

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)

0486/52

Paper 52, 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.

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Introduction

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 Differentiation here will usually spring from the candidates' ability to look at both the tension and emotion inherent in the situation and in the powerful language used. Travers is the hospital psychiatrist whose agenda, as Ken is well aware, is to prove that Ken is depressed and hence suicidal. Ken feels that he is in a Catch 22 situation and becomes more angry and frustrated as the scene progresses. Travers does get Ken to reveal two very sensitive and emotional issues – his dismissal of his fiancée and the response of his parents to his condition and desire to die. Ken's determination not to be "the object with which people can safely exploit their masochistic tendencies" does seem harsh and Travers's inability to deal with Ken's strong emotion and his hedging about his diagnosis cause much tension. Strong candidates might also note the tension caused by the sparring about "professionalism". At the start of the scene Ken is analysing Travers and Travers does not like Ken being "free with psychiatric jargon". They could also approach the question by looking at how moving this scene is.

Refer to the band descriptors in arriving at your mark.

- 2 Philip Hill copes well with the bombshell Ken throws him. He had arrived expecting to discuss Ken's compensation and finds that Ken wants legal representation in his fight to die. He keeps an open mind but when faced with the dismissive attitude of Dr Emerson he begins to see Ken's point. He quickly sums up the legal issues, realises intelligently that they need an independent psychiatrist and goes into action. His rational approach contrasts with Emerson's more arrogant professionalism. Ken admires him for asking Dr Scott out and he behaves like a perfect gentleman. He is also caring towards the hospital staff; realising how difficult Ken's decision must be for them. Answers will need to go beyond looking merely at what he does in the play to comment on how Clark's contrasting him with Emerson and showing how open and honest he is with Ken, endear him to the audience. Strong answers may well suggest that he is a mouthpiece for Clark's views such as before the hearing when he argues with Emerson that no profession is above the law.

Refer to the band descriptors in arriving at your mark.

- 3 The key to a good answer here, as always, will be the ability to capture Emerson's rather brusque, arrogant but professionally driven voice. He is completely confident in the rightness of his opinions and approaches. He might express surprise at Dr Scott's views in their argument before this. He is not used to being questioned and felt that her initial reaction that Ken needed tranquillising was correct. He is proud of having brought Ken back to life after the accident and has the professional's impatience with someone with no medical knowledge questioning medical opinion. "When he came in shocked as hell did he protest about the dextrose-saline?" One does receive the impression that at this stage he feels Ken is talking nonsense and is quite looking forward to sticking the needle in! Candidates might well, however, reflect more professional confidence that Ken must be kept calm in order to come to terms with his paralysis and concern as he approaches his patient. "We must help him to an acceptance of his condition."

Refer to the band descriptors in arriving at your mark.

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WILLIAM GOLDING: *Lord of the Flies*

- 4 The context of the passage is after the assembly when Ralph fails to dispel the idea of a beast and Jack breaks the rule of the conch and says he will kill the beast. Immediately after the passage the grown-ups send their ironic message of the dead airman. Ralph's attempts to cope with the seemingly inherent irrationality of mankind embodied in the ghost/beast idea and Piggy's half confident rationalist assertion that "things wouldn't make sense" and would not work if there were a supernatural, make us sympathetic to them from the start. Their fear is palpable. Piggy's perceptive analysis of Jack and his terror that if they give up on the fire all chance of rescue (from themselves) will be lost, is moving. The strongest answers here will probably comment on the irony of the ending of the passage. The grown ups, in whom the boys are placing their faith, have ruined their world and the "sign" they send, is the dead airman who becomes "the beast", the symbol of man's inhumanity to man. Strong responses might also pay attention to the language such as in the pathos of the vivid description of Percival's terror in the dark at the end of the passage. Other areas for sympathy are Simon's touching faith in Ralph and Piggy's stand for what he believes in "I had the conch...I had a right to speak." There are many ways of approaching this question and we should be open to what comes.

Refer to the band descriptors in arriving at your mark.

- 5 Simon's fainting fit at the beginning marks him out. He is imaginative, introspective, responds to the natural beauty of the island, is not afraid to be alone and is the only boy to recognise that the evil exists within themselves. His "conversation" with the Lord of the Flies and his courage in freeing the dead airman from the parachute's lines are striking parts of the novel. He becomes, of course, a sacrificial victim, prevented from revealing the truth. The description of his body, surrounded by phosphorescence, moving out to sea is very striking and different from the description of Piggy's death. What is wanted here is more than character sketch, hence the emphasis on "difference" in the question. One possible approach is to look at how he is a contrast to the other main characters. More sophisticated responses, however, might venture into the area of Simon's "difference" in that he is a Christ-like figure in some ways and also the voice of the author at several moments in the narrative.

Refer to the band descriptors in arriving at your mark.

- 6 This is a difficult moment for Jack, full of contradictory feelings. He does realise that he is at fault in letting the fire go out and thus missing the ship that might have rescued them. His head, however, is full of the success of hunting and when faced with criticism from Piggy and the humiliation of having been wrong, he lashes out. Ralph will not accept his apology, which Ralph sees as "a verbal trick" and Jack has to build the fire away from Ralph who refuses to move. His mostly likely lines of thought are: self justification, resentment of Ralph's leadership mingled with a grudging desire to mollify him, hatred of Piggy and no remorse for breaking his specs, memories of the glamour of hunting and of the "lashings of blood", pride in providing meat and a determination not to give any to Piggy. He does, however, twitch when he mentions slitting the pig's throat so perhaps there is more bravado in his outward demeanour. There is plenty of scope for Jack's characteristic aggression and dodging of issues he would rather not examine closely. The strongest answers, as always, will capture his voice.

Refer to the band descriptors in arriving at your mark.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

- 7 The question puts the focus squarely on the dramatic impact of the passage, which occurs towards the end of Act 1 moments before Ruth's sudden faint. The extract dramatically conveys the conflict between mother and daughter, and between traditional and modern ways of seeing the world around them. Hansberry presents a mother incapable of engaging with the terms of her educated daughter's arguments about God.

The conflict at the heart of this extract is resolved after a fashion with the mother's powerful slap across her daughter's face – followed by silence and tears. For all the latter's independent thinking and feisty temperament, it is clear where the power lies within the Younger family. High reward should go those answers which engage closely with the ideas, language and drama of the scene.

Refer to the band descriptors in arriving at your mark.

- 8 This question is wide open; candidates are free to select two characters and construct a well-argued case. The most obvious choices are Walter, Mama and Beneatha, but other choices should be rewarded where there is relevant support. Success will depend on how far candidates engage with the question and, in so doing, construct sensitive and informed personal responses supported by precise textual detail. Mere character sketches which disregard the question will not attract high reward.

Refer to the band descriptors in arriving at your mark.

- 9 The moment prescribed in the question is just after Asagai's second and final appearance in the play. His parting words to Beneatha were a proposal for her to go with him to Africa. The character's penultimate stage direction is 'Touching her, gently, sweetly', and there is sense perhaps of his hope that she will go with him. Good answers are likely to draw on Asagai's pride in his Nigerian heritage and his idealism about helping that country's 'illiteracy and disease and ignorance' (page 101). He certainly has a considerable influence on Beneatha and her quest for her own identity, and in spite of occasional teasing of her he is clearly fond of her (as can be seen by their final 'long embrace which proceeds to passion' page 102). Good answers are likely to capture the prescribed moment and Asagai's voice with some precision and assurance.

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** The question requires close focus on the passage and close engagement with the characters and situation, but good answers will be informed by knowledge of the circumstances of Jem's loss of his trousers and also of the children's general fear associated with Boo Radley and the Radley place. Scout's terror at Jem's proposed return is conveyed very clearly ('I began to feel sick', 'I was desperate') and through the urgency of the dialogue. It is two o'clock in the morning, almost moonless and silent. There are all the elements of a horror movie. The passage is very visual and candidates who can convey this and the tension of the incident through the detail of the language will score highly.

Refer to the band descriptors in arriving at your mark.

- 14** The question really requires candidates to evaluate Atticus's qualities of courtesy, honesty, courage and integrity. It is therefore a character assessment, but with an angle and we should look for more than the usual learnt responses. Atticus treats his children and Calpurnia with the same respect as he uses towards, for example, Mr Cunningham or Mrs Dubose. He treats the children as adults and though not shy of imposing discipline, he does not lose his temper with them but has reasonable conversations. He tries to set an example for them – for example he tells them that he would not be able to hold his head up or ever tell them what to do in the future if he turned down the Tom Robinson case. He demonstrates the same courage in facing the mad dog as in dealing with the lynch-mob and with Bob Ewell. In fact the only person in the novel who does not respect him – or anybody – is Bob Ewell. We should look for thoughtful evaluation of the quotation and good supporting detail.

Refer to the band descriptors in arriving at your mark.

- 15** Miss Maudie will be angry at the way the Missionary Circle ladies have made snide comments at Scout's expense but more at their hypocrisy and racism. She has controlled her temper but has injected some sharp comments which have made her anger clear. The climax has come with Atticus's arrival and the announcement of Tom's death. Alexandra and Maudie are both devastated and Maudie has gathered all her strength and supported Alexandra through the rest of the meeting. She will no doubt be reflecting on Maycomb and its ways, on Tom's death and on Atticus, perhaps even on the children. Good answers will perhaps convey some of her acerbity.

Refer to the band descriptors in arriving at your mark.

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GEORGE ORWELL: *Nineteen Eighty-Four*

- 16** The passage occurs at the end of Part 2. We should expect candidates to engage with the unexpectedness of the event, with the physical and mental responses of Winston and with the detail of the language, which is very sensuous. The symbolism of the nursery rhyme and of the coral paperweight are worthy of comment. The key word is 'horror' so we should expect strong personal response supported by close reading.

Refer to the band descriptors in arriving at your mark.

- 17** Julia is clearly wrong and Winston recognises this in the end. O'Brien does get inside him and plays him like the proverbial violin. At first she perhaps seems less susceptible – she does not intellectualise things in the same way as Winston; she is more focused on physical rebellion and on a personal scale but she suffers the same fate and they betray each other in the same way. Candidates may focus on the ways in which they are tricked by Mr Charrington and by O'Brien or on the more insidious ways in which the constant brain-washing and the disappearance of characters who do not conform works on them.

Refer to the band descriptors in arriving at your mark.

- 18** O'Brien is something of an enigma, but with the benefit of hindsight it is obvious that he has been playing Winston right from the start. This particular meeting takes place in Chapter 6 of Part 2 of the novel, and all the previous brief contacts have been building up to this moment. O'Brien will certainly be aware of Winston's relationship with Julia, his visit to Mr Charrington's shop, in fact to all his activities, and will also no doubt be aware of the psychological effect that his pretended friendship, or rather, his assumption of the role of kindred spirit, will be having on Winston. He has been deliberately ambivalent, however ('We shall meet in the place where there is no darkness') and he will be thinking about the next steps in what is a kind of seduction. Good answers will assume a voice that is rational and measured, which makes his duplicity even more horrible.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

19 The proposed marriage to Paris has put the Friar and Juliet into a dramatically desperate situation here and this extract marks the introduction of the Friar's "cunning plan". His spying "a kind of hope" is dramatic in itself and Juliet's listing of the very extreme things she would rather do rather than marry Paris add to the dramatic effectiveness. Friar Lawrence's description of what the effects of the potion on Juliet will be and his personification of death are quite chilling but the second half of his speech from lines 105 onwards make the plan sound like a walk in the park, even if he has to use a rather desperate insult to Juliet's courage at the end. This courage, however, and her love for Romeo – "Give me, give me! O tell me not of fear" – dramatically does not seem to be in any doubt. With hindsight, of course this scene is horribly ironic but good answers should go beyond the drama of the situation the two characters are in here to look also at the power of the language.

Refer to the band descriptors in arriving at your mark.

20 There is a case for both descriptions. Lady Capulet wants Juliet to marry well as would any aristocratic lady of the time and does ask Juliet if she thinks she could consider Paris. She sees the proposed wedding after Tybalt's death as a way of assuaging the family grief and briefly tries to defend her from Capulet's wrath. She bewails Juliet's supposed death in suitably conventional terms. The second description, however seems to chime in more with Shakespeare's view of her. The Nurse is closer to Juliet. Lady Capulet is formal and distant. When Romeo kills Tybalt she asks the Prince for his death and threatens to send a hired assassin to poison him in Mantua. When Juliet refuses to marry Paris she washes her hands of her and says "I would the fool were married to her grave." We should differentiate as to how well candidates balance their answers and explore Shakespeare's writing to substantiate their views. Answers slanted in one particular direction should give convincing evidence for their point of view.

Refer to the band descriptors in arriving at your mark.

21 The Nurse has brought Juliet the news of Romeo slaying Tybalt and was full of condemnation. Juliet has persuaded her that she is still loyal to Romeo and the Nurse offers to find him to bring her comfort. Juliet gives her a ring to take to him. We know that when she arrives there she is full of sympathy for the lovers but is also impatient at Romeo's wallowing in his grief. On the journey one might therefore assume that she is concerned for Juliet, sees the great difficulty of the situation but also feels some anger at the way Romeo has behaved. She is sympathetic enough, however, to keep to the plan of letting him ascend to Juliet's room. As well as having a clear focus on "the moment", the strongest answers will reflect the Nurse's vivid, repetitive and colloquial care and concern for the lovers and perhaps some concerns for herself and the part she has played, although this kicks in more fully later in the play.

Refer to the band descriptors in arriving at your mark.