

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

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

0486 LITERATURE (ENGLISH)

0486/41

Paper 41 (Closed Books), maximum raw mark 75

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.

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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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SECTION A: DRAMA

ALAN AYCKBOURN: *A Small Family Business*

- 1 Here is Jack caught up in negotiations of a sort which would have been unthinkable to him a few days before. Of course, it seems quite normal to the rest of the company, highlighted by the hilarious way in which the subject is discussed at what must be the shortest board meeting in history. The mixture of sex and families with murderous Mafia procedures, toy boy with the assassin, is another astonishing thing for Jack to grasp, though not for a moment is there any doubt which approach will prevail in the end. Most candidates should be able to explore something of the above but the key to differentiation is the word *funny*; any answer which receives reasonable reward should show some engagement with the laughter. High reward should only go to those who respond with relish and perhaps manage to latch onto the outrageous way Ayckbourn constantly keeps the pot boiling with sudden comic shifts.

Refer to the band descriptors in arriving at your mark.

- 2 Anita is central to the process of revelation which is at the heart of the comedy and the dramatic thrust of the play. At first she seems just another member of the tribe but gradually in her calm manner she reveals herself as the prime player in this corrupt and highly successful world, never panicking and at bottom ruthless, even, for instance, to the point of threatening Harriet's dog with swift termination should she not keep her counsel. She is, of course, cheerfully amoral in business and her not very private life. Her matter of fact approach to what is unthinkable to Jack is a rich vein of humour, as is her pleasure in the Italian male. For reasonable reward expect an exploration of some of the above features and also some engagement with her role in the comic drama. For higher reward the latter should be central, with evident personal engagement and analysis.

Refer to the band descriptors in arriving at your mark.

- 3 At the end of the play Poppy describes her husband in glowing terms as a good man, so any assumption which makes her in any way horrified by what has happened is missing the point. Poppy is clearly not given to great perception and questioning and seems to have got over very quickly the disposal of Hough, her husband becoming involved with the Mafia etc. etc. Indeed, she is capable of venom herself and appears quite adaptable to the idea that Anita might have a word with Yvonne over the matter of the jewellery the latter is wearing. Indeed one suspects that Poppy will rather enjoy the perks of being the chairman's wife in the future. Something of the above should be enough to attract reasonable reward; her voice is perhaps not especially defined. The better assumptions may be able to capture her rather low key and slightly hesitant delivery. She is a bit of a mouse and we should not give high reward to anything which makes her too decided and definite.

Refer to the band descriptors in arriving at your mark.

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CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- 4 This, of course is the last scene of the play, but Keatley has returned to the very beginning of Doris's married life. Doris is ecstatic because she has been proposed to by Jack and she has been promoted in her work. What could be better? Keatley conveys her happiness through the way she writes: the short sentences, the way the information is spilled out, her breathlessness, the amazing detail and the final words 'this is the beginning of my life'. Both romantically and professionally, Doris is about to be fulfilled. The more perceptive candidates will see the nuances and hints in the writing: the excitement behind the words, the unexpected feelings of joy and fulfilment. The more discerning may well relate all this to the climax of the play as the curtain falls and the lights are suddenly dimmed. Candidates who go beyond the obvious and see the implications of the scene as it is played out on the stage should receive high reward.

Refer to the band descriptors in arriving at your mark.

- 5 Perhaps of the four women in the play Margaret most elicits our sympathy. She steps in to take responsibility for the bringing up of Jackie's illegitimate child, sacrificing much to do so, including her professional advancement. Her husband leaves her and she dies prematurely of cancer. Thus there is much for candidates to explore and consider. The more successful candidates will explore her relationship with Doris and the way she is treated by her daughter, Jackie. She has much to bear in her life and is surely denied the joys experienced by her mother and her daughter. We should look for telling detail and meticulous probing of the text before we go into the highest reward.

Refer to the band descriptors in arriving at your mark.

- 6 No doubt Jackie will be pleased to have the means to provide more generously for her daughter. She will also question why she has been chosen to receive such largesse. Could it be that Jack will have been thinking of her as an unmarried mother and therefore felt she must have priority over his own wife? She will think of Doris and decide how to do well by her. She will think of the relationships between the different women in the play. Perhaps the more insightful candidates will make her wonder about money and its uses and potential for discord amongst family members. For the highest reward, candidates must show a wide knowledge of the interaction of characters in the play and, of course, capture the authentic voice of Jackie.

Refer to the band descriptors in arriving at your mark.

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ARTHUR MILLER: *The Crucible*

- 7 This opening scene is full of intrigue and dramatic urgency. The audience is pitch-forked into a greatly perturbed household and what might appear to be a straightforward sickroom scene with a distraught parent. However, right from the beginning with Parris furiously chasing Tituba out of the room, the audience might sense that there is more. There is swiftly the feeling that Parris is more concerned with his own situation than that of Betty. This, of course, is soon confirmed with the interrogation of Abigail in which the audience rapidly is given the wider implications of Betty's illness and the suspicion that Parris and Abigail are both already caught in a trap from which there is going to be no escape by the simple telling the truth. Their paths are already dramatically mapped out by the superstitions of this society. An understanding of some of the above and the way it makes for a dramatic opening of the play should be enough to ensure reasonable reward but for anything better look for engagement with the ways in which Miller from the very beginning grips his audience.

Refer to the band descriptors in arriving at your mark.

- 8 This is, of course, an open question and the possibilities are many and varied. Perhaps because they are, we should expect even for adequate reward that the episodes chosen are suitable and that the candidate does more than simply describe them, even in some detail. Look for evidence of engagement with the drama and perhaps some awareness of the dramatist at work. We should require this for high reward.

Refer to the band descriptors in arriving at your mark.

- 9 Danforth is not Hale, in other words he cannot be expected to feel remorse for his actions in Salem so be cautious about rewarding any assumption which gives him such feelings. 'Hang then high over the town! Who weeps for these weeps for corruption!' are his last words in the play. In him meets the politician, the lawyer and the religious fanatic who argues that witchcraft cannot be judged according to normal procedures of law. This adamant man will also see that retreat and admission of any mistake will have disastrous political consequences. He will therefore almost certainly grimly argue that he has shown strength in the face of the Devil. The more a candidate can capture his hard personality with a voice whose tones are utterly forthright, certain and in his own terms utterly logical, the higher the reward.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

10 Good answers will be informed by some awareness of what has gone before and that responses to Leonato might have changed. He has not been a particularly sympathetic character in his initial reaction to Claudio's accusations of Hero, but Benedick, Beatrice and the Friar have persuaded him of her innocence and the plan to pretend that she has died has been hatched. He is showing grief, though perhaps some self-pity here, but this is changing to anger. He shows courage in demanding the attention of Don Pedro and Claudio and in challenging the latter to a duel, when he is so clearly outmatched. Antonio's support, Don Pedro's dismissiveness and Claudio's arrogance all increase our sympathy for him. The language of the passage is very powerful and emotive, for example, there are many references to suffering and death and there tends to be a good deal of repetition and listing, conveying the strength of the characters' emotions. Answers in the higher bands should consider the words in some detail.

Refer to the band descriptors in arriving at your mark.

11 These characters only appear a few times but they add significantly to the plot and structure of the play as well as to the range of characters. Their simplicity contrasts with the sophistication of the central characters and a great deal of humour is derived from their attempts to relate to the more noble characters and from their sense of their own importance, exemplified most clearly in Dogberry's verbosity and mangling of the language. They play a crucial part in the unmasking of Don John and therefore indirectly in the vindication of Hero. Their appearances give relief at moments of high tension, but they also create further expectations relating to the point at which their discoveries will be revealed. The emphasis is on personal response and good answers will focus not only on the characterisation but only on the role. It may be tempting for some candidates to recite some of Dogberry's linguistic faux-pas, but for a high mark candidates should go beyond this.

Refer to the band descriptors in arriving at your mark.

12 Beatrice will no doubt be happy for Hero, though some answers may reflect a certain doubt. After all, it is not long since she asked Benedick to kill Claudio, and it is likely that a modern audience might find it difficult to believe that she would so soon be convinced of his contrition. We should not forget the context, however; this is a comedy and the expectation is of a happy ending and of harmony between the characters. Beatrice will be blissful in her recognised love for Benedick and may be feeling benign towards Claudio as a result. A certain degree of narrative will probably creep in but the best answers will show engagement with what is a very attractive character and will display some of Beatrice's feistiness and wit.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Richard III*

- 13** No doubt this speech will have been well prepared and much discussed. Matters regarding the way in which the detail of Richard's situation, physique and character is swiftly revealed to the audience will hopefully loom large in most answers. However, perhaps we should be looking for some sense of the dramatic effect and of the playwright at work before giving reasonable reward. Hopefully candidates will pay attention to the features which are intended clearly to engage an audience's interest, such as the leering, witty and mocking tone of a speech which bodes so ill for peace and stability in a kingdom latterly full of internal strife. It is, of course, attention to the words themselves and their dramatic memorability which will help define answers. High marks should not be given to answers which do not in some way respond with relish to Shakespeare's words.

Refer to the band descriptors in arriving at your mark.

- 14** One cannot pretend that the women characters in the play are sharply defined and differentiated. They, at times very poignantly, remind the audience of a kinder and more moral world than is evident in the male world of power politics around them. They have little protection against that world and this is exemplified by the series of disasters which afflict Margaret and Anne before and in the play. Their response is such that they at times resemble a Greek chorus, bewailing their respective fates and in Margaret's case gloating over Elizabeth's and Anne's in the manner of one of the Furies. This really is the principal purpose of Margaret in whom are lodged all the woes of the Wars of the Roses. Some candidates may also note something of a misogynist streak in the drama. Female inconstancy and naiveté, to Richard's delighted contempt, is highlighted in Anne, some might think to the point of dramatic absurdity when she succumbs and marries her husband's hunch-backed slayer. Of course, she receives her just reward when she is cast aside as surplus to requirements. Range of reference and ideas will in the main help to differentiate.

Refer to the band descriptors in arriving at your mark.

- 15** There are likely to be many things going through Richard's mind. Perhaps he is something of a prototype of Macbeth in that he thinks that he will prevail. Certainly his foes do not seem invincible, he is a fearsome warrior; it is very likely he will have flashes of the old confidence. Buckingham has just been defeated and executed. Elizabeth has given hope of an alliance with her daughter. However, he is a realist and knows just how fallible his support is, particularly from Stanley. He trusts no-one with the possible exception of Catesby. Adequate reward should go to those who can present something of this mixture of content. However, given Richard's absolutely individual voice, reserve higher reward for answers which convey his characteristic tones of witty irony coupled with ruthless disdain for most of the human race.

Refer to the band descriptors in arriving at your mark.

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R. C. SHERRIFF: *Journey's End*

16 On the surface this is a pleasant conversation between the new boy and a welcoming veteran. However, as the conversation develops, so does the tension below the surface. As Raleigh describes how he got to the Company, his embarrassment becomes quite evident and it also becomes apparent that Osborne's unease is mounting. His comment on the coincidence of Raleigh's posting is as near as he ever gets in the play to possible sarcasm. However, clearly much more concerning to him is the emerging hero worship which has impelled the young man to pull strings so outrageously. In addition he is presented with knowledge of Stanhope's life back home. He struggles to prepare Raleigh for the shock of seeing Stanhope and what he surmises is likely to be the latter's reaction to having his fiancé's brother foisted on him. He handles this with characteristic tact but the concern is evident, most obviously in the way the pauses in mid sentence suggest an attempt to let the young man down lightly. Reasonable reward should go to those who grasp the underlying reasons for the tension and manage some detailed support for their ideas. Higher reward will go to those who show how Sherriff shapes the dialogue to mirror thoughts below the surface.

Refer to the band descriptors in arriving at your mark.

17 There is much material here which the candidate could use and we must not be prescriptive. Many probably will call to mind a number of stratagems which the characters use to make life at the front at least bearable, ranging, for instance, from Stanhope's drinking to Trotter's chart. Suffusing much of it is understated and wry humour. Give reasonable reward to an answer which isolates a number of instances and offers some detailed support. An answer that moves into the writing's effect on the audience in which the candidate can show what makes the chosen examples memorable dramatically, should almost certainly be in the region of high reward.

Refer to the band descriptors in arriving at your mark.

18 Hibbert is quite clearly a weak reed and has convinced himself that he is at the end of his tether. The question is the degree to which he is conscious of playing the neuralgia card to get himself out of the trenches. Probably he has convinced himself that he is unfit for battle and there are moments later in the play when he responds to encouragement as well as threats. However, it must be doubtful how much sympathy Sherriff intends the audience to have for this man and often it seems that we are expected to see him with Stanhope's eyes, in other words with barely concealed contempt. In which case, probably we must accept an assumption which suggests that he is consciously faking his condition. Either way, differentiation should come from the degree to which candidates can capture the man's melodramatic and whining tones.

Refer to the band descriptors in arriving at your mark.

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SECTION B: POETRY

19–24 Poetry is literary language at its most intense. A 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 and as examiners must at all times keep a totally open mind when assessing work on a poem. 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 should also be 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. Where questions prescribe the poems from which the candidates should choose this is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed to send a strong signal to candidates that they are taking a large risk going into the examination with only one or two poems which they are determined to fit to a question. The problem can be that some will choose a question because the poem they wish to write about appears in the list rather than because they can 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. Do not over-reward such run throughs and do not forget that all the tasks demand that the candidate engage with the poem through a specific route; they are never simple invitations to write about a poem. We should think very hard before putting such work in Band 3.

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 3. 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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SECTION C: PROSE

JANE AUSTEN: *Pride and Prejudice*

25 It should not be too difficult for most candidates to be able to chart something of Elizabeth's feelings in this passage. The key here is the word *confusion*. We should expect even for reasonable reward that the candidates show themselves aware of the conflict of responses. She is struck at times by how different this Darcy is to the one she rejected, though a good deal of the extract is about what she sees as her humiliation at having been found on his property. Her pride is still hard at work. Yet she is bewildered by his manner, quite unlike anything she has encountered in him before. For high reward we shall look for the ability to see in detail how this confusion is conveyed, for instance in the way the writing rises to a crescendo of exclamations as Elizabeth's suppressed and, she believes, hopeless feelings for him rise to an agonised climax of bewilderment.

Refer to the band descriptors in arriving at your mark.

26 There is no easy answer to this so be prepared to accept a wide range of possibilities. Clearly at the centre of the novel is the union of Elizabeth and Darcy and from that it is easy to argue that love conquers all. Jane Austen seems equally approving of Jane's steady and loyal love for Bingley. However, it is to be noted that both pairs have ample funds and she never condones the romantic notion that love conquers all and removes the need to consider day to day living. The starry-eyed Lydia is portrayed as a silly wilful girl who pays the price for her unthinking and lustful actions. Conversely we do not seem to be encouraged to dismiss Charlotte's choice of a comfortable existence over feeling. At least Mrs. Bennet is not wrong about one thing; in this society it is highly desirable for a girl to marry. However, comfortable is all that Charlotte's life is and she pays a heavy price in human terms. Compare her dreary daily existence with the vivacity of Elizabeth's life with her new husband at the end of the novel. She cannot respect her husband and on another plane her opportunism is contrasted with Elizabeth's clear grasp of the moral principles which she demands in a husband. Hopefully there should be many who can make some basic sensible comments and it should not be difficult to discern those who range widely enough to see that ultimately the novelist declines to offer simple answers.

Refer to the band descriptors in arriving at your mark.

27 Charlotte must live with the consequences of her actions and there is much evidence that she is aware of that. She does not invite Elizabeth to visit to boast about her married status. She is too aware and sensible a person to know that Elizabeth is hardly likely to envy her much. There seems to be a real desire to ensure that their friendship does not end voiced at the marriage itself. Perhaps she also does want to show that she can make a life for herself which does not involve too much crossing of paths with her husband. She will just have to put up with being condescended to by the de Bourghs. She will probably wonder though in what frame of mind Elizabeth will be coming and be suitably nervous. She cannot fail to be concerned about how her husband is likely to behave. Assumptions which cover some of these areas should receive reasonable reward and perhaps higher. The voice may be difficult to capture since Charlotte is an undemonstrative character. Her voice is restrained; she is not given to drama. Those who catch that should be highly rewarded.

Refer to the band descriptors in arriving at your mark.

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IAN CROSS: *The God Boy*

28 There are many things to which the candidate might respond in this extract and we should not be prescriptive. This is a poignant moment, in some ways quite rare in the novel in that here the generations speak openly to one another, sharing experiences of alienation and travail. Both have been let down by those that are/were near to them and Cross makes you feel the bond between them. To no other adult does Jimmy relate so deeply. In some ways the very fact that Jimmy feels able to talk about his problems is a temporary relief. Some detailed investigation of ideas like this should be enough for reasonable reward. However, perhaps it could be said that paradoxically Jimmy's isolation is underlined by the advice offered. It hasn't enabled Jack to live a happy and fulfilled life. He lives his life as a recluse avoiding most human contact. Neither can it work for Jimmy. A child cannot cut himself off from his parents and their lives, much as Jimmy tries, and the comparison between the dead of Albertsville and his parents does not stand up, as Jimmy realises. The more there is a grasp of the subtleties and implications of the passage, the greater evidence there is of personal involvement with the writing, the higher the mark. Remember to refer to the photostats and band descriptors to arrive at your mark.

Refer to the band descriptors in arriving at your mark.

29 One fairly obvious point will probably be widely advanced in response to this proposition. It is likely to be that the reader finds everything more vivid and immediate because the novel is told in the first person which puts the reader in the centre of Jimmy's mind. However, it might turn out to be something of cul-de-sac for candidates, not least because there is no reason to believe that the novelist's voice might not have delivered something equally memorable. Answers might simply become a list of 'compelling' moments in the novel, though Examiners should, of course, reward these examples if they are apt. A better argument is that Jimmy's lack of understanding is often the reader's as well and it is this that gives narrative impetus to the novel as the reader struggles to find the truth. Conversely, where adult characters and events establish truth, the effect is often striking. Sometimes the contrast between adult and child perception is very amusing, sometimes it is intensely moving and shocking. Whatever the nature of the argument, even for reasonable reward expect some attempt to describe the compelling nature of the results. This should be central to any answer considered for higher reward. Remember to refer to the photostats and band descriptors to arrive at your mark.

Refer to the band descriptors in arriving at your mark.

30 Father Gilligan is one example in the novel of the self-important, ineffectual, largely well meaning and amiable Roman Catholic clergy. He has not detected that there is anything seriously wrong with Jimmy's life and one wonders whether he would have done anything about had he. He will probably remember with laughter the sins that Jimmy has made up in order to grab his attention. His bland advice at the end of confession is of no use to a young boy like Jimmy and, whilst kindly meant, only indicates his inability to engage with the young and indeed understand family life, celibate that he is. Avoid giving much reward to assumptions which show him deeply concerned about Jimmy's situation, though he might turn it over briefly in his mind. Such things as his good humoured relief at having got confessions over for another period show candidates to be nearer to the real man.

Refer to the band descriptors in arriving at your mark.

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ANITA DESAI: *Games at Twilight*

31 There is ample evidence of the husband's waning patience. He hardly gets any response from his wife and when he does it is not what he wants to hear. He clearly has come to detest the noise, poverty and dirt of India. The ability to pick out a number of instances in the extract is the first requirement but the main element in the differentiation will be centred on the engagement with the writing. The task explicitly asks how Desai *vividly conveys* the husband's frustration and we shall expect even for reasonable reward some detailed comment about the words. For high reward this should be central.

Refer to the band descriptors in arriving at your mark.

32 Mr. Bose, a man of deep sensibility, lives in a state of perpetual irritation as he attempts to make a very basic living as a tutor, constantly faced by the lazy, the dim, the socially superior and the sexually alluring. Mr. Basu is a memorable picture of the terrors of an asthmatic whose illness has led him into making constant demands on those around him. As usual the key word in the task is *memorable*. Hopefully most candidates will be able to chart some of the relevant detail of their chosen story but even for reasonable reward candidates should offer more than description. We should be able to discern some understanding of how the writer's words bring to life the frustrations of these lives, frustrations which breed such anger. The more that is central to the answer, the higher the reward.

Refer to the band descriptors in arriving at your mark.

33 Bina has been a woman utterly taken up with ministering to her family and particularly to her infirm son. She has had few if any social contacts and, she thought, even fewer friends. Yet the party has revealed to her for the first time, and to her great surprise, that her apparently solitary and austere personality had actually accorded her considerable respect within the community. She has discovered warmth around her and not just because it is a farewell party. This is exemplified by the doctors who take over at the end and who reveal their attitudes towards her as being much more than the cool professionalism she had imagined. Something of these thoughts will be enough to ensure reasonable reward. For higher marks, hopefully the candidates will be able to convey in the voice her great pleasure and enjoyment at how well the party has gone, perhaps with a degree of sadness that she has discovered her standing in this society too late to take advantage. Still her self-confidence will no doubt have been given a boost.

Refer to the band descriptors in arriving at your mark.

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THOMAS HARDY: *Far from the Madding Crowd*

- 34** Throughout the extract it is clear that as far as Troy is concerned the guilt has worn off his feelings for Bathsheba. Hardy conveys this with such comments as: 'Had the woman not been his wife, Troy would have succumbed instantly'; 'He did not love her enough to allow himself to be carried too far by her ways'; 'All romances end in marriage'. 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 seeks to rekindle their love; he has decided it is already over. Almost every line in the extract shows the differences in their feelings for one another. The language Hardy uses suggests these differences. Thus, candidates who probe the words and recognise and comment on their underlying inferences should score well and the level of their reward will depend on the depth of their insight. The key is the ability to get into Hardy's mind through his writing.

Refer to the band descriptors in arriving at your mark.

- 35** More prescient candidates will recognise that fate treats Boldwood badly: the arrival of Troy – his disappearance and his unexpected return, Bathsheba's foolishness in sending the Valentine. But Boldwood is impetuous and acts without thinking; he fails to control his feelings and doesn't seek advice. He is stubborn. Thus to a degree, his misfortunes are self-inflicted. We should look for evidence that candidates have sifted the relevant incidents in the novel and reached supported conclusions with detail from the text before rewarding highly.

Refer to the band descriptors in arriving at your mark.

- 36** Gabriel has had considerable experience of personal relationships since the beginning of the novel and his first encounter with Bathsheba. Candidates will be expected to bear this in mind as they take on the role. He will not be starry-eyed or a clichéd romantic hero. He will surely reflect maturely on his past dealings with Bathsheba and perhaps comment on the vicissitudes of life they have both endured. This will be a mature, measured and reflective Gabriel who will feel the joy of happiness finally attained. He may well consider their working together in the estate and using their knowledge and interests to create a fulfilling life with each other. Authenticity of voice will be crucial in deciding the level of reward to be awarded. Textual echoes and familiarity with the detail from the novel will contribute significantly.

Refer to the band descriptors in arriving at your mark.

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BESSIE HEAD: *When Rain Clouds Gather*

37 Though there is no direct requirement to go outside the passage here, it will be difficult for candidates to score very highly unless they makes some reference to the impressions of Matenge that are built up in the earlier parts of the novel. In fact Bessie Head gives us a good summary here of his evilness and tyranny and of how this is representative of his type. In this extract the village has at last united to move against him and he is afraid for his life, though there is no specific indication that the villagers intend violence, in fact there is an atmosphere of exultation amongst them that they are finally going to face him and stand firm. It is impossible to feel pity for him in his panic and despair, in fact it is contemptible that he reacts as a 'frightened lonely child', who does not seem to understand what he has done or to take responsibility for it. Candidates may well go on to refer to his suicide, which follows very quickly and before anyone from the village has the chance to speak to him – perhaps the ultimate cowardly act. Good answers will refer very closely to the passage and will consider the way in which Head uses language to vividly convey Matenge's state of mind, and to reflect on the reasons why he is as he is.

Refer to the band descriptors in arriving at your mark.

38 The relationship between Makhaya and Paulina is fascinating because they are two very strong and independent characters. Makhaya is mysterious. We know nothing much about his past except that it has not apparently been good ('the terrors of rape, murder and bloodshed in a city slum'); he has a great deal of bitterness and resentment in him though he is trying to put his life to a useful purpose. Paulina too has a good deal of 'baggage' ('she had travelled a longer way too, on the road of life') but she is ambitious and passionate. She makes a dramatic first impression when she comes to the village as she is nothing like the other women. She is immediately attracted to Makhaya but he is slow to respond and for a long time keeps his feelings to himself. The episode of her son finally brings them together and there is every indication that the relationship will be a rewarding one. Candidates will take their own line but should focus on the ups and downs of the relationship rather than on merely giving character sketches.

Refer to the band descriptors in arriving at your mark.

39 There are certain characteristics of Gilbert that candidates should be conscious of in trying to create an authentic voice: he is 'practical', 'down-to-earth', his mind is like 'one gigantic storage house of facts' and 'like a stop watch' and he prides himself on being well-informed'. Maria has been cooking for him during the period that he has been giving Tswana and English lessons and a relationship has obviously developed since Makhaya is conscious of some hostility from Maria when he eats with them, presumably because she feels the intrusion. Gilbert seems rather oblivious to this though it is clear that he and Maria enjoy a lively and communicative relationship. He will have been conscious that Maria leaves him and Makhaya alone and obviously misses her on these occasions. On the evening that they have their discussion about the thornbush seeds he reveals that he is in love with Maria and asks Makhaya whether he is too. In the absence of an answer, he is spurred into action and goes to ask Dinorego for Maria's hand, so he has obviously been afraid of losing her. He will be reflecting on what has happened and on Dinorego's and Maria's responses and also on the fact that the marriage is to be the next day. He may also be speculating on the future.

Refer to the band descriptors in arriving at your mark.

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EDITH WHARTON: *Ethan Frome*

40 There are a number of things which hopefully most candidates will bring to notice in this poignant extract. It is the first time that the reader is afforded a view of Ethan's 'study' and how unbearably indicative it is of the death of youthful aspirations. It is more so when set against the reality of his present thralldom to the dreadful Zeena. What it has reduced him to is shown by the pathetic importance which a simple scrap of paper takes on at this moment in his life. There is much else. For instance, he would sooner rest his head against the wall than against Zeena's cushion. For reasonable reward one would expect candidates at least to register in some way the ways in which the writing communicates his turmoil. As usual the more attention to the detail of the writing, the higher the reward.

Refer to the band descriptors in arriving at your mark.

41 There are, of course, two Starkfields separated by 25 years during which time modern amenities have reached the community. However, life there is always tough and there is the wry comment that it is essentially a place to escape from. Frome's tragedy is not the only one in the town and most struggle to make a living, sometimes perhaps because there is hardly an excess of imagination in the inhabitants. The Eady's, for instance, do well. The detail of the hardness of life is something which we should expect from any answer deserving of reasonable reward. The events of the novel are acted out almost entirely in the New England winter which serves as a suitably unforgiving background. However, it is also beautiful and life can have its good moments as well. Besides conducting an argument with wide-ranging detail, possibly the better candidates will show themselves by being alert to the few scenes where the joyous possibilities of life rise to the surface.

Refer to the band descriptors in arriving at your mark.

42 There is much scope for sheer nastiness here. This is the moment that Zeena has been waiting for. She has been watching the growing attraction of her husband to the flighty young miss that she thinks Mattie to be and she's determined to have no more of it. She has done her duty and no doubt in her usual whine she will congratulate herself on her godliness and use the fact that she has had a more serious diagnosis as a perfect excuse for throwing the girl out. She may even think a bit of vengeance against her husband to be her due. Reasonable reward should go to those who demonstrate some of the above but we should expect for more reward candidates to capture this woman's hard and unlovely tones.

Refer to the band descriptors in arriving at your mark.

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Stories of Ourselves

43 More than a narrative of the whole story is required here, though some reference to the efforts the boys have gone to in order to steal the watermelon and to thwart Mr Wills will be necessary. His reaction, though excessive, is both ludicrous and yet understandable to the reader, who will have noted his excessive possessiveness over what are, after all, only vegetables, but is particularly shocking to the narrator. Candidates should examine the language of the passage closely. Deal describes Mr Wills's behaviour in great detail; the language is violent and the sentence structure abrupt. The incident is also dramatic because of the narrator's internal conflict and realisation of the effect of his actions on both Mr Wills and the rest of the family. It is a turning point in his moral education.

Refer to the band descriptors in arriving at your mark.

44 What candidates find memorable will obviously differ, but more than straight character sketches are required. The key issue about Aunt Mary is that she is seen through the eyes of the child so she is something of a mystery and does not reveal very much of herself. Her story (of the lover lost to the Church because of his experiences in the Great War) emerges through the postcards and letters and her reaction to the boy's reading of them is violent, and perhaps surprising in the extent of her anger. It is very sad when, after her death, the boy's mother burns the letters. Mrs Croft is also seen through the eyes of another person and his first impressions are slightly grotesque. She is very ancient and speaks loudly and forthrightly and behaves eccentrically, and it eventually emerges that she is over one hundred. She understandably has a strange sense of time. A mutual respect builds between her and the narrator who comes to find her very admirable. Mother is perhaps memorable because she keeps her dignity despite being employed to do the most menial of tasks by people who consider her of no importance. Seen through the loving eyes of her son, she seems something of a heroine.

Refer to the band descriptors in arriving at your mark.

45 Candidates will have to decide whether they think that John is acting in his wife's best interests or whether he is to some degree responsible for her state of mind. The story is written from her point of view, so we only have what he says reported to us and must put our own construction on it. His tone always appears to be gentle and loving, so presumably he will be devastated by his wife's growing paranoia, though there may well be some exasperation attached to it. There is some suggestion that he sometimes loses patience ('He says no one but myself can help me out of it, that I must use my will and self-control and not let my silly fancies run away with me'). As always, the quality of the answer will be determined by the extent to which the candidate engages with the character and creates a suitable voice.

Refer to the band descriptors in arriving at your mark.