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CAMBRIDGE
INTERNATIONAL EXAMINATIONS

June 2003

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 60 (Paper 1), 80 (Paper 4)

SYLLABUS/COMPONENT: 0486/01, 04

ENGLISH LITERATURE

Paper 1 (Open Books)
Paper 4 (Closed Books)

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A. General Grade Descriptors for Essay Questions

These are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical' of work in the band. They must not be interpreted as hurdle statements. Together with the marking notes they form a means of *general* guidance. However, the photostats taken from work produced in the examination and discussed at coordination will be the principal means by which we shall standardise the marking.

Band 8	0-1	The answer does not meet the criteria for Band 7
Band 7	2-3	Candidates will - show a little awareness of… make some comment about...
Band 6	4-5	Candidates will - make a few straightforward points about... show a few signs of understanding... make a little reference to aspects of the text... make simple personal response to...
Band 5	6-8	Candidates will - make some relevant comment about.... show some understanding of... with a little support from the text/reference to language
Band 4	9-11	Candidates will - begin to develop a response.... show understanding of .... with some detail from the text/reference to language
Band 3	12-14	Candidates will - make a reasonably sustained/extended response... show understanding of... show some thoroughness in use of text for support make some response to the way language works
Band 2	15-17	Candidates will - make a convincing response... show clear, sustained understanding of... make careful and relevant reference to the text respond with some thoroughness/detail to the way language works
Band 1	18-20	Candidates will - sustain a perceptive, convincing response... demonstrate clear critical/analytical understanding show some originality of thought make much well-selected reference to the text respond sensitively and in detail to the way language works The very best will achieve all the above, with flair, imagination and sophistication in addition.

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B. General Grade Descriptors for Empathic Questions (Imaginative/Creative Tasks).

There are three key elements to be looked for in responses to these questions:

- sound knowledge of what happens in the text
- an understanding/interpretation of this
- the use of an authentic voice or voices

It is possible that some candidates will shy away from assuming the voice and the phrasing of some tasks, particularly those referring to the character's thoughts, may allow this. Responses of this sort can sometimes show insight despite not entering fully into the imaginative challenge. They should be assessed on the strength of that insight rather than the grade descriptors below.

Band 8	0-1	The answer does not meet the criteria for Band 7
Band 7	2-3	Candidates will show a little knowledge of what the character does
Band 6	4-5	Candidates will show some knowledge of what the character does and express some view about the reasons for action
Band 5	6-8	Candidates will show some understanding of character through the aspects of the text referred to. There will be a little mentioning of feelings and ideas
Band 4	9-11	Candidates will show a basic understanding of what the character does and thinks. These ideas will show a little evidence of being expressed in an appropriate way
Band 3	12-14	Candidates will have a sound working knowledge on which to base their writing, which will have features of expression which are suitable and appropriate to the character or occasion
Band 2	15-17	Candidates will have a good knowledge and understanding and be able to use this to produce writing expressed in a way which is largely fitting and authentic. The character will be clearly recognisable through the voice assumed
Band 1	18-20	Candidates will use a full and assured understanding of the text to write in a manner which expresses the thoughts, feelings and attitudes of the character with assurance and insight. The voice assumed will be entirely appropriate for the character

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In this Syllabus, we aim to encourage the candidates to make some personal response to their reading. This means that, whilst we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet the candidates on their chosen ground. It is to be hoped that both examiner and candidate will see on occasions other possibilities. In this exam, rigid demands for what must be in the good answer will lead inevitably to distorted assessment, as will become clear when we read and assess the photostat scripts. These will be central to maintaining the standard throughout the marking exercise.

It follows from the above that we must try at all times to tease out what the candidate is trying to say to us. We must recognise that it is possible for a candidate whose technical command of English is limited, but whose language still manages to communicate understanding, to receive high marks. Nor should we reward fluency and display of literary terms if we feel that there is little evidence of such understanding. Remember that we are looking for literary response, not language skills.

The notes on each question are for general guidance only and are *not* rigid prescriptions of required content.

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POETRY

Q.'s 1-6 We will differentiate first of all according to how directly the candidates answer the question but also according to how well they convince us that they have engaged with the pleasure and excitement of good poetry. This means, in effect, that we do NOT give good 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 invitation to make a response to the words.

All the questions this year 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 as in the past with only one or two poems which they are determined to fit to one of the questions. The problem now is that some are choosing a task because the poem they wish to write about appears in the list rather than because they can answer the question. We should therefore be careful not to give much reward for answers which manifestly do not address the question, even if they show a convincing grasp of the poem. If the candidate chooses to write on a poem not in the list, then this should be treated as a rubric infringement and marked accordingly.

Refer to the general criteria table in arriving at a mark.

PROSE

20th Century Short Stories

Q.7 Most candidates should be able to make some connection between the characteristics of this landscape and the drama that is to follow, particularly since Conrad makes the link obvious in the way the captain sees it. The reader is made to feel its immensity and loneliness over and over again and this seems to threaten to overwhelm the man at the centre of this almost featureless vista. Key lines hinting at this anxiety are the last ones in each paragraph. We should expect of any adequate answer that this central issue is grasped, with some relevant detail from the passage to back up the argument. The better answers will engage more firmly with the way Conrad's writing delivers this sense of ominous foreboding.

Refer to the general criteria table in arriving at a mark.

Q.8 We should expect there to be many differing viewpoints across a spectrum ranging from disgust to delight. Almost certainly, the majority will take the high moral ground. We should accept this, at least for adequate reward, provided there is reasonable support from the detail of the story. Higher achieving candidates will display greater insight. The story does, after all, seek to undermine easy morality, to present to the reader a disturbing vision of the deep satisfaction felt by us all at times in acts of complete destruction, how those acts appeal to the iconoclast in us and how closely allied they are to laughter. The delighted reaction of crowds to staged demolitions are a case in point. In this story the denouement is 'perfect', the bafflement of the lorry driver being particularly piquant. Any candidate who even begins to penetrate this paradoxical territory should receive high reward.

Refer to the general criteria table in arriving at a mark.

Q.9 Cyril has had what he would deem a desperate experience. We must obviously allow for candidates offering some range of interpretation in regard to his response to the aunts, from the faintly sympathetic to a viewpoint matching Kate's derision

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and disdain for these two very dull old spinsters. We should not accept any suggestion that he loves his aunts. The visit is a grudging act of duty; it is clear that he finds his aunts' company trying, as most young people might. However, Mansfield also hints at an uncaring and thoughtless person; he is 'not able', it would appear, to come to the funeral. For an adequate mark, however, the candidate must see that the nub of the problem is the Colonel, of whom Cyril is terrified. And the experience, in which his manhood deserts him, justifies his terror! We should expect for high reward, in conjunction with the above points, a convincing assumption of the voice since it should not be hard to capture. Mansfield gives Cyril a number of distinctive phrases.

Refer to the general criteria table in arriving at a mark.

Jane Eyre

Q.10 Jane here conducts quite a thorough self-examination and in so doing reveals much of herself to the reader. She does this to some extent through her comments on Mrs Fairfax and Adèle. She finds Mrs Fairfax competent and pleasant but without any real flair or unusual characteristics – "the moderation of her mind and character"; similarly, Adele has "no great talents, no marked traits of character, no peculiar development of feeling or taste... ". Thus Jane, through the restrained and bland vocabulary given her by Brontë, sees Mrs Fairfax and Adèle as ordinary and unremarkable. The final paragraph in the passage, as Jane literally climbs higher, sees Jane literally and metaphorically seeking a loftier vision and contrasts her through Brontë's writing with the more commonplace housekeeper and pupil. Thus there is much revealed here of Jane herself – a long way from the meek, self-effacing character some have taken her to be. High reward should be accorded to those candidates who look carefully at the language and see how revealing it is of Jane herself through her expressed opinions of others.

Refer to the general criteria table in arriving at a mark.

Q.11 Here the important word is "moving"; that is, appealing to the emotions through the writing and situations created by Brontë. There are several incidents that could be used: e.g. the death of Helen Burns; the incident in the church during the attempt at the "wedding" of Jane and Rochester; the fire at Thomfield. No doubt other incidents will be offered, and provided the candidate can show convincing evidence of the appropriateness of her/his choice, then due reward should be given. As always, the highest reward should be reserved for those who demonstrate that their responses are focused, substantiated, relevant and germane to the issues raised by the question through their ability to engage with the writing. Mere narrative and paraphrase should receive only modest reward.

Refer to the general criteria table in arriving at a mark.

Q.12 As with all empathetic questions, high reward should be given only to those who capture the character and voice of the person concerned. Thus we should be looking for hints of Grace Poole's plain-speaking; her reliability; her lack of subtlety. Perhaps the better answers will refer to her weakness for strong liquor and her no-nonsense approach. References may also be made to her charge and the difficulties she faces in keeping her under supervision, and the havoc that is wreaked when she allows her to escape her iron control. Echoes of the writing and accuracy of references will also be relevant in deciding what the final mark should be.

Refer to the general criteria table in arriving at a mark.

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The Woodlanders

Q.13 One might expect most to be able to engage to some extent with what makes this scene moving. Here is the scene which somehow epitomises Hardy's tragic universe, a universe in which understanding alas comes too late. Winterborne lies dead between the other two in the triangle. The despair of both of them is powerfully communicated at many times in the extract and we should expect the adequate candidate to be able to point to a number of such instances. Grace in a way recognises her true love in her declaration to Fitzpiers. Of course, in the way he interprets her declaration, he misunderstands, as Grace intends him to, but ironically it is an accurate description of Grace's intentions had Winterborne survived. The further irony of the effect it has on Fitzpiers, the philanderer, who now finds himself apparently deserted by both the women in his life, and the scorn Hardy's writing heaps upon him as he whines about the humiliations he has endured, are likely to be some of the things noted by the good candidate. We should not give high reward unless the candidate has managed to probe the ironic perspectives of the passage as well as its overt tragedy.

Refer to the general criteria table in arriving at a mark.

Q.14 Candidates may wish to make some distinction between man and father. In many ways, Melbury is a decent man. He appears to be a reasonable employer, he seems on fairly amiable terms with most of his acquaintances and the atmosphere in his home is depicted as friendly and hospitable. He clearly adores his daughter. However, there lies the problem, as we may expect all adequate candidates to grasp. He sees Grace as the pathway to higher social standing. He manipulates Grace from the moment of her return from her superior education, through her rejection of Giles up to her marriage to Fitzpiers, and it is from this manipulation that most of the disasters in the novel arise. However, even here his actions are not entirely selfish; he sincerely imagines that it is also best for Grace. Nor is he painted as solely to blame; it is a path Grace travels quite willingly. We should expect the better candidates to penetrate to some of the alternative perspectives offered by Hardy's presentation of this figure and to do so by close attention to the writing.

Refer to the general criteria table in arriving at a mark.

Q.15 The task does not make demands on the candidate to select a particular meeting. The answer could be set the first time that Marty and Grace stood beside the grave. Obviously they make a habit of it later, until the end of the book, that is, when Marty is left alone to tend the grave. It is simply not necessary to fix the time since the Marty we should get at any juncture is a woman who steadfastly believes she is the only one to have truly understood and loved Giles, whatever she may say to Grace at that first meeting over the grave. This understanding grew out of the woodland world they both inhabited and Grace understands this. This bond must be seen for adequate reward to be given. The end of the novel is further confirmation and is also key to Marty's inner voice. The latter should be ideally one of quiet passion, not romantic hysteria, couched in down to earth language. Some such assumption should be looked for before giving high reward.

Refer to the general criteria table in arriving at a mark.

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The Grass is Singing

Q.16 Candidates should be able to tackle (a) with some confidence. The amount of detail is considerable, pointing to what Slatter calls the 'ramshackle' nature of everything. Dick's lack of life and direction is obvious in everything he does and says, and for adequate reward we should expect the candidate to be able to select some details which support this. The more telling detail there is, the higher the reward. However, (b) will be the main differentiator since the relationship between the two men is complex. It should be easy to describe Slatter's moments of scorn and triumph as he witnesses Dick's weak hopelessness. However, good candidates should be able to point as well to the paternalistic streak in his personality and the guilt he feels as a failed parent. As usual, the answer is to be marked holistically.

Refer to the general criteria table in arriving at a mark.

Q.17 Lessing's disapproval, not to say hatred of this society, is manifest in many moments in the novel. It may be that some candidates will wish to point to such things as the endurance of the settlers in an unforgiving environment, but to give adequate reward we should expect an awareness of some of its horrors. Lessing shows it to be racist (probably some time before the term was coined), class ridden, cruel and misogynist, and that's just for starters. We should expect the average candidate to be able to support some of this and the good candidate to engage with the writing, perhaps at times its tone, in order to bring home the author's scorn for so much of the society into which she was born.

Refer to the general criteria table in arriving at a mark.

Q.18 The adequate answer must show some grasp of what the book makes plain: Marston's pleasure at having got such a job so quickly. The answer should capture something of his optimistic idealism. He has just been witness to a disturbing scene in which a man has been deprived of ownership of his land but as the novel makes clear he even finds this romantic! The same applies to the 'hardship' of his living quarters. This is exactly the life of adventure, out of an office, he had come to find but he also believes himself to be liberal in his outlook ready to bring new ideas to this colonial society. Perhaps the best candidates will manage to invest his voice with something of his fatuousness. Arguably, Lessing has less time for him than someone like Charles Slatter. As the latter says, such people have no capacity for endurance; in no time Tony Marston is behind a desk, which presumably is at least a more comfortable situation.

Refer to the general criteria table in arriving at a mark.

Fiela's Child

Q.19 There are many places in this lengthy extract which indicate that this experience awakens something deep inside Benjamin and clearly related to his ancestry. We shall expect the adequate answer to put this into some sort of context, that this is the first time Benjamin begins to feel some sense of his identity. His sadness at the prospect of the ship breaking up, the joy with which he responds to this seascape, the contrast it makes with his life in the forest, all seem to mark this out as an epiphany. The better candidates will no doubt show themselves by the confidence with which they select and handle the detail of Matthee's writing, as required in the second part of the task.

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Q.20 The key word here is 'powerful'. It will be unlikely that many candidates will not be able to say something about Fiela's character. They will no doubt centre their answers on her indomitable spirit in the face of gross injustice, the disappointment in her marriage and her struggle to retain her 'son'. We will, of course, give some reward for such knowledge when it is supported with detail from the book. However, the question asks for a personal response to the power of Matthee's creation, closely linked naturally to an engagement with the quality of writing and we should not give high reward to any answer that does not engage in this way.

Refer to the general criteria table in arriving at a mark.

Q.21 Benn is a gruff, wise old sea salt who has watched over his new young recruit and who has seen him inching towards self-understanding and into manhood. We might expect a quiet satisfaction at what he sees, as is made clear by his last comments in the novel. He will no doubt be sorry to lose Benjamin's services but his understanding that going against the grain of the wood never brought happiness is perhaps summed up in his describing ‘Komoetie’ as a good name. Hopefully the best answers will manage to capture Bern's cryptic way of speaking. Certainly extended displays of emotion should be seen as quite inappropriate.

Refer to the general criteria table in arriving at a mark.

Animal Farm

Q.22 The way the question is phrased is intended to be thought provoking. It also asks the candidate to look at the speech from a slightly different perspective and should stimulate a sensitivity to the possibility of irony. Whatever the response, we must expect the candidate to engage with the writing to some extent before we give adequate reward. As to the route the argument takes, it may be possible for an answer which concentrates on the rolling cadences of Old Major's rhetoric to gain high reward. However, it is possible that some, with the triggers of the question in front of them, may make quite a lot of the interlude with the rats and even begin to argue that the rhetoric Orwell gives to Major is, with its dramatic juxtapositions, to a degree deliberately simplistic. Certainly anyone who shows the ability to venture into this area of critical analysis is going to be worthy of high reward.

Refer to the general criteria table in arriving at a mark.

Q.23 We may receive answers that come down firmly on one side or the other. There is much evidence for Napoleon's deviousness and his ability to string along what he deems to be idealist until he is ready to strike with ruthless power. It is quite clear that Snowball's vision is centrally one for the common good. He sincerely wishes to improve the lot of his fellow animals. It is also possible to see that Snowball is quite convinced about his own superiority and foolishly quite oblivious to any other concerns than his own projects. He never thinks that there is any likelihood that his intellect and eloquence will not win the day over Napoleon and is quite happy that nobody else should really be able to understand his plans. Does not Orwell hint once or twice in the way he sails on that Snowball is likely to prove no less dictatorial than his opponent? He is still a pig. High reward might be given to either viewpoint providing it is presented with vigour and detail. However, past experience suggests that the better candidates will wish to range widely over both possibilities and present the complex picture suggested by the two propositions.

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Q.24 There are three clear areas of differentiation. First, there will be the aptness of the choice the candidate makes. Then we shall expect an ability to point to the satirical roots of the laughter and to communicate something of the reason why the candidate has enjoyed the episode. Finally, for high reward, we should expect the candidate to be able to probe the way in which Orwell's writing delivers the punch.

Refer to the general criteria table in arriving at a mark.

The Joy Luck Club

Q.25 Ying-ying's twilight existence is shown at many points in this extract. Everything that is real about her is hidden; she sees herself as a ghost. She feels she is guided by fate, that her marriage to a man she does not love is preordained. The only time that she feels that she is at one with her husband is when he is dead. And yet lurking in the shadows, as the final sentence makes clear, is a very different spirit waiting to break out, as it has done for a moment when earlier she recounts her reaction to her first husband's death. Clearly she should have had a session or two with Dr Freud! Adequate reward should go to those who can chart with some detail something of the fractures of her personality. High reward should go to those who, in addition, can do this with evidence of an engagement with the resonant way Tan's writing depicts her half-lit world.

Refer to the general criteria table in arriving at a mark.

Q.26 The very fact that all four mothers have fled to the USA in itself suggests that the predominant picture of China is a grim one. One would expect most adequate answers to argue this and to support the argument with some relevant detail. They will probably show variously a nation at war, a society in which women are merely marriageable commodities, a society which can be very cruel and which it is not wise to flout. Ironically, the one dream-like sequence of old China, and the pleasures afforded to the rich, comes from Ying- ying's childhood. At many moments elsewhere, of course, the reader is made to sense China's age-old traditions and wisdom which are contrasted so often, perhaps rather to the point of tedium, with the superficial materialism of American society. The best answers will be those which grasp a number of these points but also engage with Tan's writing in a wide number of instances. There has been a tendency in this text to ignore the writing and to feature a narrow range of detail from, in some instances, just one episode. Do not give high reward to such answers, even though they may deal with the specific instances well.

Refer to the general criteria table in arriving at a mark.

Q.27 The requirements for this task are obvious. One hopes that candidates will choose episodes which give them some scope but as usual differentiation will arise from the candidates' various abilities to respond to the detail of the chosen episodes. The question makes clear the requirement to engage with the writing. Therefore, we should give only modest reward to those answers which simply describe and then assert what has been described to be moving. For good reward we need the candidate to be able to analyse how the words create a moving effect.

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Mosquito Coast

Q.28 There are two possible approaches candidates may take. Probably most will concentrate upon Charlie's immediate reaction. Here we are left in doubt whether the full import of Polski's story penetrates and we see how in essence he is still a boy. He's gripped by the gruesome violence of the story, rather like a child listening to one of those violent fairy stories, and he wants more. His imagination embellishes the scene. Disappointingly for him, there is no more, just the moral at the end of the 'lecture'. Does he fully connect the father of the story with his own? Of course, the reader's viewpoint is more wide-ranging and would make such a connection, even first time round. This applies particularly to Polski's view that Allie could end by destroying the people who are nearest to him. We shall expect even of the adequate answer that there is some attempt to gauge the effect; we should beware of over rewarding answers that simply plod through describing what is said. High reward should only go to those who grasp that there is some dichotomy between character and reader response and who are able to contextualise the passage to some degree.

Refer to the general criteria table in arriving at a mark.

Q.29 Probably the answer to this question is one word: hell! However, we might expect a certain expansion on that basic concept, perhaps even a few riders. Some thoughtful candidates may well see that there are merits in the way Allie seeks to bring up his children. One speaks of Allie; mother, though obviously not a cipher as is shown when Allie is away or at the end permanently disabled, nevertheless seems to act mainly as an ameliorating but rather shadowy presence. It is the father who drives the children to fulfil his own vision. On the way he endlessly preaches independence. However, as they grow and he becomes ever more fanatical and obsessive, ironically so does he become ever more the tyrant with no time for any thought other than his own. Candidates who can proceed beyond simply describing some instances of Fox family life and put together an argument from the enormous amount of detail available should receive adequate reward. We should expect from more exceptional candidates an ability to argue from all sides and to support that argument with wide ranging detail. One might expect from such candidates some imaginative response to the increasing horrors of the life of these children.

Refer to the general criteria table in arriving at a mark.

Q.30 The key is the choice of apt episodes and the ability to show how the writing makes the choices so memorable. Too often, there is a fracture between the first activity and the second, the latter simply being an exercise in description. We should expect of any answer that is to receive adequate reward or better that there is a self evident attempt to engage with the words which convey the awesome power mentioned in the question. That phrase was deliberately put there to act as a trigger for the imagination and we should only give high reward to answers which show that trigger to be working throughout.

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DRAMA

'Master Harold' …and the Boys

Q 31 Clearly, Hally has a very low opinion of his father - perhaps with some justification if we are to believe his comments on his father's behaviour and the havoc he causes through his drinking and uncouth habits. He is so antithetical towards his father that he has no wish even to speak to him on the telephone. He is much more affable with his mother though he thinks she is too soft-hearted and should be firmer and less indulgent with his father. The language used by Fugard is very revealing of the disgust Hally feels towards his father's foul habits, and this feeling is heightened by the change in the dialogue that he is given when he speaks directly to his father. Although he recognises the long suffering his mother has endured, he is quite contemptuous towards her when he realises she is intending to bring her husband home with all the inconvenience to himself that that will bring. There is thus much in this passage for candidates to adduce in answering the question. Very high rewards should be given to those who see the changes in tone and wording which are so revealing of Hally's innermost feelings towards both his parents.

Refer to the general criteria table in arriving at a mark.

Q.32 It is highly likely that most candidates will support the first of the two descriptions of Hally, though we must be ready to offer appropriate reward for any well-argued and supported defence of the second: Hally has a good deal to endure, especially from life with his father, and he is relatively young to have to shoulder his heavy burden of responsibility for both parents. He often has tantrums; he is vicious in thought with regard to his father; he is sometimes quite arrogant and even savage with Sam and Willy; he is selfish. Answers supported with relevant and focused detail will score well. The very best answers will be from those candidates who seek to understand the very difficult and deprived circumstances in which Hally finds himself which might, at least to some extent, account for his boorish behaviour. The highest reward should be reserved for those who engage with the breadth and subtlety of Fugard's writing in their responses.

Refer to the general criteria table in arriving at a mark.

Q.33 The better answers are likely to be those which see the clear distinctions between the two friends: Sam is knowledgeable and quite a deep thinker, whereas Willy is more prone to impatience and instant reaction. Thus Sam may well find reasons for Hally's unacceptable behaviour and will perhaps see the difficult circumstances he finds himself in; Willy, on the other hand, might react more instinctively. High reward should be reserved for those who echo these characters' voices and personalities and recreate something of the dialogue in Fugard's play. Differentiation will come through the incorporation of references to incidents and discussions in the play and the atmosphere thereby created.

Refer to the general criteria table in arriving at a mark.

A View from the Bridge

Q.34 This is a pivotal moment in the play as Eddie reveals his true attitude to Rodolpho and Marco because of his obsession with Catherine. Eddie's scheming pretence is clear. The audience is already aware that Eddie has contacted the Immigration Service as he seeks his revenge on Rodolpho and Marco, because of his earlier humiliation and his seemingly uncontrollable jealousy. Beatrice is ever the conciliator hoping to smooth things over, while Catherine feels for her man as she

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innocently seeks to protect the immigrants. She cannot see through the insidious plotting of Eddie. Thus there is much to differentiate amongst these three characters and high-scoring candidates will be those who tease out the motives behind the dialogue, referring to the writing as they do so. Those who simply paraphrase will deserve only modest reward.

Refer to the general criteria table in arriving at a mark.

Q.35 There is no evidence in the play to suggest that Rodolpho is simply an opportunist and nothing else; answers are likely to range from those which conclude that his prime motive is citizenship, though with some feeling for Catherine, to those which see him as a caring and loving suitor. The best answers are likely to be those which see that he is practical and concerned for the material and emotional well-being of the woman he loves. In this they will compare his approach with that of Catherine who, starry-eyed, will live in any conditions to be with Rodolpho. The more percipient will recognise that Rodolpho's desire to provide for his future wife is a mark of his affection and concern for her and not simply a means to gaining American citizenship. Thus those who work through the complexities of the challenges facing Rodolpho and support their assertions and conclusions with appropriate texutal references should be rewarded highly; those who simply romanticise the Catherine/Rodolpho relationship will merit modest recognition.

Refer to the general criteria table in arriving at a mark.

Q.36 It will, of course, be essential, if high reward is to be given, that candidates adopt the voice and legalistic approach of Mr Alfieri whilst at the same time demonstrating that there is a philosophical and emotional side to him There are several Alfieri appearances in the play for candidates to imitate. Much of the response will centre on Eddie and his inability to deal with the protective and consuming affection he has developed for Catherine. The very best answers will surely refer in some detail to Alfieri's final contribution: "Most of the time we settle for half and I like it better.... he allowed himself to be wholly known and for that I think I will love him better than all my clients. And yet, it is better to settle for half, it must be!" Those who understand that final speech and show its relevance to the part played by Eddie will merit the very best reward.

Refer to the general criteria table in arriving at a mark.

All My Sons

Q.37 Here is a picture of a fairly prosperous neighbourhood. The atmosphere is calm, with concerns about the usual everyday matters of a Sunday morning: the weather; what's in the papers - and then just a hint of the drama to come - the broken tree and the mention of Larry, and his birthday. Thus, by concentrating on matters that are ordinary and trivial, a calm, unthreatening atmosphere is suggested which then becomes a little more personal as the dead Larry is introduced. Miller's writing here is low-key, easy and comfortable. Candidates who see the subtlety of this introduction and recognise the symbolism of the broken tree and its connotations should do well. The very best will explore the writing thoroughly and make appropriate references. Mere paraphrases will deserve only modest reward.

Refer to the general criteria table in arriving at a mark.

Q.38 A good response to this question will require careful marshalling of material and an ability to be discriminating in evaluating Joe's motives. Undoubtedly, Joe sees the value of wealth in providing the good life for his family and as a suitable inheritance

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to bequeath. Thus, it can be argued that Joe is not motivated by profit only for himself but the profit that is translated into what he sees as doing his paternal duty by his son. He also measures himself against others and passionately claims he has done no worse in taking his price - as they have done. But is he here simply seeking self-justification? Thus Joe has the greatest difficulty in confronting himself. He cannot believe that he deserves to go to prison - and yet he does. He tries to expunge the terrible crime of sending his partner to prison by offering him work when he comes out. Those who explore tellingly the conflicting motives of Joe and adduce evidence from the play to support their findings will score well. Candidates who do not see that Joe has acted out of questionable morality to secure his son's future and thereby justify his actions, will deserve only modest reward.

Refer to the general criteria table in arriving at a mark.

Q.39 As with all such questions, candidates who seek high reward must capture the voice and character of Chris. He is a deeply intense character - moralistic and anguished as he seeks the truth. There will be bitter self-blame and he will search deeply into his soul to adjudge his actions. His final words "Mother, I didn't mean to..." will provide insightful candidates with a basis for a response. We must be sure to reward those who deal directly with the question and do not simply narrate the actions of Chris throughout the final act of the play.

Refer to the general criteria table in arriving at a mark.

Romeo and Juliet

Q.40 The great majority of candidates should be able to grasp Juliet's frenetic state of mind and point to some instances of it in her long speech. They may note such things as her almost going to call back her companion of childhood, the Nurse, even though just earlier she has contemptuously dismissed her as a Judas. The more able candidates will engage in detail with the dramatic poetry. The key to high reward here should be some engagement with the way the writing communicates Juliet's feelings of terror. Shakespeare portrays her as horrified at the prospect of being laid in the charnel house. The writing piles on melodramatic image after image and we should expect the good candidate to be able to *probe* some of that imagery.

Refer to the general criteria table in arriving at a mark.

Q.41 Of course this is a question wide open to interpretation and we must expect the balance of judgement to differ widely in the answers we read. Some may highlight the rashness of youth to which Friar Lawrence is alluding, though it has to be said he himself acts as not much of a restraining influence. Others may explore the proposition from the viewpoint that the feud made a happy resolution impossible, no matter how the romance was conducted. What we shall expect from the adequate answer is a coherent argument based upon relevant supporting detail. The better answers may for the most part be those that recognise that there is no one answer, and explore in detail the various perspectives the play offers. However, a more one-track but eloquent response could receive high reward as well, on the grounds of there being a deeply personal and imaginative involvement with the drama of the play.

Refer to the general criteria table in arriving at a mark.

Q.42 This should be stimulating for a number of candidates. There can be little doubt about Tybalt's state of mind. Presumably most will convey a young man who feels he has been slapped down for wishing to defend his family's honour. Not only

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Romeo will be the target of his anger; no doubt Capulet will be dubbed at the very least as a cowardly old fool. He is hardly happy at being called a saucy boy. We should expect adequate reward to go only to those who give Tybalt words which show some detailed understanding of the situation at that moment, and not just a general diatribe which would fit his personality. The best assumptions should capture the voice of this hothead as he fumes at what he sees as his disgrace.

Refer to the general criteria table in arriving at a mark.

Twelfth Night

Q.43 The reason why the direction on irony comes first in this task is because it is assumed that most candidates will grasp the central situation and be able to see some of its multiple moments of irony. We should expect them to see how meaning is here usually quite different from that perceived by Orsino, proceeding as it does from Viola's disguise and hidden love. Better candidates note the final irony of the scene when Orsino for a moment actually forgets Olivia, so intrigued is he by the tale of Viola's 'sister'. One may expect most to respond in some way to Viola's depth of feeling but again probably only the better candidates will be able to focus Orsino's self-indulgent personality in the language that Shakespeare gives him. We should expect high reward to go only to those who do engage with some of the many striking moments in the poetic language of this extract.

Refer to the general criteria table in arriving at a mark.

Q.44 For an adequate reward we shall expect the candidate to engage precisely with the descriptions in the task and not simply regurgitate a prepared character sketch. It may be possible to write well from a firm acceptance of one of the propositions with convincing supporting detail. However, perhaps this is one such task where we may think that it is difficult to imagine a good candidate not seeing that both descriptions have a degree of truth in them and that therefore neither can be completely dismissed. One does not wish to be prescriptive. The more likely tilting of the balance may well be towards the moral line of the first proposition and some candidates may give vigorous and eloquent arguments for Sir Toby's venality supported from a wide range of detail. However, in most instances we may well ask ourselves whether we should give high reward to an answer which does not at least acknowledge that Sir Toby conveys forcefully the sense that life without enjoyment and merriment is nothing. Is not Shakespeare suggesting that Sir Toby, for all his lack of scruples, has more to teach his niece than does Malvolio, and that his scorn for the latter's personality and philosophy is shown to be well founded?

Refer to the general criteria table in arriving at a mark.

Q.45 Here the reference to disguise and misunderstanding is meant to be a trigger and not an absolutely required ingredient to the answer. Most candidates should have grasped the comic absurdities which arise from disguise and how fanciful romantic love seems in the resultant confusion between male and female. However, all is certainly not absurdity and satire; love's capacity to cut through such confusion to truth is also on display, principally in the character of Viola. There are, of course, many avenues a candidate may take with a wealth of detail on offer so we must in no way be prescriptive. We shall differentiate by rewarding highly those answers that move beyond a number of valid but unlinked observations towards a coherent argument ranging widely through a number of the possibilities the play offers.

Refer to the general criteria table in arriving at a mark.

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An Ideal Husband

Q.46 There is ample opportunity for candidates to show their delight in Wildean wit as Lady Markby indulges in all the familiar inversions of everything held sacred by polite society. Notable moments are her horror of her husband's obsession with politics and the effect it has on her servants, her views on women's education and her dismay at the proliferation of curates on the look out for suitable young ladies. Straight-faced descriptions and paraphrases should receive very modest reward. We should expect even the adequate answer to show some engagement with the hilarity, whilst the better ones should be able to attempt some analysis on why it is so funny. Some of the better ones may also show themselves by seeing that part of the amusement is the spectacle of the excessively serious Lady Chiltern, to whom politics and education are excessively serious subjects, having to listen to all this. What this scene suggests about the fatuity of polite gossip may be another dimension explored.

Refer to the general criteria table in arriving at a mark.

Q.47 Answers that simply give a character sketch should not receive much reward. One would expect most candidates to think that the playwright intends us to feel very little sympathy for the villain of the melodrama. Behind the urbane exterior, Wilde at numerous points in the play reveals Mrs Cheveley's vengeful self and her readiness to use every weapon to ensure her own survival. Her downfall at the hands of Lord Goring is presented as a triumph of decency over corruption. However, this would not be Wilde if there was not at times an almost contrary viewpoint offered and one might expect the good candidate, particularly given the balance of the question, to explore something of this. After all, the revenge Mrs Cheveley seeks to exact on the Chilterns has some justification. Their world is revealed as one securely based in humbug.

Refer to the general criteria table in arriving at a mark.

Q.48 Most candidates will no doubt quite rightly paint Lady Chiltern as a deeply troubled woman. This is the moment when she begins to doubt the moral certainties upon which her life and her marriage have been built. The letter she later writes to Goring is evidence for that. For the first time in her life she is adrift and we may expect any adequate answer to grasp this point. However, better candidates will note from later evidence that she is still not fully prepared to accept that she, as much as Mrs Cheveley, has come close to destroying her husband by the rigid moral demands she has made upon him and by her idealisation of him. After all, almost at the very end of the play she is still pressing for him to finish his public career, an attitude presented by Goring as little more than another variant of her familiar moral manipulation of her husband. In this task, content may be more of a differentiator than voice.

Refer to the general criteria table in arriving at a mark.

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CAMBRIDGE
INTERNATIONAL EXAMINATIONS

June 2003

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 20

SYLLABUS/COMPONENT: 0486/03

ENGLISH LITERATURE

Paper 3 (Alternative to Coursework)

UNIVERSITY of CAMBRIDGE
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For general administrative matters, refer to the Handbook for Examiners.

The syllabus aims at encouraging candidates to make some personal response in their reading. Therefore, while examiners may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground.

Examiners will encounter a wide range of performance in this examination, and must be prepared to use the full range of marks available.

Examiners must at all times when necessary tease out what a candidate might be trying to say to us. This is a literature not a language examination. We must recognise that it is possible for a candidate whose technical command of language is limited, but who still manages to communicate an understanding, to receive high marks. Nor should we reward fluency and display of literary terms if we find little or no evidence of such understanding. We are looking for and assessing *literary* response, not language skills.

Prescriptive notes are not provided because that is to suggest that we can have a fixed idea at this stage of how this passage will work – and this is an unseen exercise, and not a pre-tested one. The photostats of the range of candidate answers circulated for discussion at the co-ordination meeting will be central to deciding appropriate levels of expectation for response to the passage.

It is vital that examiners are constantly aware that this is unseen work – we should not be overcritical of an occasional false note or misunderstanding. The approach is embodied in the grade band descriptors. The poem offers ample opportunity for candidates to respond to mood and atmosphere; candidates who, in addition to grasping the central content of the poem, can demonstrate an appreciation of other valid qualities will be rewarded highly. A perception of the literary qualities of a piece of writing seen for the first time, and a sensitive and well-expressed response to its force, constitute a very considerable achievement, and must be rewarded accordingly.

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Marks and band descriptors

Award a mark out of 20, in line with the following table (and in the light of coordination meeting discussion). These general descriptors are an attempt to guide examiners to an understanding of qualities normally expected of or 'typical' of work in the band. They must not be interpreted as hurdle statements. **The photostats of a sample range of work produced in the examination, as discussed at the coordination meeting will be the principal means by which we shall standardise the marking.**

Band 1	0-1	The answer does not meet the criteria for Band 2
Band 2	2-3	Candidates will - show just a very little awareness of…
Band 3	4-5	Candidates will - make a few straightforward points about…
Band 4	6-8	Candidates will - make straightforward points about… show a little understanding of…
Band 5	9-11	Candidates will - begin to develop a response… show some understanding of…
Band 6	12-14	Candidates will - make a sensible response… begin to develop a response… show reasonable understanding of… show a little awareness of the way language works…
Band 7	15-17	Candidates will - make a considered, sustained response… show clear understanding of… show some awareness of the way language works…
Band 8	18-20	Candidates will - sustain a perceptive, convincing response… show extensive understanding… respond sensitively to the way language works…

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Grade thresholds taken for Syllabus 0486 (Literature (English)) in the June 2003 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	50	32	20	17
Component 2	40	36	26	16	11
Component 3	20	14	10	6	4
Component 4	80	64	43	30	25

The threshold (minimum mark) for B is set halfway between those for Grades A and C.
The threshold (minimum mark) for D is set halfway between those for Grades C and E.
The threshold (minimum mark) for G is set as many marks below the F threshold as the E threshold is above it.
Grade A* does not exist at the level of an individual component.

Note: Marking criteria for Component 2 (Coursework) are printed in the syllabus booklet.