

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)

0486/32

Paper 3 (Unseen), maximum raw mark 25

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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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 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, these notes 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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General Notes on Question 1

This poem, by Vicki Feaver, is about her son learning to read, although she says it is “as much about me being so slow beginning as a poet because I was as afraid of writing as he was of reading.” Learning to read will be a universal experience for candidates and one from which they are not that far removed. Many should be able to respond to the relative sophistication of what this child *can* do in contrast to the barrier he reaches with reading. More sensitive candidates might spot the ambiguity in Feaver’s reaction to her child’s reluctance. It clearly concerns her as a literary parent but the images in the second stanza reveal sympathy with the child’s instinctive feeling that reading (adulthood?) will somehow limit his imagination and freedom. It will be interesting to see how candidates who are tackling “reading” at a high level in this examination respond to the child’s and to the poet’s feelings. Is reading liberating or a shade of the prison house? Consideration of the issues raised in the second stanza will probably betoken marks in the Band 2 and Band 1 areas.

The bullet points direct candidates to consider the poet’s descriptions and use of figurative language. Images of the child as an old man and the impassable mountains are striking and success will depend on candidates beginning to respond to the language here. The images increase in complexity as the child’s perturbation increases in stanza two. Words are gristly meat the child “toys” with; the implication perhaps being that he should be playing with real toys. The final images of the fish returning to its element (suggesting freedom of thought and movement?) and the fear in the “white-eyed” colt writhing away from the controlling bit, will repay close attention in their revelation of the poet’s reluctance to restrict and torment her child. An ability to explore these images, which resonate in various ways, and to engage with how the choice of language reflects the poet’s feelings, will be characteristic of a high level response.

Band 8: Marks 2–3–4

Answers in this Band will show a little contact with the literal meaning of the text. There may be unassimilated lifting, or very broad description of the boy’s difficulties in reading. Answers may be very brief or general and may not focus on the words of the poem. It is possible that they may write generally about issues surrounding reading and language, or parenthood.

Band 7: Marks 5–6–7

Answers here should make a few straightforward points about the idea of the child being a slow reader. They might list the things he *can* do and make a basic assessment of his reluctance to read. There may well be a little understanding that this contrasts with other activities which come naturally to him. However, candidates at this level will probably struggle to engage with the more figurative language of the second stanza.

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Band 6: Marks 8–9–10

Answers will show basic understanding of the ways in which the poet describes the child's reluctance to read and how he feels when he is released from the task. There may be some elementary response to the poet's feelings, but there may still be some misunderstandings of tone and mood and some literal reading of the poem's similes and metaphors. Candidates are likely to use the bullet points to construct a narrative response, but may struggle with the implied feelings of both poet and child. Alternatively, they might intuitively produce a response to the emotional world of the situation but show only limited ability to relate their ideas to the words of the poem. They may quote or paraphrase without showing much understanding. Candidates may also be sidetracked by the general issue of the acquisition of reading skills.

Band 5: Marks 11–12–13

In this mark range, there should be the beginnings of contact with the way in which the poem is written. Candidates may begin to address the child's reluctance to read, perhaps citing him gazing into the air, sighing and shaking his head or wriggling free. There should be some evidence that the candidate has started to respond to the words the poet has used to communicate this reluctance, though this might not be explicitly expressed or very convincing. Comment on language may show some understanding of the ways in which the poet expresses how unnatural reading seems to the boy, and there will be the beginnings of a response to how language depicts this. However, there may still be flaws in understanding and either an inclination to paraphrase or to engage in unfocused general comment.

Band 4: Marks 14–15–16

All three bullet points are likely to be addressed. There should be clear understanding of the child's resistance to reading. There should also be a clear, if undeveloped, response to the poet's craft. Candidates, for example, might select details such as the comparison of the child to an old man, the effect of the alliteration on "sighing and shaking" or the "impassable mountains" image. There may also be an elementary response to the fish and colt images in stanza two and perhaps some response to the final two lines of the poem. Wherever there is evidence of some appreciation of the use of words we should be ready to raise the mark into Band 4 but will not expect either clarity or development. We should not expect a very developed or coherent response to the complexities of the writing at this stage, just sufficient to show a little awareness of the writer at work.

Band 3: Marks 17–18–19

Expect a more thorough analysis of language and perhaps verse in this mark range. There should be a developed response to the child's feelings and how they are expressed. At the top end of the range, there might be some evaluation of the poet's standpoint too, but interpretative ability of this kind is more likely to take a candidate into the next Band. Candidates will focus more securely on *how* the poet has conveyed her son's emotions to us. They might comment on how the inventiveness of the boy is suggested by words such as "sculptures" and "fabulous", and that he can give "adult" advice. The effectiveness of "sighing and shaking" and the simile of the old man might be examined in a little detail. The handling of the language in stanza two might be the key to placing candidates in this band. There may be appreciation of the idea of words as gristly meat growing cold – hard to swallow and failing to inspire or nourish the boy. The fish and colt images may be examined in some detail and the effect of "Shying" and "Quite", both in terms of diction and their emphasis by the enjambment. "White-eyed" might provoke comment in its powerful suggestion of fear. Thoroughness of analysis of language and careful, relevant textual reference are the hallmarks of performance within this Band.

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Band 2: Marks 20–21–22

Candidates in this mark range will express a clear critical overview of the text. Expect a detailed and sustained engagement with the similes and metaphors which express the child's reluctance to read and how this contrasts to activities which come naturally to him. Imagery of discomfort and reluctance will be explored and there will be some evaluation of why the poet has chosen these. Candidates at this level are likely to explore and analyse the verse. They may look at rhythm as well as imagery and might note the contrast between the free flow of the first stanza and the stopped and awkward pattern of the second. Candidates' preoccupation will be with language and ways in which it expresses the boy's reluctance to be tamed by language. They might explore why the poet has chosen those particular images, and may begin to see her sympathy and even empathy towards him, exploring ways in which her own language mirrors his reluctance to be tamed. Alternatively, candidates may focus on her concern at his reluctance to read and the irony of shaping those feelings into a poem.

Band 1: Marks 23–24–25

Candidates in this mark range should be able to make their own response to the ways in which the poet's feelings are conveyed through her language. There is a tell-tale "But" in Stanza One which seems to devalue the child's skills as outlined in the first four lines. The poet's response becomes more ambivalent in the second stanza and we might expect some analysis of or response to the ideas of freedom versus control. The idea of a horse's bit has implications of taming through pain and the fish out of water image suggests the child's true home is in a less restricted/confined mental state. Candidates might look at the impact of the poem's short lines or the differences in construction between stanzas one and two. A discrimination factor, however, might be informed engagement with the issues and sympathy with the emotions of both the poet and the child. It is difficult to define a high level response and answers may not correspond exactly to any of these characteristics but there is likely to be a sense of overview as well as close reading at the top end of the range. There should be engagement with the poetry of the piece, however this may be detected. We should be prepared to reward any cogent overall reading of the poem, which the candidate has strongly grounded in detailed analysis of the effects of diction, rhythm, expression and imagery.

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General notes on Question 2

This piece of prose is taken from Susan Hill's ghost story *The Woman in Black*, though candidates do not need to be told it is a ghost story and many will spot the supernatural element in the passage for themselves. The woman in black at the funeral is, of course, a ghost. Whether candidates recognise this, or remain in ignorance like the narrator, most should be able to use the bullets to comment on the atmosphere of fear and horror in the narrative. The extremity of Mr Jerome's reactions to the narrator seeing the strange young woman should be generally accessible. Discrimination will come from the extent to which candidates can look at issues such as the abnormality of the children's behaviour, the effectiveness of the dialogue, the language which evokes the extremity of Jerome's response and subsequent relief and the hints in the description of the strange woman who seems to appear and disappear without the narrator realising this is happening. Strong candidates will need to recognise that the impact on the reader depends on the innocence and ignorance of the narrator and his sympathy with the woman contrasting with Jerome's obvious terror and repulsion. We can see more than he does, though an air of mystery still remains. The highest marks should be reserved for responses that are well-rooted in the language and narrative construction of the passage.

Band 8: Marks 2–3–4

Answers in this Band will show a little contact with the literal meaning of the text. There may be unassimilated lifting, or a very broad outline of the gloomy scene and the narrator's preoccupation with the appearance of the woman. There may be unfocused comment about graveyards and funerals or brief answers and unpointed narratives.

Band 7: Marks 5–6–7

Candidates will show a little awareness of what the passage is about and perhaps make an elementary response to some aspects of the story such as the funeral setting and the fact that there is a strange young woman. There will be little focus, however, on how horror and fear is created.

Band 6: Marks 8–9–10

There may be reasonable general understanding of the main features of the narrative though key details will probably be missed. Candidates might use the first bullet to make a brief comment on the children's behaviour and the second to begin to make general comment on the reactions of Mr Jerome. There may be unfocused comment on the impact of Jerome's behaviour on the narrator but possibly not on its effect on the reader. These may well be elementary responses to the narrative, rather than to the writing itself, but there will be a little understanding of the ways in which an atmosphere of suspense, mystery and horror are created.

Band 5: Marks 11–12–13

At this level, we might expect more focused, if still not explicitly detailed, response to the narrative voice. There may well be the beginnings of appreciation of the ways in which the writing creates tension and the possibility of the supernatural. Candidates might select points such as the unnatural behaviour of the children, the description of the woman or Mr Jerome denying that he has seen a young woman, but no specific comment on the language will be forthcoming. At this level there may be some personal response to the potential horror of the situation and the oddness of Jerome's behaviour but this will not be rooted deeply in the text. Candidates at this level may struggle to make their observations cohere. Comment on language would not be explicit, but an awareness of genre and the writer's deliberate creation of horror and fear will begin to emerge.

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Band 4: Marks 14–15–16

There should be reasonable understanding of the ways in which the narrative develops with an addressing of the first two bullets and the beginnings of a response to the third. At this level, expect more engagement with genre and the creation of horror. There should be the beginnings of analysis of how the atmosphere of fear is communicated to the reader, both through the narrator's descriptions and the way he tells his story. There should be some evidence of response to the writing – perhaps more specific selection of details such as the “pale, solemn” faces of the children, their tight hold on the railings and the fact that the boy does not return the narrator's smile. Some key details from Jerome's reactions might be selected such as “stopped dead...staring... frozen...shrieked” though comment on the diction might not be developed. Expect some personal response to the impact of this on the narrator/reader. Candidates might also begin to look at evidence that the woman is a supernatural being.

Band 3: Marks 17–18–19

In this range, expect a more searching look at the style and possibly the narrative technique. Here we might expect clear and explicit explanation of the ways in which the choice of words and techniques creates an atmosphere of horror and fear. Using all three bullet points, candidates at this level might comment on the unnatural silence and seriousness of the children. They might engage in detail with Mr Jerome's initial lack of comprehension of whom the narrator is referring to: “He frowned”, followed by his freezing and the deep silence. However, the extreme effort he has to make in order to speak through lips tinged with blue, makes it a surprise for the reader when he denies even having seen a young woman. His “agonizingly tight” grip, his shriek and the palpable relief on moving away from the church all show his extreme terror. Horror is contained in the narrator's naive assumption that the woman with “a wasted face...skin stretched over her bones” who makes a “surreptitious” visit to the graveside is merely “dreadfully unwell”. There may be the beginning of an evaluation of how the writer exploits the naivety of the narrator to manipulate the responses of the reader but interpretative ability of this kind is more likely to take a candidate into the next Band. Thoroughness of analysis of language and careful, relevant textual reference are the hallmarks of performance within this Band.

Band 2: Marks 20–21–22

Candidates at this level will be working towards a perceptive and convincing overview of the text. Their emphasis will be on “how” the writing creates horror and fear. They will integrate plenty of well-selected reference within a sensitive response to ways in which the writer steadily develops a haunting and supernatural scene, creates tension through the ambiguous reactions of Mr Jerome and then exploits the naïve curiosity of the narrator to push the narrative closer towards the church and the young woman. High drama will be observed in the description of Mr Jerome's “state of near-collapse”. There will be developed analysis of ways in which the writing reflects the tense atmosphere it describes, perhaps illustrated by detailed comment on syntax. Candidates will be able to identify ways in which tension is created through shorter sentences and paragraphs, awkward broken dialogue, the narrator's increasingly alarmed reactions to the state of Mr Jerome and the agitation, mystery and suspense of the final exchange. They will be able to evaluate the ways in which both description and dialogue contribute towards the horror genre, and will sense the writer at work behind these manipulations.

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Band 1: Marks 23–24–25

At this level, candidates will achieve their own synthesis of the ways in which the passage corresponds to aspects of the ghost/horror genre here and some measuring of the extract with knowledge of its typical features. This is by no means, however, the determining requirement of a good answer. There will be detailed analysis of how the passage works, and a synthesis of observations about its overall impact on the reader. Clearly Mr Jerome knows more than the narrator and candidates at this level should show how the writer creates the sense that the woman is supernatural. "So she had not left after all, only concealed herself behind one of the bushes..." The physical descriptions and contrasts might receive detailed attention, comparing the haunting pallor of the children and the young woman with the violent physical reactions of the narrator and Mr Jerome. There might also be an appreciation that the narrator's sympathy with the woman makes her seem real but also makes Jerome's reaction to her more surprising and shocking. The focus will be on the writer, and the way in which she handles description and dialogue, encouraging us to see the inconsistencies in Mr Jerome's responses, and the ways in which the narrator may be ignoring an unpalatable truth. Candidates might with equal validity concentrate on the reader's response, and how the writer encourages us to feel curiosity, distaste and alarm. We should not try to predetermine what conclusions a top-band reader will reach but rather reward the coherence and sophistication of his or her insights. Sophisticated candidates might of course see through the whole thing and find it all very corny. Whatever the response, a lively, imaginative and analytical engagement with the writing should be looked for at this level.