

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

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

**0486 LITERATURE (ENGLISH)**

**0486/13**

Paper 1 (Open 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 Paper 1 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.   |
| <b>Band 8</b> | 2<br>3<br>4    | <i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>shows some limited understanding of simple/literal meaning</li> </ul>  |
| <b>Band 7</b> | 5<br>6<br>7    | <i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> <li>makes a few straightforward comments</li> <li>shows a few signs of understanding the surface meaning of the text</li> <li>makes a little reference to the text</li> </ul>   |
| <b>Band 6</b> | 8<br>9<br>10   | <i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>makes some relevant comments</li> <li>shows a basic understanding of surface meaning of the text</li> <li>makes a little supporting reference to the text</li> </ul>  |
| <b>Band 5</b> | 11<br>12<br>13 | <i>Begins to develop a personal response</i> <ul style="list-style-type: none"> <li>shows some understanding of meaning</li> <li>makes a little reference to the language of the text (beginning to assume a voice in an empathic task)</li> <li>uses some supporting textual detail</li> </ul>   |
| <b>Band 4</b> | 14<br>15<br>16 | <i>Makes a reasonably developed personal response</i> <ul style="list-style-type: none"> <li>shows understanding of the text and some of its deeper implications</li> <li>makes some response to the way the writer uses language (using suitable features of expression in an empathic task)</li> <li>shows some thoroughness in the use of supporting evidence from the text</li> </ul>             |
| <b>Band 3</b> | 17<br>18<br>19 | <i>Makes a well-developed and detailed personal response</i> <ul style="list-style-type: none"> <li>shows a clear understanding of the text and some of its deeper implications</li> <li>makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task)</li> <li>supports with careful and relevant reference to the text</li> </ul> |
| <b>Band 2</b> | 20<br>21<br>22 | <i>Sustains a perceptive and convincing personal response</i> <ul style="list-style-type: none"> <li>shows a clear critical understanding of the text</li> <li>responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task)</li> <li>integrates much well-selected reference to the text</li> </ul>                          |
| <b>Band 1</b> | 23<br>24<br>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 Clearly Harriet is on the edge of madness. She has done everything she can on the quiet to ensure that Desmond gets caught, she is near to hatred of everything to do with her husband, particularly food. The only thing she truly loves is the dog. Most candidates should have no problem in highlighting the woman's weirdness, enough for an adequate mark. Reserve better marks for demonstration of engagement with the ways in which Ayckbourn makes these obsessions so hilarious.

**Refer to the band descriptors in arriving at your mark.**

- 2 On the face of it one could make a case for Samantha in her adolescent sulkiness and general rebelliousness being anything but a sympathetic figure. However, the family in which she lives for long stretches of the play hardly seem to notice her, she seems outside her parents' main areas of concern and they totally fail to recognise how her actions are often a cry for help. Her pent up frustrations are remarkably revealed in the ferocity with which she attacks Hough and the picture of her at the end of the play is a final revelation of her deep misery. There are, of course, other moments in the play which will support this picture. Adequate reward should go to those who grasp some of the above and back it up with relevant detail. For something better expect some real engagement with how the drama delivers the sadness of this girl's life.

**Refer to the band descriptors in arriving at your mark.**

- 3 This should be quite straightforward for most candidates, if they are aware of why Jack is advancing on Desmond's home. Cliff has revealed Desmond to be the major player behind the fraud at the family business. Jack is incandescent with rage and any assumption thought fit for reasonable reward will have to communicate that in the voice. Perhaps the more insightful will also detect Jack's incredulity. After all, up to this moment in the play Desmond in his kitchen has seemed a peripheral joke figure. Not any longer.

**Refer to the band descriptors in arriving at your mark.**

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**CHARLOTTE KEATLEY: *My Mother Said I Never Should***

- 4 The more perceptive will note that Keatley has written the passage in such a way as to build up to an explosive climax in the last line. The passage begins quietly with forced periods of silence on Rosie's part as she cleverly sets a trap for her birth mother. She begins with the facts about Margaret's death and the business that has to be dealt with. She deliberately leads Jackie on to the *coup de foudre* – the production of her birth certificate – and the atmosphere reaches a climax in the tension as Rosie accuses her birth mother of selfishness and abandoning her child. Those who explore the text and identify the skill with which Keatley crafts the dialogue to maximum effect will merit creditable reward. Perhaps we should reserve top marks for those who see the subtlety of the nuances in the language and in the timing of the exchanges.

**Refer to the band descriptors in arriving at your mark.**

- 5 Doris is presented by Keatley as accepting of the terms of the will but she is clearly upset. She asks if sixty years of being Jack's wife and caring for him counted for nothing. She bemoans the fact that Jack was very careful with his money and thus built up a huge amount only for Jackie to benefit on his death. She resents the house that she has to live in now and is clearly upset that her situation has deteriorated. Thus Keatley arouses sympathy in the audience for the way Doris has been treated. The marital home, in accordance with Jack's will, has to be sold and the money given to Jackie. She regards her new house in Oldham as not a house but an 'end terrace'. Those who recognise the ways in which Keatley indicates Jack's treatment of his wife of many years will merit adequate reward. Go higher where candidates probe Keatley's writing and use appropriate textual detail to support their ideas.

**Refer to the band descriptors in arriving at your mark.**

- 6 Margaret throughout, is a kind person and wants to do her best for Rosie. She made the offer to bring up the child so that Jackie could pursue her career. Thus she knows what she has taken on. Nevertheless, now that she is physically responsible for the child's future she may well ponder on how the lives of herself and her husband will be affected. She may well remember the bringing up of Jackie and dwell on the difficulties and heartaches that she endured. Margaret is a forgiving woman and one not to complain about her lot. She has the most to endure of the four characters in the play. Therefore for high reward candidates must capture Margaret's defining qualities.

**Refer to the band descriptors in arriving at your mark.**

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**ARTHUR MILLER: *The Crucible***

- 7 The Proctors naively believe that reasoned evidence will be enough to turn the tide of hysteria. In this scene, paradoxically it is the apparent reasonableness of Hale which reinforces that belief. However, Miller dramatically demonstrates at every turn how the most rational of remarks can produce a result that negates everything that is sensible. Just previous to the extract Proctor, not very surprisingly, could not remember the commandment in respect of adultery which immediately makes Hale suspicious and at the end of the passage in an attempt to demonstrate their honesty they both admit to scepticism over the existence of witches and Elizabeth goes rather further than that. Before that Proctor has described the proceedings as nonsense, despite Hale being intimately concerned with them. An ability to highlight instances of the Proctors' basic innocence and some contact with the drama should be enough for reasonable reward. Look for close engagement with Miller's dramatic methods and their effect for something better.

**Refer to the band descriptors in arriving at your mark.**

- 8 Success in this task will obviously in the first instance depend upon judicious choice of episode. So inexorable is the advance of fervent bigotry that there are only flickers of hope in the play and they are soon doused. Such moments are often attached to Hale's role in the play and to Proctor. Hale appears so often to be prepared to listen to reason, only to find reasons as to why he should go with the flow. Proctor's actions at times, as with Mary Warren, seems on the brink of revealing the fraudulence of the claims, only for hysteria to re-assert its hold. Differentiate according to how well the candidate uses the material to bring out the drama of the moment. For high reward it will not be enough to describe the course of the episode. Expect engagement with the ways in which Miller makes it intensely dramatic.

**Refer to the band descriptors in arriving at your mark.**

- 9 Superficially Proctor is returning home having had quite a good day out in the open fields with the prospect of warmer times to come. There is re-birth in the air. Good answers may bring out how this contrasts with the bed rock anxieties of the man, firstly in regard to the state of his relationship with his wife and secondly the events in Salem. No doubt most assumptions will highlight these two areas, particularly the first since he will be wondering what his reception is going to be like since the source of his sinning, Abigail, is now the centre of attention in Salem. Some covering of this ground should be enough for adequate reward. The more the assumption conveys the tangle which is Proctor, 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** Obviously the moment is entertaining because of the way in which Benedick is being tricked here (and candidates who have seen a good production may well be at an advantage). Benedick's reaction to being made to believe that Beatrice loves him is a complete *volte face* – from being adamant that he will be a bachelor all his life, he is now completely in thrall and good answers will explore the way in which the rhetorical questions and the self analysis convey his disturbance. He is trying to deal logically with the situation but it is clear that he has no chance. The final words of his long speech are particularly funny when juxtaposed with Beatrice's response. She, of course is oblivious, but he is determined to prove the validity of what he has overheard. Good answers will show a strong sense of engagement and enjoyment and will be aware of the comic method here.

**Refer to the band descriptors in arriving at your mark.**

**11** More than a flat character sketch is required here; good answers will be characterised by strong personal response and will also consider the way in which Borachio is made to reflect and exaggerate the motiveless malevolence of his master, Don John. He is prepared to do anything, presumably because of ambition and possibly in the hope that Don John may eventually succeed his brother. It is he who devises the plot and who therefore sets the main action of the plot in motion. He is arrogant and gets his deserts at the end of the play. Though he confesses and expresses remorse, there may be some doubt about his sincerity.

**Refer to the band descriptors in arriving at your mark.**

**12** Hero will be absolutely devastated. She has been so shocked by Claudio's treatment of her that she has fainted and it is unlikely that she will be able to think very rationally at this point. She will be conscious of Beatrice's presence and support and she may be completely traumatised at the way in which her father has effectively betrayed her. It is likely that her thoughts will be disjointed. She is portrayed as a delightful and virtuous girl so it is unlikely that she will have any vengeful thoughts; she is more likely to be blaming herself than anyone else. At this point she may not even be thinking about the future. Good answers will show strong engagement with the character and will create an effective and affecting voice.

**Refer to the band descriptors in arriving at your mark.**

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**WILLIAM SHAKESPEARE: *Richard III***

- 13** Of course one major irony comes right at the beginning of the extract when the Queen speaks of a new order of peace in the kingdom and an end to suspicion, only for this to be immediately shattered by news of Clarence's death, engineered in secret by Richard. At once suspicion and culpability is again the order of the day and Derby's intervention on behalf of his servant only stirs the brew more, resulting in Edward's cry of remorse and one extra turning of the screw by Richard at the end of the scene. It should not be that difficult for candidates to identify enough of this for reasonable reward. Certainly simple descriptions of the passage should not be marked at that level. At the highest level look for an ability to trace the ways in which Shakespeare develops the scene for maximum ironic effect.

**Refer to the band descriptors in arriving at your mark.**

- 14** This is, of course, an open question, leaving the candidates much freedom to choose their own ground. There is ample material in the play. That being so, we should recognise that the key word in the task is amusing and not give even adequate reward to answers which merely describe the episode. For reasonable reward and better we should look for engagement with the dramatic language and the ways in which it makes the audience laugh. The greater the analysis of this, the higher the mark to be awarded.

**Refer to the band descriptors in arriving at your mark.**

- 15** There could be a variety of approaches to what Elizabeth might be thinking after this extraordinary suggestion. What she is actually thinking is a matter of conjecture. That she has overwhelmingly good reasons to hate the man is clear but has she actually changed her mind in order to advance her family's influence as Richard assumes she has? Is she the shallow, inconstant and ambitious woman he is so contemptuous of or does she in secret have no intention of allowing such a match to take place? Certainly at this moment, with Richard's fortunes clearly on the decline, it would be sensible at least to play a waiting game. Differentiate mainly according to the grasp shown by the candidate of the options the play suggests, since Elizabeth's voice cannot be said to be particularly distinctive

**Refer to the band descriptors in arriving at your mark.**



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

**16** Most candidates should have no difficulty in highlighting the two main threads of this passage, the intolerable strains and pressures on a commander in the war, the way Stanhope feels it has changed him for ever from the man that he was and the man who Raleigh's sister loved. Of course, in all probability he would still be loved, Raleigh clearly thinks so, but the important thing is that he does not believe this. And then there is the arrival of the brother to add to this dreadful load on his shoulders. The last line of the extract is one of the most poignant in the play. The key word for differentiation is movingly. Even for adequate reward expect evident engagement with the power of this moment in the play. For high reward look for deep understanding of how Sherriff's words make this all so telling.

**Refer to the band descriptors in arriving at your mark.**

**17** Of course, Trotter is the odd man out amongst the officers and perhaps is there in the play in part to illustrate the fact the vast majority of the officer class come from the upper classes. Perhaps he does conform in part to the stereotype of the lower orders so beloved of British war dramas even after the Second World War, salt of the earth but with little real intelligence or imagination. Stanhope's joke with his calendar perhaps rather re-inforces those assumptions as do other moments in the play. However, Trotter is not simply a figure of fun. He is shown as admirable in many ways, not least in his resilience and endurance. Some grasp of the range of his role in the play should be enough for adequate reward but for something better look for engagement in the precise detail of his reinforcement of the play's dramatic power.

**Refer to the band descriptors in arriving at your mark.**

**18** You would clearly be frightened out of your wits. You will probably have fleeting thoughts as to whom you can blame for your being in this situation which you sought to escape. Stanhope will no doubt figure centrally in these moments. However, logical arrangement of thoughts would hardly be possible and hopefully most candidates will recognise this by trying to convey the nightmare he is living. The nearer candidates get to that nightmare with the conveyance of Hibbert's characteristic whining self-pity, the higher the reward.

**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** This is the moment in the novel when the loathsome Lady Catherine receives her comeuppance and hopefully most candidates will see that it is her own hand which ironically delivers the blow. First of all she delivers the news that Darcy seems still to be attached to Elizabeth and secondly she can have hardly have been more mistaken to think that with that news and in that situation Elizabeth will succumb to such bullying. For adequate reward candidates must grasp the essence of the situation and be able to support their points with some detail. Better candidates should be able show how Austen's writing makes the episode so delicious in its effect.

**Refer to the band descriptors in arriving at your mark.**

**26** This is a deliberately challenging format to discourage the character sketch and any answer which ignores it should not receive much reward. We should, of course, allow an argument with support which suggests that there is little about the woman which is not absurd but hopefully most will see that in that society and in her situation her priorities to marry off her daughters are not absurd. The ways in which she goes about it may be and she clearly considers that there is little of importance beyond the wealth of the proposed match for her daughters but her nerves have a real cause, particularly given that Mr Bennet shows little concern for such practicalities. As usual, we shall differentiate according to how widely the candidates range across the novel and the degree of engagement they show with Austen's writing.

**Refer to the band descriptors in arriving at your mark.**

**27** Under the surface Darcy is a passionate man, nowhere more so than in his attachment to Elizabeth so, whilst the language may still be comparatively restrained, the sentiments certainly will not be. The relief and joy will be excessive. Never before has he been in so little control of himself, never before has he opened himself to such possible humiliation, going back for a second potential whipping from Elizabeth's tongue. He will be triumphant to have found that his feelings are reciprocated this time but he may also be chastened enough to ponder what might have been the consequences of his and Elizabeth's pride. Much of this material should not be very difficult for most candidates to grasp but it will be trickier to catch the right balance in the voice, romantic but not too romantic. Any who do should get high reward.

**Refer to the band descriptors in arriving at your mark.**

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**IAN CROSS: *The God Boy***

- 28** Hopefully most candidates will be able to make the link between Jimmy's 'protection tricks' and the sense that they convey of a small boy at the end of his tether for whom such moments are part of his everyday life. It is made clear how often these things happen and how he has had much time to refine his defences. Some understanding of his actions with support should be enough for reasonable reward but for higher reward look for personal engagement and responses to the detail of the writing. The insightful, for instance, may see how the closer to the absurd that many of these 'tricks', are, the more poignant in their effect they become.

**Refer to the band descriptors in arriving at your mark.**

- 29** Since the perception in the novel is Jimmy's and therefore limited, it is necessarily and intriguingly difficult to piece together the lives of those close to him. Therefore, part of the dynamics and tension of the novel for the reader is to try to piece together these lives as the novel progresses. Molly is central to this since she is of Jimmy's generation but, because she is older, understands things he does not. Perhaps some of the most dramatic moments concern her and the revelations of her misery, most notably the attempt to form a suicide pact with her brother. Generally it is most poignant how she continues to the end of the novel to provide both a support and a bridge to his mother for Jimmy. In the end she proves a survivor, just as Jimmy will be, one guesses. Some sense of her character and her role should receive adequate reward but hopefully the better candidates will communicate something of her impact on the novel and its structure.

**Refer to the band descriptors in arriving at your mark.**

- 30** Mrs Sullivan will be in turmoil. Her husband has yet again gone behind her back in order to try to re-direct Jimmy's affection away from her towards himself. She will probably feel that she failed to keep her anger under wraps and that Jimmy, despite her attempt to share his joy at the present, will have grasped that the bicycle represents yet another betrayal. She will hate being seen grovelling on the ground. Not least, in all likelihood it is a body blow for the family finances and it is she who has to struggle to keep things afloat. A grasp of the situation and some communication of her emotions should be enough for reasonable reward but for something better we should expect a voice full of anger and despair.

**Refer to the band descriptors in arriving at your mark.**

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**ANITA DESAI: *Games at Twilight and Other Stories***

**31** In this opening there is much satire of the attitudes of visiting Westerners, that much should be obvious to most candidates. This is particularly so in regard to Pat, and many answers will probably centre on her. She is shown as being disposed to regard the Indian sub-continent as if she is Tarzan's Jane on her first foray into the jungle. No doubt there will be much comment on the detail of her remarks and postures. That should prove enough for adequate reward. The better ones may well note that it is somehow typical of her shallow personality that she should later embrace another western habit, of 'discovering' in the East the Meaning of Life. However, it may be that the better candidates will also see that David is presented as not much better. His dress and behaviour perhaps suggest he relishes what he sees as his role of an observer of an alien culture and its social behaviour.

**Refer to the band descriptors in arriving at your mark.**

**32** This is a wide open question since Desai deliberately seems to offer alternative propositions. Do we take Bhaiyya's final assertions as a real epiphany or as a desperate man's attempt to conceal from himself for ever the dreadful mistake he has made? Part of either argument rests on how one feels Ustad is depicted in the story and how much credence one gives to the friends' opinions. This requires delicate weighing of the tone of the writing and, whilst we shall accept for reasonable reward answers which make an argument and show knowledge of the detail of the story, for higher reward there will need to be supporting detail from the writing for an argument to be really persuasive.

**Refer to the band descriptors in arriving at your mark.**

**33** The opening of the story vividly portrays your state of mind. You have obviously been unwilling to show your work, your wife says this is your chance, obviously an intimation that financial and personal issues have forced you into this. But your anxiety, not to say terror, is obvious in the way you are chain smoking and by the way you put off answering the hammering on the door. Something of your situation with a reasonably nervous voice should be enough for adequate reward. Those who really communicate the man's deep apprehensions and possibly his knowledge that he will be unable to communicate his artistic vision to the philistine world should go higher.

**Refer to the band descriptors in arriving at your mark.**

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**THOMAS HARDY: *Far from the Madding Crowd***

- 34 Hardy here makes the atmosphere relaxed and playful between two people who have known each other a long time and have recognised each other's appealing qualities through having endured and shared much heartache and anguish. He presents both as comfortable and easy with each other and finally ready to come together in 'the only love that is strong as death'. Those who explore the writing with appropriate references and see the relaxed way in which Hardy presents the couple should be well rewarded.

**Refer to the band descriptors in arriving at your mark.**

- 35 There are several clear examples from which candidates may select their episode: All Saints and All Souls and the confusion caused; Fanny's struggle to reach the workhouse; the return of Fanny's body; the opening of her coffin; the shooting of Troy; the vanishing of Troy as he swims out to sea; the return of Troy; the end of Boldwood. Candidates may well choose others. Provided they show the ways in which Hardy creates the 'dramatic' we should not be discriminating as to the episode chosen. Differentiate according to how convinced we are as to the fulfilment of the specific requirements of the question. Textual knowledge and appreciation of the writing will be a *sine qua non* for high reward.

**Refer to the band descriptors in arriving at your mark.**

- 36 Troy was clearly fascinated by Bathsheba; he recognised her spirit and her beauty. No doubt both would figure in his ruminations following the exciting incident which literally joined the two together. Troy is confident in his own charm and masculine attraction and would surely think of his prospects in getting to know and then conquer such a rich and beautiful woman. He wins his quarry through flattery and charm. These qualities should be evident in candidates' responses as they will surely have Troy preparing his campaign to win Bathsheba after the bizarre yoking in the darkness of the evening. We should therefore be convinced that candidates have captured the seductive attractions of Troy before we reward highly.

**Refer to the band descriptors in arriving at your mark.**

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**BESSIE HEAD: *When Rain Clouds Gather***

**37** The passage follows an initial introduction by Dinorego and by his explanation to Makhaya of What Gilbert stands for, so Makhaya's interest in Gilbert is already established. Their conversation is easy and quite comfortable from the first moment – Makhaya who is something of a mystery in the initial stages of the novel – opens up immediately to Gilbert, who is also very honest about his motives for being in Botswana. There might be a potential conflict over Maria since Makhaya admits his interest in her to himself, but the fact that he is not prepared to compete with Gilbert shows that there is a genuine liking and that the friendship will be a strong one. Candidates may well go on to explore some of the ways in which the friendship develops though their focus must be on the passage in the first instance.

**Refer to the band descriptors in arriving at your mark.**

**38** This is a very open question and candidates are free to choose any suitable moments. Their interpretations of what constitutes a moment will vary and we should be flexible in what we allow, but quality and sharpness of focus on the writing will be the discriminators. We are not looking for long passages of paraphrase or narrative.

**Refer to the band descriptors in arriving at your mark.**

**39** Sekoto is portrayed as being much more adaptable and easy-going than his brother Matenge. There is no indication that there is any love lost between the two brothers and Sekoto may well be experiencing some mixed feelings though a brother's suicide can never be an easy event to adjust to. He will be reflecting on the events leading up to the death and possibly speculating on what this means for the village. As ever, good answers will create a reasonably convincing voice.

**Refer to the band descriptors in arriving at your mark.**

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**EDITH WHARTON: *Ethan Frome***

**40** There is much here that suggests the gulf between them. Hopefully, most candidates will note the number of times when the one is not listening to the other. Ethan cannot wait to get his wife out of the house for the night and Zeena is consumed with her own ailments. On top of that there is the telling picture which Wharton draws of Zeena as a woman old before her time and, of course, there is the young, attractive Mattie whose presence hovers constantly in the house as a contrast. A grasp of the essence of the above with some supporting detail should be enough for reasonable reward. Engagement with how Wharton's writing vividly fixes the awfulness of this relationship will be necessary for something better.

**Refer to the band descriptors in arriving at your mark.**

**41** Though it is often the case in this kind of task, here we should not expect the higher reward to go only to those who offer a balanced view of the alternatives. In all probability most will be surprised by the first proposition. There are not many moments in the novel where Mattie is pro-active and most of the initial passionate feelings are those of Ethan. It is much easier to see Mattie as a poor young woman completely dependent on others. However, at times, perhaps, Wharton shows her as very able to use her circumstances to her advantage and she is certainly no innocent. The way she flirts with Eady shows that. Therefore, whilst we may not expect for high reward an argument which delves into this area, the likelihood is that only the more insightful will penetrate to it.

**Refer to the band descriptors in arriving at your mark.**

**42** What you have seen brings everything into focus and no doubt you will find it both surprising and shocking. The 'sin' of Ethan's and Mattie's feelings for one another is now truly being paid for. The attractive and girlish personality of Mattie has become a querulous woman reduced to a near vegetable. It is Zeena who now thrives and holds all the keys to power. She has returned to the role which she has always relished, looking after the sick. The ironies of this are unlikely to be lost on the narrator. The more these emerge, the more the candidates show the narrator's awareness of the horrors of this ménage à trois, the higher the reward.

**Refer to the band descriptors in arriving at your mark.**



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***Stories of Ourselves***

**43** The first sentence is ironic in that this in a way is what the Onns were trying to achieve, though their new world turned out to be more hostile and bewildering than they had expected. Ironically too, the Onns meet their end at the hands of very benign characters who have no idea of what they are doing or what the insect-like creatures are but who have shown nothing but interest in the discovery of the Globe. We at last get a description of the Onns; we have no doubt built up a fairly clear impression as the story has proceeded and it probably will not be much of a surprise, but we have built up a certain sympathy for them by now and the manner of their demise seems inappropriate and out of scale, despite their destruction of the dog. The final sentence is rather tragic; the Onns are not 'Nasty, vicious little brutes' but have more in common with humans than anyone realises. Good answers may go on to evaluate the points being made through the story.

**Refer to the band descriptors in arriving at your mark.**

**44** This is a free-for-all and we should allow some latitude in the interpretation of 'moments'. Answers will be discriminated by appropriateness of choice and by the depth and detail with which they explore the language. The focus is on response to suspense and atmosphere so unpointed narratives will not go very far towards meeting the demands of the question.

**Refer to the band descriptors in arriving at your mark.**

**45** Willadean will be reflecting on what has happened to the watermelon, on her father and his obsession and the reason for it and on the boy who was responsible for the watermelon's destruction and who has now been forgiven and given permission to 'sit on the porch' with her. She may be looking forward but it is likely that most answers will focus on what has happened and the meaning of it for Willadean and her parents. Good answers will, of course, create a convincing voice.

**Refer to the band descriptors in arriving at your mark.**