AO1) shows a clear critical understanding of the text (AO2) responds sensitively and in detail to the way the writer achieves her/his effects (AO3) sustains a perceptive, convincing and relevant personal response (AO4)
Band 6	19 18 17	<ul style="list-style-type: none"> demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) shows a clear understanding of the text and some of its deeper implications (AO2) makes a developed response to the way the writer achieves her/his effects (AO3) makes a well-developed, detailed and relevant personal response (AO4)
Band 5	16 15 14	<ul style="list-style-type: none"> demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) shows understanding of the text and some of its deeper implications (AO2) makes some response to the way the writer uses language (AO3) makes a reasonably developed relevant personal response (AO4)
Band 4	13 12 11	<ul style="list-style-type: none"> demonstrates knowledge by using some supporting textual detail (AO1) shows some understanding of meaning (AO2) makes a little reference to the language of the text (AO3) begins to develop a relevant personal response (AO4)
Band 3	10 9 8	<ul style="list-style-type: none"> demonstrates knowledge by making a little supporting reference to the text (AO1) makes some relevant comments (AO2) shows a basic understanding of surface meaning of the text and language (AO3) attempts to communicate a basic personal response (AO4)
Band 2	7 6 5	<ul style="list-style-type: none"> demonstrates knowledge by making a little reference to the text (AO1) makes a few straightforward comments (AO2) shows a few signs of understanding the surface meaning of the text and language (AO3) some evidence of simple personal response (AO4)
Band 1	4 3 2 1	<ul style="list-style-type: none"> demonstrates knowledge by limited textual reference (AO1) shows some limited understanding of simple/literal meaning (AO2) a little awareness of surface meaning of text and language (AO3) limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

Using the mark bands

All Assessment Objectives are equally weighted in this paper. Place the answer in a band first. Look for the “best fit” of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Higher level responses (Bands 6 to 8) will be expected to demonstrate well-supported textual knowledge through relevant and well-chosen quotation (AO1). They should show clear understanding of both surface and implicit meaning of the text (AO2). There should be developed analysis of the ways in which the writer’s effects are achieved (AO3). Personal response will show elements of perception and evaluation (AO4).

Middle range responses (Bands 4 and 5) will show textual knowledge through use of detail to support arguments (AO1). They should show some understanding of implicit as well as surface meaning of texts (AO2). There should be some exploration of how the writer’s effects are achieved (AO3). Personal response will be relevant to the question and show some development of ideas (AO4).

Basic responses (Bands 1 to 3) will make reference to the text (AO1). They should show a little understanding of surface meaning (AO2). Awareness of the ways in which language works will tend to be at a literal level (AO3). There will be some evidence of personal response, perhaps through assertion rather than relevant argument (AO4).

Supplementary Guidance

These notes are not to be regarded as templates for perfect answers or as exclusive; they are merely an indication of possible approaches, and relevant responses that can be supported from the text should be rewarded.

SECTION A: POETRY

There are many ways of interpreting a poem; there follow a few ideas that the poems in question might suggest. Any ideas that can be supported should be credited, and answers which explore imagery and show sensitivity to poetic techniques should be recognised in the marks they are given.

From JO PHILLIPS ed.: *Poems Deep & Dangerous*

1 How does Clare powerfully portray falling in love for the first time in *First Love*?

Candidates may comment on the following:

AO1	<ul style="list-style-type: none"> The suddenness of the speaker's "love at first sight".
AO2	<ul style="list-style-type: none"> The speaker's first impressions of the young woman. The suddenness and violence of his physical reactions. The universality of such feelings.
AO3	<ul style="list-style-type: none"> The use of rhythm and rhyme and sound. The way in which the poem is structured. The significance of the rhetorical questions at the start of the final stanza. Some of the words and images used to describe the suddenness and violence of his feelings.
AO4	<ul style="list-style-type: none"> Differentiation will come from the degree of engagement with 'powerfully portray' and from insight into the speaker's feelings.

Stronger answers will examine the poem in detail, exploring Clare's language and techniques in creating such striking impressions of first love. A simple run-through/paraphrase is unlikely to achieve more than Band 1, 2 or 3.

Please refer to the Band Descriptors when arriving at your mark.

2 How does Banks vividly capture the thoughts and feelings of the mother in *The Gift*?

Candidates may comment on the following:

AO1	<ul style="list-style-type: none"> The descriptions of the mother's injuries.
AO2	<ul style="list-style-type: none"> The tenderness shown to his mother by her son. The mother's feelings for her son. The recognition of the inverted relationship between mother and son.
AO3	<ul style="list-style-type: none"> The imagery and vocabulary used ('pumped up like a tyre', 'tracking', 'signalling' etc.). The way in which the poem is structured, moving from description to reflection and to a conclusion.
AO4	<ul style="list-style-type: none"> Differentiation will come from the response to the mood and tone of the poem. A personal response to the final one-line stanza which connects with the title.

Stronger answers will examine the poem in detail, exploring the language and techniques Banks uses and will focus on the word 'vividly'. A simple run-through/paraphrase is unlikely to achieve more than Band 1, 2 or 3.

Please refer to the Band Descriptors when arriving at your mark.

SONGS OF OURSELVES: from Part 4**3 How does Boey Kim Cheng powerfully convey his attitude to the planners in this poem?**

Candidates may refer to the following:

AO1	<ul style="list-style-type: none"> The words and images used to describe the products of their work. The effect of their work on nature.
AO2	<ul style="list-style-type: none"> What the planners do in terms of designing and building and making 'improvements'. The importance of references to time and history in the later parts of the poem.
AO3	<ul style="list-style-type: none"> The way they are referred to as 'they' as if to distance the planners from 'us'. The imagery of cosmetic standardisation in the second stanza.
AO4	<ul style="list-style-type: none"> The poet's feelings about the planners and also about 'flaws', 'blemishes' and 'stain'. A personal response to the significance of the last four lines.

Differentiation will come from focus on the words 'powerfully convey' and on close examination of the poet's language and techniques. A simple run-through/paraphrase is unlikely to achieve more than Band 1, 2 or 3.

Please refer to the Band Descriptors when arriving at your mark.

4 How does Wordsworth memorably portray his thoughts and feelings about London for you in *Sonnet: Composed Upon Westminster Bridge*?

Candidates may refer to the following:

AO1	<ul style="list-style-type: none"> The beautiful appearance of the city at dawn. The movement from the spectacle of the sleeping city in the early morning to the sense of the city as a living, sleeping organism.
AO2	<ul style="list-style-type: none"> The contrast/comparison of the city and the natural world.
AO3	<ul style="list-style-type: none"> The way in which the form of the sonnet is used. The use of absolute and/or metaphysical language: 'anything', 'all', 'never' etc.
AO4	<ul style="list-style-type: none"> The mood of calm tranquillity and awed wonder at the poet's experience.

Differentiation will come from the degree of engagement with the poet's intention and with the language and imagery. A simple run-through/paraphrase is unlikely to achieve more than Band 1, 2 or 3.

Please refer to the Band Descriptors when arriving at your mark.

SECTION B: PROSE

JANE AUSTEN: *Pride and Prejudice*

5 What does Austen's writing make you feel about Mr. Collins at this point in the novel?

Support your answer with details from the extract and your wider reading of the novel.
(From Chapter 19)

The focus of the question is on how Austen's presentation shapes our response to the character and a flat character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> Having realised that he stands no chance with Jane, Collins, who comes to Longbourn with the precise intention of finding a wife, turns his attentions to the next-best-thing, Lizzie. His proposal to Charlotte Lucas, which follows almost immediately upon this incident, and to his behaviour when Lizzie visits him and Charlotte at Hunsford.
AO2	<ul style="list-style-type: none"> His pomposity and conceit, and certainty that Elizabeth will accept him. His infatuation with the patronage of Lady Catherine de Bourgh. His lack of interest in what Elizabeth might be feeling.
AO3	<ul style="list-style-type: none"> The best answers will respond in detail to the way in which Austen makes him reveal himself through his speech and the way in which Austen uses brief allusions to what Elizabeth is thinking. The last line is particularly telling. The most successful answers will address the phrase 'Austen's writing' and will focus primarily on the extract, using material from elsewhere in the novel to reinforce the response to his character at this particular moment.
AO4	<ul style="list-style-type: none"> Differentiation will come from the quality of personal response to a man who is not only foolish, but who also represents the social climbing and snobbery that Austen satirises so savagely.

Please refer to the Band Descriptors when arriving at your mark.

6 How does Austen make Elizabeth Bennet such an appealing and admirable character?

Support your answer with details from the novel.

The focus of the task is on the words ‘appealing and admirable’ and a prepared character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • Her intolerance of pride and snobbery. • Her ability to admit her mistakes in relation to Darcy and Wickham particularly.
AO2	<ul style="list-style-type: none"> • Her energy and wit and sense of fun. • Her care for her family and friends particularly Jane and Charlotte. • Her principles and independence are striking.
AO3	<ul style="list-style-type: none"> • Differentiation will come from evaluation supported by appropriate textual reference, from insight into Austen’s intention in her portrayal of Elizabeth, and for comment on her use of language.
AO4	<ul style="list-style-type: none"> • The most successful answers will probably show personal response to what might be perceived as faults, such as her readiness to believe Wickham, but will consider these in the light of her subsequent behaviour. They will show a sensitive understanding and response to the character.

Please refer to the Band Descriptors when arriving at your mark.

EMILY BRONTË: *Wuthering Heights*

7 How does Brontë’s writing communicate the extraordinary bond between Catherine and Heathcliff at this point in the novel?

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 15)

The focus of the question is on the way in which Brontë conveys the bond between the characters and so more than a ‘run-through’ of the extract is required.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • Cathy is dying and Heathcliff has sent a letter via Nelly asking to see her. There has been a passionate reunion, which is continued here.
AO2	<ul style="list-style-type: none"> • Cathy is relatively resigned and calm, but Heathcliff’s emotions are violent and desperate. • The unusual intensity of their relationship.
AO3	<ul style="list-style-type: none"> • Differentiation will come from the quality of analysis of the language of the passage; of the physicality and violence, of the exaggerated description of Heathcliff (‘he gnashed at me, and foamed like a mad dog’), of the references to death and the pathetic fallacy of the ‘shine of the westering sun’. • Nelly is witnessing the event and it is all filtered through her viewpoint.
AO4	<ul style="list-style-type: none"> • Candidates might describe the unusual bond between Heathcliff and Catherine as shown earlier in the novel and also to refer to his behaviour following her death, but the prime focus of the question is on ‘Brontë’s writing’, i.e. on the detail of the extract, and good answers will use external reference as reinforcement for their detailed personal response to the extract.

Please refer to the Band Descriptors when arriving at your mark.

**8 A loyal servant
An interfering gossip**

How far do you agree with these descriptions of Nelly Dean?

Support your answer with details from the novel.

The focus of the task is on the words of the descriptions and a prepared character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> Nelly's love for Cathy and Catherine; her role as surrogate mother to them. Her preparedness to put her employment at risk for their sakes. She often stands up to Heathcliff on their behalf, which might be seen as interference.
AO2	<ul style="list-style-type: none"> Her gossiping, primarily in her revelations to Lockwood. Her strong opinions. Her social position.
AO3	<ul style="list-style-type: none"> Good answers will select and explore appropriate episodes, and will convey the character through her own words where possible.
AO4	<ul style="list-style-type: none"> Differentiation will come from the quality of insight and evaluation of the character, supported with apt detail. Good answers will probably explore the apparent contradictions in her character, but will engage with her warmth and with her good intentions.

Please refer to the Band Descriptors when arriving at your mark.

KIRAN DESAI: *Hullabaloo in the Guava Orchard***9 Explore the ways in which Desai makes this such an amusing moment.**

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 9)

The focus is on the humour of the passage and on the ways in which the writing creates an amusing effect. More than a mere run-through/re-telling is required.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • Pinky's humiliations over her brother's behaviour, her unhappiness about going to buy the dentures and her desire to create a good impression in the market or at least to remain inconspicuous. • What is known of all the characters involved in the incident. • The way in which Pinky starts to see Hungry Hop in a more favourable light as a result of his kindness.
AO2	<ul style="list-style-type: none"> • The Cinema Monkey's audacity, which is funny but also quite threatening. • Ammaji's pride in her new dentures and her concentration on the ice-cream at first. • Hungry Hop's attempts to rescue Pinky. • The way disaster upon humiliating disaster is piled up is delightful, as is the way the whole thing is orchestrated to the triumph of Hungry Hop presenting the dentures to Ammaji carefully balanced on the end of a stick. • The chaotic environment in which the incident occurs.
AO3	<ul style="list-style-type: none"> • Answers will comment on the visual qualities of the writing which is almost worthy of a Chaplin film. • The use of questions and exclamations and authorial comment such as 'Hai Rama', 'He too was a regular at the cinema'.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the quality of response to the situation and from careful analysis of the writing. Good answers will use external material as reinforcement for a well-argued personal response which explores the extract in detail.

Please refer to the Band Descriptors when arriving at your mark.

10 What impressions of the officials in Shahkot does Desai's writing create for you?

Support your answer with details from the novel.

The focus of the question is on personal response and interpretation and on the ways in which the writer creates these.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • A range of characters or on just one or two. • They will refer in detail to specific incidents in relation to the characters.
AO2	<ul style="list-style-type: none"> • From the portraits of such people as the D.P.S, the CMO, the DC, and the Brigadier, the picture painted in the novel is in various degrees one of sloth, incompetence, self-importance, fear of doing anything definite which might have consequences, self-aggrandisement and at times corruption. • The inhabitants of Shahkot clearly cannot expect much from the military and the officials who control their public services, as is shown hilariously towards the end of the novel when these people try to decide what to do with the monkeys.
AO3	<ul style="list-style-type: none"> • Answers will comment on the ways in which Desai comments both directly and indirectly on the characters in question. • The best answers will show appreciation of the ways in which Desai satirises these people. • They may also contrast her presentation of the officials with the unworldliness of Sampath and show understanding of his reasons for escaping his job and retiring to the Guava Orchard.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the degree to which candidates can grasp Desai's view of officialdom and are able to deploy a range of detail from the writing to support their argument.

Please refer to the Band Descriptors when arriving at your mark.

F SCOTT FITZGERALD: *The Great Gatsby*

11 What striking impressions of Gatsby's grand parties does Fitzgerald's writing create for you?

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 3)

The focus is firmly on the writing here and on the effects that Fitzgerald creates. A key word is 'grand'. A flat description or run-through of the passage will not go far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • The mysteriousness of Gatsby and Nick's fascination with him. • The lack of knowledge of Gatsby of any of the guests. • The conspicuous love of money and obsession with fashion of the guests.
AO2	<ul style="list-style-type: none"> • The sheer scale of the operation – the numbers, the quantities, the varieties, the activities. • This is the type of party that appears to have everything except the friendship and conviviality of genuine and real admirers of the host and indeed the host himself. • Nick's responses to the vastness of the consumption. • The way in which these parties are intended to lure and impress Daisy.
AO3	<ul style="list-style-type: none"> • The excessiveness of the language, e.g. 'a corps of caterers', 'cataracts of foam' conveying the decadence. • The atmosphere created by the imagery of light and colour. • The best answers will note the shift of tense from past to present, the symbolism of the earth lurching away from the sun.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the degree of sensitivity to Fitzgerald's language and rhythms and those candidates who can relate the falseness of it all to the theme of the novel will do well. They may also note the way that it is all filtered through Nick's viewpoint. Good answers will use external material as reinforcement for a well-argued personal response which explores the extract in detail.

Please refer to the Band Descriptors when arriving at your mark.

12 How does Fitzgerald’s writing make Tom Buchanan such an unpleasant character?

Support your answer with details from the novel.

The focus is firmly on the methods that Fitzgerald uses to make Tom Buchanan such an unsympathetic character. A flat character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • His unfaithfulness – he cheats on Daisy though he claims to love her. He treats Myrtle appallingly. • His racist views. • His drinking. • His hatred of Gatsby. • His irresponsibility – he leaves town when things become too difficult.
AO2	<ul style="list-style-type: none"> • He has little thought for others and is foolish to the point of revealing all his shortcomings towards others. • In relation to Nick he has no moral fibre. He is materialistic in his outlook and is dismissive of the opinions of his fellows. There is little evidence of real intelligence or perceptiveness.
AO3	<ul style="list-style-type: none"> • The way in which Fitzgerald describes him on his first appearance with emphasis on his power and arrogance is worthy of comment. His arrogance is referred to many times. • The way in which he reveals himself through his comments. • The violence of which he is capable, e.g. breaking Myrtle’s nose.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the degree of sensitivity to Fitzgerald’s language and imagery. Candidates may also note the way that the view of Tom is filtered through Nick’s viewpoint. It is difficult to find any redeeming features in Tom, but some may show sympathy to him in his desperation to keep Daisy.

Please refer to the Band Descriptors when arriving at your mark.

THOMAS HARDY: *Far From The Madding Crowd*

- 13 Explore the ways in which Hardy powerfully conveys the tensions between Bathsheba and Troy at this point in the novel.**

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 41)

The focus of the question is on ‘tensions’ and on Hardy’s method, and so a narrative run-through will not go far towards meeting the demands of the question.

Candidates may refer to:

AO1	<ul style="list-style-type: none"> • The incident follows a visit to the market and an encounter with Fanny Robin, who is now on her way to meet Troy. • As far as Troy is concerned the guilt has worn off his feelings for Bathsheba, he has told Gabriel that no woman ever had power over him for long.
AO2	<ul style="list-style-type: none"> • Hardy presents Bathsheba as caring for him and loving him, and wanting to be loved in return. She sees herself being used as merely a source of income for his hobbies and interests. She has been a little disturbed by his apparent knowledge of Fanny. • She seeks to rekindle their love; he has decided it is already over. Almost every line in the extract shows their differences in their feelings for one another. • Earlier incidents in the novel, to Troy’s reactions to Fanny’s death and to his feigned suicide and its effect on Bathsheba.
AO3	<ul style="list-style-type: none"> • Differentiation will come from focus on the writing; the language Hardy uses to suggest these differences, and candidates who can understand the subtext will do well.
AO4	<ul style="list-style-type: none"> • The main focus of the question is on Hardy’s writing in the extract, and good answers will use external material as reinforcement for a well-argued personal response which explores the extract in detail.

Please refer to the Band Descriptors when arriving at your mark.

14 'Boldwood has only himself to blame for what happens to him.'

How far does Hardy's writing lead you to agree with this statement?

Support your answer with details from the novel.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • His good character and standing in the community at the beginning of the novel. • The way Bathsheba treats him over the Valentine, regarding him as a challenge and having no real interest in him. • Bathsheba's indecisiveness about his proposal.
AO2	<ul style="list-style-type: none"> • The excessiveness and folly of his obsession with her once his interest is aroused. • His lack of self-control and stubbornness in not taking no for an answer. • His misfortune in Troy's reappearance. • His escape from hanging on the basis that he is out of his mind.
AO3	<ul style="list-style-type: none"> • Boldwood's language and the language used about him will be explored, perhaps from more than one viewpoint.
AO4	<ul style="list-style-type: none"> • Prepared character sketches will not go very far towards meeting the demands of the question. The focus is on personal response to a specific reading of the character. • Differentiation will come from careful argument and evaluation supported by close reference to key incidents.

Please refer to the Band Descriptors when arriving at your mark.

BESSIE HEAD: *When Rain Clouds Gather***15 How does Head's writing make this such a moving moment in the novel?**

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 10)

The focus of the question is on the ways in which Head's writing creates a response to the moving qualities of the passage. The candidate's personal response is vital and mere run-throughs or re-tellings will not go far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • The drought, the way in which all the cattle are dying, the devastating effect on the village. • The way in which the small boy has been delegated to look after the cattle because Paulina cannot afford to hire workers. • The argument/discussion that Makhaya has had with her about using the young boy. • The journey that Makhaya makes to find the boy and the heart-breaking result.
AO2	<ul style="list-style-type: none"> • The harsh environment and the precariousness of their subsistence existence. • Paulina is a very sympathetic character. Her anxiety and fear is palpable and in trying to get information about her son, she finds it difficult to elicit a straight answer from Rankoane. • He has his own troubles and attempts to protect her, but his parting glance reveals all. He obviously knows that the little boy has not survived. • Rankoane's memory of the conversation with Isaac and the little boy's courage is very touching. There is absolutely no self-pity 'The thought of his mother and her surprise and concern filled the small boy's heart with warm comfort'. Of course the effect on Paulina is devastating.
AO3	<ul style="list-style-type: none"> • The best answers will respond in detail to the way in which Head reveals the characters through their speech and the way in which she, as the omniscient narrator, conveys their thoughts. • Good answers will probably comment on the technique of sandwiching the actual and remembered conversations.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the quality of personal response to the 'moving' qualities of the extract and from the degree of engagement with the writing. Good answers will use external material as reinforcement for a well-argued personal response which explores the extract in detail.

Please refer to the Band Descriptors when arriving at your mark.

16 How does Head's writing suggest to you the contribution which George Appleby-Smith and Gilbert Balfour make to Golema Mmidi society?

Support your answer with details from the novel.

The focus is on the contribution to society of the main white characters, George Appleby-Smith and Gilbert Balfour and on the ways in which Head portrays them. Flat character sketches will not go far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • The way in which both characters have found themselves in Botswana – their backgrounds. • Their interactions with the people of Golema Mmidi and what they do for them. As a result of an earlier visit, Gilbert has chosen to use his diploma in agriculture to help the people of Botswana; George is a police officer and cooperates with Chief Sekoto in administering the region.
AO2	<ul style="list-style-type: none"> • Despite the antipathy of some of the inhabitants, such as Matenge and even Makhaya, the white men have no intentions of taking over or patronising the local people. Their influence is entirely benign. • George is a relic of colonialisation and attempts to enforce law and order, but in a very enlightened way, for example his attitude to allowing Makhaya to stay, and his support for Sekoto, who clearly respects him. • Gilbert seems to be something of a lost soul as far as his Britishness is concerned. He is there to help, is integrated into the village and has the skills to help them progress with their agriculture. His tobacco project creates the way forward for the village. He is also respected and marries the daughter of one of the elders.
AO3	<ul style="list-style-type: none"> • The best answers will respond in detail to the way in which Head reveals the characters through their interactions and their relationships and also through her comments as the omniscient narrator. • Answers will comment on the writer's intention to portray the positive rather than negative aspects of colonialisation. These are individuals whose work is not ultimately controlled by a paternalistic foreign power.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the quality of a well-argued personal response supported by apt selection from the novel.

Please refer to the Band Descriptors when arriving at your mark.

EDITH WHARTON: *Ethan Frome***17 How does Wharton's writing vividly convey the ways in which both men seek to hide their real feelings at this point in the novel?**

Support your answer with details from the extract and your wider reading of the novel. (From Chapter 4)

The focus of the question is on the subtext of the conversation and on the way in which Wharton presents both men. A flat character sketch will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • Zeena has left for Bettsbridge to seek medical advice. • Ethan is excited at the prospect of having time alone with Mattie but he is conscious of the fact that he has not told Zeena that he has not been paid for the lumber and that this will rebound on him. • He goes to Hale to ask for payment of his outstanding bills but Hale has financial difficulties of his own.
AO2	<ul style="list-style-type: none"> • The two men are totally different in character and demeanour and have their own stratagems of concealment. Hale is bluff and genial, so much so that one would hardly guess he has any real cares. When Ethan is about to leave, their friendly relationship finally makes him feel the need to confess in an offhand manner why he cannot help Ethan, that he is <i>a shade</i> in debt. • Ethan on the other hand through a desperate pride cannot bring himself to reveal anything and hence fatally weakens his request. • The way in which Zeena keeps control of Ethan and the implications for him but also to the way in which he is able to focus on Mattie.
AO3	<ul style="list-style-type: none"> • The best answers will respond in detail to the way in which Wharton makes the men reveal themselves through their speech and the way in which she, as the omniscient narrator, conveys their thoughts. • The most successful answers will address 'How does Wharton...' and will focus primarily on the extract.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the quality of personal response and the degree of engagement with the writing. Good answers will use external material as reinforcement for a well-argued personal response which explores the extract in detail.

18 Explore the ways in which Wharton memorably portrays the growing attraction between Ethan and Mattie.

Support your answer with details from the novel.

The focus of the question is on the growing attraction between the characters and on the ways in which Wharton conveys this. A flat narrative will not go very far towards meeting the demands of the question.

Candidates may comment on:

AO1	<ul style="list-style-type: none"> • The reasons for Mattie's arrival in Starkwood. • Ethan's unhappiness with Zeena. • Key scenes such as the return from the dance and the evening together in Zeena's absence. The way in which the relationship culminates in the suicide pact.
AO2	<ul style="list-style-type: none"> • The impact that Mattie's youthfulness has from the beginning on the grimly dull Frome household. She is such a contrast to Zeena. • The ways in which Ethan responds to her need for protection and her attraction to him and pity for him as a young man tied to a difficult older wife. She sees the young men of her own age as immature by comparison.
AO3	<ul style="list-style-type: none"> • The growing attraction of the two is rarely made explicit. It exists so often in the glance, the occasional remark which means much more than it seems on the surface. The best answers will respond in detail to the way in which Wharton reveals the pair through their speech and the way in which she, as the omniscient narrator, conveys their thoughts. • The most successful answers will address the portrayal and will range widely through the novel in support of their answers.
AO4	<ul style="list-style-type: none"> • Differentiation will come from the quality of personal response and the degree of engagement with the writing with support selected carefully and economically.

Please refer to the Band Descriptors when arriving at your mark.

