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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2004 question papers

0486 LITERATURE (ENGLISH)

0486/01, 0486/04	**Paper 1 (Open Books), maximum mark 60** **Paper 4 (Closed Books), maximum mark 80**
0486/03	**Paper 3 (Alternative to Coursework), maximum mark 20**

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

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

CIE is publishing the mark schemes for the June 2004 question papers for most IGCSE and GCE Advanced Level syllabuses.

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Grade thresholds taken for Syllabus 0486 (Literature (English)) in the June 2004 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	49	35	19	15
Component 2	40	36	26	16	11
Component 3	20	17	13	8	6
Component 4	80	64	45	31	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.

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June 2004

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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General Descriptors

. They general descriptors 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, and form a means of general guidance. Photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

A Descriptors for essay/passage-based tasks

0-1	The answer does not meet the criteria for a mark in the next band
2-3	Candidates will – show a little awareness of….. make some comment about….
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….
6-8	Candidates will – make some relevant comment about…. show some understanding of…. with a little support from the text/reference to language.
9-11	Candidates will – begin to develop a response…. show understanding of …. with some detail from the text/reference to language.
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.
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.
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.. Band 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 perforce 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 band descriptors below.

0-1	The answer does not meet the criteria for a mark in the next band.
2-3	Candidates will show a little knowledge of what the character does.
4-5	Candidates will show some knowledge of what the character does and express some view about the reasons for action.
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.
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.
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.
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.
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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Marking Notes

In this syllabus, we aim at encouraging candidates to make some personal response to their reading. This means that, while 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 candidates will see on occasion other possibilities. In this exam, rigid demands for what must be in a good answer must be guarded against. The photostat scripts circulated during coordination will be crucial to maintaining the standard throughout the marking.

We must try at all times to tease out what the candidate is trying to say to us. 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 knowledge of literary terms if we feel there is little evidence of understanding. Remember that we are looking for literary response, not language skills.

The notes that follow on each question are for general guidance only, and are *not* rigid prescriptions of required content. They need to be used in connection with the generic band descriptors.

POETRY

Questions 1-6

We will differentiate first of all according to how directly the candidates answer the question and 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 prescribe or give a choice of the poems from which the candidates should write. 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 are not addressing 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 photostats and the band descriptors in arriving at a mark.

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PROSE

20th-Century Short Stories

Question 10

Presumably the great majority of the candidates who attempt this task will realise that the passage is satirical of Vashti's lifestyle. The horror of this world is real enough. Doesn't it just forecast the drawbacks to a world of instant 'information' in the shape of the internet and email! Both the task and the writing demand attention to detail in the writing and any candidate given adequate reward must have paid such attention. The better answers will manage to connect a number of motifs running through the extract, for instance the lack of contentment felt throughout, the low level at which Vashti becomes irritated, the concept of an 'idea' in this world. The very best will able to detect moments when Forster's deadpan description makes the reader beautifully aware of the ludicrousness of this world.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 11

This task demands that the candidate recognises to some extent the ambivalence at the centre of Lawrence's portrayal. Of course, Elizabeth has had a wretched existence with her husband but long before the shift at the end of the story we are made to sense something unyielding in her personality. Therefore, although it is perfectly all right for a candidate to incline to one perspective rather than the other, we should expect even for adequate reward some recognition with some detailed support that both perspectives can legitimately be held. The wider the range of reference, the higher the reward and any who achieve some synthesis, seeing how one is perhaps the consequence of the other, how adversity has not perhaps brought out the best in the woman's personality, should certainly be given high reward.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 12

The Captain, through his sailing of the ship close to the shore, brought the mate close to personal collapse. Hitherto, of course, the mate had been certain that it was the Captain who was on the brink of collapse and certainly unfit to command. It is a nice point whether this attitude will have survived this incident. Will the mate think his commander is a reckless sailor who was lucky to get away with it or will he roll over like a puppy thinking that his master is a genius? Conrad does not portray the mate as a natural malcontent; after all he had very good reason to fear for the safety of the ship. The end of the story also suggests that the rest of the voyage will be one under a captain fully in command. However, the whiskers do suggest a man rather fond of himself, and he has had a blow to his pride. He will not wish to tell anyone about his own loss of nerve. One thing he will do, however, is to make a good yarn out of it. We must be flexible then, looking to give adequate reward to those who show knowledge of relevant things in the story and giving good reward to those who make him sound like a seafarer who has something worth telling his fraternity about the voyage he has just completed.

Refer to the photostats and the band descriptors when arriving at your mark.

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Jane Eyre

Question 13

The first phase of the novel is significant in familiarising the reader with the character of Jane and the Reed family and the way in which Jane handles adversity, injustice and blatant discrimination, for these play an important part in the novel. For adequate reward candidates should recognise the way in which Mrs Reed and her children are introduced. Jane's isolation will also be noted and aspects of her character identified. The more able will see the strength of Jane's character and her questioning attitude when she believes she has been unjustly treated. Perceptive candidates may comment on the irony in the extract with such phrases as "Eliza, John, and Georgiana were now clustered round their mama... .with her darlings about her (for the time neither quarrelling nor crying)" or "she must exclude me from privileges intended only for contented, happy little children". Mrs Reed's character is clearly displayed: "Jane, I don't like cavillers or questioners...." Thus the opening section of the novel effectively establishes the character and inclinations of Jane and tells us a great deal about the Reed family who play a crucial part in Jane's early development. High reward should be given to those who explore the quality and ironic implications of the writing.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 14

Helen is the only character in the early part of the novel with whom Jane develops a deep and mutually absorbing relationship. There is a huge contrast between the characters of the two girls as Helen stoically accepts her fate. Helen is the apotheosis of Christian goodness and in the end has a considerable influence on Jane. There is no room for complaint in thoughtful, serious-minded Helen, which brings out Jane's admiration for Helen, and with it, that of the reader. Helen's death is movingly peaceful, for she is convinced of where she is going. She is, perhaps, too good for this life. Reasonably adequate candidates will see the way in which Brontë through her writing contrasts the personalities of the two girls and evokes the reader's sympathy, and thus the candidates' emotional involvement in her suffering in life and her unwavering belief in certain salvation in death. For the highest reward candidates will need to explore specific incidents in the novel and adduce appropriate references to corroborate their opinions.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 15

It is likely that the most popular characters chosen in response to this question will be Mrs Reed, Mr Brocklehurst and possibly Blanche Ingram; some may even decide on Mr Rochester! We should, of course, accept whatever we are offered. However, we must remember to look for convincing evidence and argument and check that ideas are supported by textual detail and reference. Those who are to be given the highest reward must demonstrate their ability to explore the writing and be influenced by its quality in making a convincing case for their choice. Those who simply paraphrase sections of the novel or simply catalogue the activities of a particular character should receive only modest reward.

Refer to the photostats and the grade descriptors when arriving at your mark.

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The Village by the Sea

Question 16

There is much evidence in the passage for candidates to use in their responses. The first paragraph sets the scene. The better candidates will engage with the language and explore such expressions as "daggers of lightning striking"; "The wind blew up from the sea and hurled the rain at the walls and windows of the city"; "One of the great trees in the park came down with a crash....". Hari's concerned reaction is made more graphic by the relatively calm response of the others in the eating house, but Hari, of course, is thinking of his home and his family. Hari is so distressed that he has "to worry by himself". The last paragraph emphasises quite movingly how he feels as Desai uses anaphora to illustrate his anguish. The more perceptive candidates may show themselves by exploring the last sentence as he tries hard to imagine Bela, Kamul, Lila and even Pinto again "- bright and beautiful, his own". Only modest reward should be given to those who simply describe or paraphrase: the highest reward should be for those who engage with the power and sensitivity of Desai's words.

Refer to the photostats and grade descriptors when arriving at your mark.

Question 17

This question calls for a thoughtful personal response to the question as candidates search within themselves as to how the writing influences them in their feelings about the lives the women lead. Candidates will come to conclusions through their exploration of the attitudes of the sisters, Lila, Bela and Kamul. They have little choice in their lives: the women have theirs decided for them - and there is much subservience and drudgery. Their mother will also figure strongly in answers as she struggles with her perpetual illness whilst father gets into debt in order to satisfy his thirst for liquor, though he does redeem himself in the end. The more insightful responses will point to the contrast with the role of men and how very different it is from that of women. We should be ready to differentiate between those who simply narrate and those who probe and search through the book to give their opinions and support them with relevant and appropriate detail.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 18

Lila is a sensitive and intelligent girl. She would find it difficult to understand why Hari had gone away and appropriate answers will explore how she tries to explain his action and come to terms with it. (See page 82.) That the sisters have relied on Hari there is no doubt. Lila will surely wonder how they will cope without him and what a huge gap he will leave. Their own - and especially Lila's - responsibilities will increase: she will have to travel for her mother's medicine and be in charge of acquiring provisions. Although Lila may be angry and upset, she will not condemn Hari. We should look for answers that will reflect the relationships within the family and which show Lila as she is. As always with empathetic questions, the very best responses will capture the voice and character of the subject.

Refer to the photostats and grade descriptors when arriving at your mark.

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The Grass is Singing

Question 19

Whatever pretence there has been about this marriage disappears here. It shows the absence of even affection in the relationship and the ease with which Mary's increasing capacity for hysteria drives her into contempt for her husband. What she sees now is that by marrying this man she has returned herself to the grinding poverty of her childhood; the proposal of the store exemplifies the closing of the circle. Lessing in her descriptions of Dick makes us understand only too well the frustrations of being married to this man. He really is hopeless, exemplified finally by the trenches he dug once in hope of finding gold, and yet he is capable of great stubbornness in short spurts which makes him all the more frustrating. Some exploration of these points with some detailed support should be adequately rewarded. We should reserve higher reward for those who range widely through the extract's detail and who engage with the writing's power to communicate the hell of this marriage and this existence.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 20

Most likely Moses will figure prominently in many answers. It should be clear to most candidates how Lessing through him captures the burning resentment which simmers below the surface of obedience and the frightening latent power of that resentment. The man's physical prowess and his contempt seem like a volcano prior to an eruption which the whites have good cause to fear. It should also be expected that most candidates, certainly those who are going to be deemed adequate, will be able to tap into the numerous incidents which point to the whites' often unthinking assumptions about the inferior and servile status of black people. The more candidates are able to call up particular moments in detail and to engage with the way the writing has the power to engender feelings of scorn and pity, the higher the reward.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 21

This is a task about the power of writing and it places upon the candidate the requirement to select two moments that are appropriate. The key word is *hatred.* It will not be enough for adequate reward that the candidate simply describe two instances, merely stating in effect that the author does not approve of what is going on. There must be some attempt to probe the way the satire, the irony, the plain statement all convey the outrage. The greater the understanding of how the language works, the higher the reward.

Refer to the photostats and the band descriptors when arriving at your mark.

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Fiela's Child

Question 22

This task a straightforward invitation to the candidate to explore how Matthee makes this journey such a dramatic moment in the novel. There are many examples which contribute to this drama and we should not demand that particular ones feature in an answer. However, we should beware of giving more than modest reward to those who simply describe, in effect doing little more than paraphrasing what is written. There must, of course, be some reward for those who have engaged with the all too manifest reasons for Benjamin's terror but high reward must be reserved for those who show a capacity to see how the words create the awe experienced from contemplating both this landscape and the achievement of those who built a road through it.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 23

The way the question is couched is intended to give the candidate maximum latitude. Most should realize that race issues are central to the novel. After all, the crux of the plot rests on the discovery of a white child in a coloured family and Fiela's treatment by people like the magistrate is clearly linked to her colour. Perception of this, coupled with supportive detail from the novel, should ensure an adequate reward. However, the task is intended to encourage some questioning of its premise. For instance, one might say the novel is more importantly about the search for identity, a search in which race seems to play not much of a part. Also, the forest people could be said to present a powerful picture of a white group who are poor and discriminated against by other white people. Whilst we must be prepared to reward highly answers that range widely over the numerous moments in which racial discrimination is portrayed, it may well be that good candidates will show themselves by arguing that this is not yet the rigid world of apartheid described, for instance, in a Fugard play.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 24

Any adequate assumption of Selling must recognise that he is a broken man both physically and in spirit. Obviously, any answer that has him vowing vengeance on his tormentors will have missed the point of Matthee's depiction of him as someone who has had life crushed out of him. No doubt, he will be aware of the delight which his unexpected return will cause but he will surely be only too aware of how little he has to offer the family to which he is returning. This is no real release from his torture, and no triumphant homecoming to pick up the reins as head of the family. Time and again in the novel we see how Selling has simply abdicated from such a role and makes none of the important decisions. Adequate answers should make the central situation clear, good candidates will hopefully communicate vividly the despair of this shell of a man.

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Animal Farm

Question 25

It should not be difficult for most candidates to make some response to the general poignancy of the episode. However, the task explicitly directs the candidate to explore Orwell's methods and we should demand some attempt to probe that in detail before giving adequate reward. When the candidate gives evidence of an ability to explore in detail the drama of Orwell's writing (for instance, in such specifics as the way he uses the normally taciturn Benjamin as the lynchpin of the episode to underline what a terrible moment this is)then only should we think seriously about high reward.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 26

To what extent encourages the candidate to balance opposite viewpoints. For even adequate reward here the candidate should understand that Orwell's writing suggests clearly the animals are not simply victims of the malevolent pigs. Blind trust, or plain stupidity, are depicted at a number of crucial moments in the fable. However, we should not demand of candidates that they preserve some kind of strict balance. It should be quite possible to argue that Orwell also shows how Napoleon's cunning and ruthlessness makes resistance difficult and dangerous. Major differentiation is most likely to be through assessing how well the candidate puts together a coherent argument supported by a wide range of supporting detail. Beware of over-rewarding those who recount events without paying attention to how the writing suggests the reader should see those events.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 27

A part of Benjamin is likely, of course, to be grimly satisfied that all his scepticism about the Revolution has been so conclusively justified. He has never thought that the lot of the animals would be improved. 'Donkeys live a long time' points to a superior perspective and in practice he has kept his head down and maintained his own counsel. Hence, any great show of emotional breast beating over the collapse of the ideals of the Revolution would be quite out of character and should not receive much reward. On the other hand**, he is** not emotionless. He was devoted to Boxer and perhaps the best assumptions will manage to give the idea that, despite himself, he feels sad that he has been proved right in his gloomy belief that progress is a mirage and that idealism must come to nothing.

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The Bonesetter's Daughter

Question 28

This is a very powerful moment in the novel and should inspire some strong personal responses. Though there is no direct instruction to refer outside the passage, better answers will show some awareness of the rather mercenary concerns that motivate LuLing in relation to the marriage and of the violence of Precious Auntie's antipathy to the Changs. The true nature of the relationship between LuLing and Precious Auntie is obvious by this stage in the novel and it is likely that the reader's response to LuLing will be similar to her own: one of frustration and pity that she is unaware of the truth of the situation and of the damage being done to Precious Auntie. Answers are likely to focus on Precious Auntie and to the way in which Tan makes her pitiable. She withdraws into herself, is seen every morning with 'red eyes' and labours away very purposefully with her mysterious writing. LuLing's failure to read the autobiography to the end causes yet another tragic misunderstanding and her callous rejection brings about the suicide of her mother. Though she can be excused some things because of her youth and because the whole family has conspired to keep the truth from her, it is difficult to forgive this final outburst and to see her as other than spoilt and self-indulgent. The horror of the description of Precious Auntie's death and the callousness of the `gawker' reinforces this. Better answers will be characterised by a developed and detailed response to the writing and may use the benefit of hindsight to comment on the way that guilt over this moment affects LuLing's whole life and her relationship with her own daughter.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 29

The whole structure of the novel, alternating between Ruth's and LuLing's viewpoints, highlights the separation and sometimes the clash of the two cultures. LuLing, despite her flight to the USA, is still deeply immersed in Chinese culture and her life is governed by Chinese history and superstition. She never becomes Americanised unlike Auntie Gal, who adapts to her new culture much more easily. When Ruth is a child, she is very aware of the fact that her mother is different — even simple actions like learning to count have a special significance in LuLing's world (on page 19 Ruth describes the way her mother closes her fist when counting on her fingers `to mean that... all escape routes were closed'). LuLing has never learnt to speak English fluently, so Ruth has to act as mouthpiece for her when a child, she insists that Ruth learn calligraphy and through it tries to 'force Chinese logic into her resistant brain'. Since her father was killed when she was two, her mother was the only influence in Ruth's life and she often fantasised what it would have been like to have an American father and be allowed to live in the American style. The episode where Ruth falls from the playground slide, in Chapter 3, would be a good one to use to show her sense of alienation and separation. We see in Ruth's obsession with the power of numbers that she has never been able to shake off the influence. The question requires a good deal of selection and organisation and a use of some of the above should ensure adequate reward. Better answers may make the point that the difficulties between the two women are just as much to do with personality clashes as with clashes of culture, but whatever the viewpoint they will be supported with judiciously selected detail.

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Refer to the photostats and the band descriptors when arriving at your mark.

Question 30

At the end of the novel comes the comment `Ruth didn't like it when Art acted as if he knew her better than she knew herself, and some candidates may find this central to the portrayal of Art. He certainly appears to be a very compassionate and patient fellow and there is no doubt of the mutual attraction between him and Ruth. It will be up to candidates to speculate to some extent on how far he understands why she makes 'everything so *difficult'* and at what point he loses patience. He must surely feel a lot of sympathy over her predicament with LuLing's Alzheimer's and in fact he is the one to come up with practical solutions. As well as mulling over the immediate reasons for the trial separation, he may be looking back over the early part of the relationship and he may also be considering the various options for LuLing as part of the solution for mending his relationship with Ruth. It seems clear from the reunion that he never gives up on her. Adequate answers will be characterised by engagement with some of the above possibilities, whilst detailed knowledge of Art's character and the assumption of a convincing voice for him will ensure high reward.

Refer to the photostats and the band descriptors when arriving at your mark.

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The Mosquito Coast

Question 31

Candidates are (it is hoped) not likely to think that Theroux intends the reader to award Allie many brownie points here. Here the man who has been so pleased with his infinite ability to adapt is now found to be lacking in the most basic organisational skills, a man so foolishly confident in his abilities that he did not even consider the possibility of the failure of this ludicrous expedition. Indeed it is the children who show superior skills of adaptation. They become the adults, the Zambas change in personality, and Allie becomes a sulky child in so many of his remarks and actions. Some sensible comment along these lines with some support should receive adequate reward. The better candidates should be alert to the context and the multiple ironies in the passage which can be picked up as a consequence. They may well probe the unnerving description of him at the end. This seems to reduce him almost to a corpse and is perhaps a vision of the mad and pathetic Allie of the last part of the book.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 32

This is another open question allowing candidates to choose their own ground, provided it is to be found in the detail of the novel. Most will see Allie as misconceived and perhaps even as a monster. Such an argument with some support from the novel will probably constitute the majority of the essays and be given adequate reward. Indeed, a fiercely argued essay along these lines which picks out the peculiar dreadfulness of the fanatic and which ranges widely through the novel may well deserve high reward. However, in addition, the better candidates may well show themselves by their grasp of the tone of Theroux's writing at various moments in the novel, which at times compels us to admire some of Allie's qualities. Is he not often indefatigably inventive and, for instance, does he not transform Jeronimo into something of a marvel? Also, there is little in the novel which presents many aspects of American 'civilisation' as particularly desirable.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 33

Mother's voice would not be overly emotional or dramatic, so we should not be rewarding highly assumptions that depict a woman tearing her hair out. However, neither would she, as an intelligent woman, be unaware of the dangers to which she is consigning her family by her willingness to go along with her husband's extraordinary decision. Charlie does not hear what is said but the inference is clear that words were said. She cannot be happy, yet she clearly loves Allie, knows what is remarkable about him, trusts him always to find a solution and perhaps blinds herself to those dangerous features in him which Polski sees so clearly. She is first and foremost Mother, whose prime duty is to keep her family together and to protect it as best she can. In good answers we should look for an understanding of the difficulty of her position, coupled with a voice which is wearily accustomed to problems that arise from living with her man and bringing up his children.

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DRAMA

Absent Friends

Question 34

We have only seen Colin for a short time but in that time the man's complete self-absorption has become manifest. He also thinks he is peculiarly sensitive and insightful. He is, in fact, both insensitive and dim. In addition he seems to be extremely unlucky. He has lost his girl in tragic circumstances but more importantly here seems destined always to say the wrong thing at the wrong time. Hence, his assumption about his tragic status in a happy company of friends couldn't be wider of the mark. We should expect candidates to have grasped the central situation before giving adequate reward. Higher reward should be reserved for those who engage with delight in the way his step by step digging of himself into a deep ditch proceeds towards the final puzzled question.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 35

This play pre-dates Ayckbourn's *A Small Family Business* (set previously on the syllabus) by ten years and the view of middle class manners is perhaps as yet to take on the dark satirical hue of the later play. However, it is all there: the painful emptiness of these people's lives below the make-believe happiness mainly founded on material possessions. Perhaps Evelyn, as the most dismal character and the least inclined to concealment, acts as the touchstone of the Ayckbourn universe. No marriage seems to be content, with the possible exception of Marge's -- see below. Everyone talks of friendship and yet is primarily engrossed with the problems of self. It just needs Colin, with his own monstrous self absorption and complacent belief in his powers of perception, to unlock the can of worms. Perhaps some candidates will also detect that the playwright does make us aware of some occasional attempts to act decently and caringly, or at least to preserve the social niceties, but only Marge is hanging on to a sunny view of life at the end of the play. We shall obviously expect adequate answers to have grasped something of the above but should not expect particular emphases. We shall in all probability differentiate according to the way the candidates show familiarity with the detail of the play and display the ability to construct a plausible viewpoint of the play's world.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 36

Of all the characters in the play, Marge has perhaps most successfully constructed a world around her which makes her moderately happy. She has achieved this because she has sealed herself off from everything that might hurt her and is disapproving of all conduct which flouts the norms of respectability. She gives Evelyn a hard time at the beginning of the play. Retail therapy is one of her routes to happiness, reducing her husband to the child they have not managed to conceive is another, as is acting as the angel of mercy to those in trouble. Any adequate assumption of Marge must keep this make-believe world intact, a world in which she is endlessly useful to those in need and in which she thinks she succeeds in bringing sweetness and light to most. Would she not go home to Gordon full of

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compassion for his state and regaling him with news of the afternoon and how she had brought succour to the unhappy soul who is Diana and told Evelyn to behave herself? One can imagine her telling him how in the end they had had ' such a nice time'? Any candidate who catches her infinite oozings of good will and cheerfulness should, of course, be highly rewarded.

Refer to the photostats and the band descriptors when arriving at your mark.

'Master Harold'… and the Boys

Question 37

The content of the passage indicates the way in which Hally's moods can so easily change. He is quite pleasant at the beginning even asking about the "boys" and their dancing. He shows his self-centred streak as he reports on the weather and how bad it is, but takes consolation from the fact that bad weather means fewer customers and therefore, "a nice quiet afternoon". When he learns that his father may be returning home, his mood changes to one of irritation and concern about his own comfort. It is quite clear that there is no filial desire to have his father out of hospital and back in the family home - such an occurrence would mean disruption to his comfortable lifestyle. He tries to put such a possibility out of his mind by expressing superficial concern for Willie's leg injury. Thus the passage gives us considerable insight into the mind of Hally and how he is much more stirred and irritated by incursions into his own pleasure and well-being than by the plight of others, even his father. Candidates who use the passage to show awareness of some of the above with some supporting detail should be given adequate reward. Those who probe the language and show how the dialogue reveals Hally's moods and his disdain for others should be given high reward.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 38

The play dwells on the clear differences between the black and the white communities. The title of the play underlines the relative positions of teenager Hally on the one hand, and his two "boys" Willie and Sam on the other. They are treated as a mixture of servants and drudges for him and sometimes as playfellows. They sometimes have serious discussions even on equal intellectual terms - especially Sam - and yet when the white Hally feels he is losing the argument or that they are becoming two familiar, he quickly and savagely reminds them of their place. Hally quotes his father's joke about 'kaffirs' which sums up the contempt and disdain felt by the white man for the black. Black people at this time are able to discuss; there is evidence of reading and knowledge, for example in "The Man of Magnitude" episode and they do find their pleasure in such pursuits as the cinema and ballroom dancing. There is evidence of poverty and different schooling. Candidates who explore apposite moments in the play and adduce supporting detail will merit adequate reward. High reward should be reserved for those who range widely through the detail of the play and engage with its dramatic effect.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 39

Sam is clearly intelligent and insightful. Answers worthy of reward should clearly demonstrate these qualities. They should also recognise Sam's sensitivity and his ability to argue with Hally at least on his level and show that he is perceptive enough to know where

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to draw the line. Sam is not coarse or vindictive in his thinking or his speech unlike Hally; he is a good teacher for Hally and seeks to develop Hally's attitudes and relationships for the better. Sam is reflective, thoughtful and measured. He is quite a philosopher. All of this would surely make him a deeply sad man at the end of the play when he contemplates the probably unbridgeable gap that he now realises exists between himself and Hally. His hopes are in ruins at the end of the play, a fact highlighted by Willie trying to comfort him, a reversal of their usual relationship. Candidates who communicate something of the above will deserve adequate reward. Those who capture as well in the voice Sam's reflective insightfulness and perhaps even on this occasion a moment or two of wry wit will deserve the highest reward.

Refer to the photostats and the band descriptors when arriving at your mark.

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All My Sons

Question 40

This is a pivotal moment in the play at the end of the first act. Ann's response to her brother lets the audience know that he is on his way and that he is very upset. The drama is clearly heightening and the audience has to wait for the next act to confront the tension. The effect on Joe is very different from the effect on Mother. Joe is surprisingly and frighteningly calm perhaps hiding an inner turmoil. Kate is worried. Her advice to Joe is clear as she tells him to prepare for the coming accusations and confrontation: "Be smart now, Joe." The dialogue is very revealing and Miller's words show the tension between Kate and Joe. Although the words are simple, they are charged with intimidation. We should expect adequate answers to grasp something of the atmosphere and should be wary of giving much reward to paraphrase. Candidates who explore the language meticulously and tease out its dramatic effect will deserve high reward.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 41

The neighbours are incidental to the main theme of the play and are relatively minor when set beside the chief characters. One of the neighbours, Jim, in Act 1, is used to present life in a quiet residential area close to an American town where, apparently, very little happens. When things change the contrast serves to heighten the tension. Sue is presented as a small-minded individual who seeks to stir up mistrust in the mind of Ann and in so doing enhances Ann's character. Lydia and Frank contribute to the comfortable background of the Keller household and thus serve to present them as not the sort to be hiding a devastating secret of deception and tragedy. Candidates who grasp some of the above and communicate some idea of dramatic function beyond simple description of character should receive adequate reward. Those who have detailed knowledge and understanding of the play and are able to marshal their material in a purposeful and strategic way will merit high reward.

Refer to the photostats and the grade descriptors when arriving at your mark.

Question 42

Ann will surely have much on her mind as she approaches the Keller household. How will she be received by Larry's parents especially his mother, as she prepares to meet up with the surviving son with the possibility of marriage? Her father is in prison for a crime he was by no means wholly responsible for. He had worked closely with Joe. Will she be thinking about that? Ann, later, shows much interest in the house next door where she was brought up. Perhaps she will reminisce and wonder about the house and the present occupants. And Larry - she had been his sweetheart - there will surely be thoughts of Larry and how they came to be a twosome. Ann shows herself to be resolute and realistic when she talks with Kate shortly after she arrives. The better answers will certainly reflect these characteristics. Chris is her new love. There will be thoughts about him. To receive the highest rewards, candidates will capture the determined voice of Ann, thus showing their engagement with the character and her role.

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Romeo and Juliet

Question 43

What is conveyed here is all the merry banter which is normal between young men. Mercutio offers a cynical view of affairs of the heart, as well he might when he views Romeo's ability to change of a sudden. Displays of wit seem to be a mark of manliness, each young blade seeking to outdo the other. Some grasp of these issues with some support should ensure adequate reward. However, there is another side to this episode which perhaps only the better candidates will grasp. Does not Shakespeare also suggest that these young men are also rather unpleasantly conceited? What are we to make of their conduct towards the Nurse? It might be thought to be aristocratic arrogance of the first order, with their assumption that, being of the serving classes, the Nurse's morals must be loose. Of course the Nurse is foolishly self-important but the offensiveness of Mercutio's final sally is extreme. No wonder she is incensed.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 44

There is a wealth of material which the candidate might use to answer this question. What we should expect of any adequate attempt is the recognition of what a seething, volatile place Verona is, as is made clear right from the very opening of the play. The Capulet and Montague feud will most certainly figure in any answer which deserves reward but we should also look to see whether dramatic values are present in the answer. *How does Shakespeare make Verona ...* is a central requirement and narrative descriptions of events and actions should not be thought to meet that requirement and therefore not be given high reward. For that the candidate must show *how* the drama conveys the feverish atmosphere of the place.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 45

There will be many things racing through your mind, not least the fever of excitement at the prospect of marriage and consummation. Would you not also be in state of desperate terror that things might not go according to plan? Would you trust the Nurse as a reliable messenger, when she has shown herself to be so garrulous just before this moment? Your irritation with her was manifest and it is very likely that her mentioning of your rival Paris will fill you with profound misgivings. Adequate answers should inhabit something of the above territory, whilst the best will manage to convey in the very words the ardour and turmoil of the young lover.

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Twelfth Night

Question 46

The spectacle of the conspirators treating the proper, the dignified, the absurdly dressed Malvolio as a madman, coupled as it is with his mounting outrage at being so treated, is at the root of the comedy. It culminates, of course, in Malvolio showing before he exits just why his great conceit makes him a worthy target of such a joke. However, it is also at this moment that Shakespeare makes the audience aware of just how far the jokers are prepared to go and just how much their apparent merriment is rooted in something more bitter. Maria's acid comments are a case in point. Some response to these possibilities with some detail will ensure adequate reward but higher reward should be reserved for those who show themselves responsive to the range of tone in this short episode.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 47

This is one of the conundrums of a number of Shakespearean comedies. The problem is even greater in *All's Well that Ends Well* where Helena's continued love for Bertram is incredible unless one resorts to such a catch all as the chemistry of sexual attraction being beyond rational explanation! It could be argued that Shakespeare in this play does offer that quite clearly as a explanation of Olivia's behaviour. Be that as it may, we should accept a range of reactions, though it is perhaps reasonable to expect, before giving adequate reward, that the candidate at least recognises that Orsino's personal characteristics, particularly his conceit and self-centredness, do present a problem. Might some also attack the problem from Viola's angle, with Orsino, in addition to his physical attractiveness, perhaps representing an ideal of the stability and security she so much yearns for, defenceless as she is? We shall see. Overall though, we shall probably find ourselves differentiating according to how well and with what range of detail the candidates argue their case.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 48

Poor Sir Andrew! He is a fool but Shakespeare gives him the occasional line of extreme poignancy. 'I was adored once too.' Also, he is not without some understanding of how people see him. He has been led up the garden path by Sir Toby and he has been humiliated. Was ever a man less suited to being a knight? Perhaps he now realises that and must resign himself to a loveless existence, probably without much money. We shall expect the adequate candidate to have a firm grasp on the situation in which he finds himself at the end of the play. We should be careful not to over reward answers which make him sound like Malvolio. Sir Andrew is an amiable rather plaintive man and in any case hardly has the heart nor the energy for revenge. The better answers should convey an appropriate tone of sad resignation.

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An Ideal Husband

Question 49

Right from the beginning of the play Wilde introduces us to a world of indolent wit in which the greatest crime is to appear serious about anything. However, despite at this stage of the play Lady Chiltern hardly opening her mouth, there is already a sense of a serious dimension below the wit. Lord Caversham's plain speaking is of a different order to the general conversation. Wilde establishes Lord Goring as a figure likely to be interesting and out of the ordinary and makes it plain that Mabel thinks him worthy of her attention, is probably in love with him and, despite her brightness, might find him a difficult fish to land. As in all melodrama, the lightness of all this is about to change dramatically with the arrival of Mrs.Cheveley on the scene. Some engagement with the detail of the scene and acknowledgement of its predominantly witty tone should be adequately rewarded. Better candidates should be able to probe below the surface and connect what they find to the changes in tone about to occur.

Refer to the photostats and the band descriptors when arriving at your mark.

Question 50

There are probably two main issues with which candidates might engage. The play is centrally about corruption and the temptations which come with a political career. More interesting, and perhaps rather contrary to the above, is the way Wilde suggests that those intent upon having an effect upon the world, in this case and in this world men, perhaps attract women with impassibly idealistic notions, who make demands on their husbands to deliver the world as they believe it could be. The moral assumptions of polite society were, of course, ripe target for Wilde's love of subversion by inversion, all right , as he was to discover, if it remained within the safe confines of a witty play. In fact, it could be argued that Wilde is deadly serious when he is every bit as scornful of Lady Chiltern as he is of Mrs.Cheveley. The former might be said to be a portrait of an appallingly priggish head girl. The latter's hatred of the former actually started at school and Wilde is not just suggesting that Mrs. Cheveley's malevolent spirit is simply to blame. Some review of the issues above, probably centring on the political corruption, and with some detailed support should be enough for an adequate reward. Higher reward should certainly be considered for those who start delving into the second area, though some might attain that level through other routes. Better candidates will also declare themselves by ranging over the play widely and engaging with Wilde's drama. Some might even take up the invitation to consider the melodrama's plausibility and consider whether there isn't extreme creakiness in the writing at times Probably only extremely confident and able candidates will venture into that area but be sure to reward those who try to come to some considered judgement.

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Question 51

This is the moment when Sir Robert finds himself between a rock and a hard place. Not for nothing does he bury his face in his hands and tell his servant, with somewhat heavy symbolism, to put out the lights. He knows his guilt, not surprisingly cannot admit it to his wife given her adamantine attitude, has allowed her in effect to dictate a reply to Mrs.Cheveley and now can only await the consequences which must see his ruin and the termination of his marriage. Given the clarity of the situation, we should expect it to emerge in any work to be rewarded adequately. For higher reward, we should look for some dramatic ability to convey in his voice the despair felt by this man at this moment in his life.

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June 2004

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 20

SYLLABUS/COMPONENT: 0486/03

ENGLISH LITERATURE

Paper 3 (Alternative to Coursework)

UNIVERSITY of CAMBRIDGE
International Examinations

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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 passage offers ample opportunity for candidates to respond; candidates who, in addition to grasping the central content of the passage, 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.

We shall meet a wide range of candidates in this examination. We must be prepared to use the range of marks available. This particularly applies to the A grade; it should be quite normal to award full marks to an essay. With only a few marks available, failure to do this will result in few candidates achieving the top grade without statistical manipulation. We are not looking for the perfect answer, whatever that might be!

In this Syllabus we aim to encourage the candidates to make some personal response to their reading. That means that, while we may have legitimate expectations to the ground most answers may occupy, we must at times be prepared to meet the candidates on their chosen ground.

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. Of course, those who have linguistic capabilities of a high order are more likely to be able to convince us that they have insight, but please remember that we are looking for literary response, not language skills. Other areas of IGCSE assess the latter very well.

It is vital that we constantly remind ourselves that this is unseen work and we should not be overcritical of an occasional false note or misunderstanding. We are marking the quality of the process of engaging with literature, and not merely assessing the accuracy or otherwise of the conclusions reached. Above all, we should be alert to any response to the affective

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power of the words, however it might be expressed.

Band Descriptors for Unseen Answers

The descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or `typical' of work in a band. They must not be interpreted as hurdle statements. Together with the marking notes specific to the passage/poem set for that exam, they form a means of general guidance. However, as is emphasised later in the Marking Notes, the photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

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

Marking Notes specific to the passage

This is a working document; it is not exhaustive; it does not provide "correct" answers. The Marking Notes can only provide "best guesses" about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts. The comments are intended to add flesh to the descriptors in the generic mark-scheme.

General notes on the task

There is no clear division between the material which will show the build-up of suspense and that of a sense of fear. The question should be treated as a whole.

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The whole passage centres on anticipation of the storm. The candidates should have no shortage of material to choose from. Differentiation will probably come from the awareness of different aspects of Susan Hill's writing, the sense of the writer at work and appreciation of the singularity of the expression of Duncan's fears and perceptions. Really strong candidates should appreciate, for example, that the selection of detail for the metaphors and similes in the latter part of the extract are very Duncan-orientated. As always, we should be alert for signs that the candidate has really engaged with the text and responded personally to the intensity of the writing.

Marks 2-3

Candidates will show a very little awareness of what the passage is about, though there will be almost nothing specifically about the ways Hill builds up suspense or a sense of fear.

Marks 4-5

Candidates will make a few straightforward points. There will be an elementary understanding of the passage and some awareness of the question, but comments will be very sketchy and disjointed.

Marks 6-8

Candidates will show a little understanding of the atmosphere of the passage perhaps by paraphrasing some relevant sections of it or by selecting relevant details, but without commenting on them directly. In this category, understanding might be seriously flawed in places or there may be no or few references to the actual words Hill uses. Sometimes, the candidate's conclusions will be difficult to support.

Marks 9-11

There will be clear signs that the candidate has begun to develop a response to the atmosphere of the piece and has a straightforward understanding of the main thrust of the description. There may be flaws in understanding of detail, however, and there may be an inclination to paraphrase or to select detail without useful accompanying commentary.

Marks 12-14

The basic understanding of the passage should be secure. There should be a reasonable understanding of the way the atmosphere builds up and the sense of fear. There should be a rudimentary response to the way Susan Hill writes, demonstrating, for example, the way she appeals to our different senses and the power of the vocabulary and imagery. Candidates might refer to her descriptions of the behaviour of the people and the animals in the passage but comments on these will generally be very straightforward in this mark range.

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Marks 15 – 17

The response should show a clear understanding of the way Hill builds up suspense and a sense of fear in the passage. There are many features to comment on and we must allow candidates to choose their own ground in this mark range. However, we should give credit for:

An awareness of the soft, tense beginnings as the wind picks up.
The brief allusions to the behaviour of the people in the passage, Davey Ward and Cragg – with his terse forecast.
The descriptions of the gulls and the natural premonitions of the animals.
The vivid imagery: " tearing the bricks up like roots of a tooth", "whole streets had dissolved like paper..." "fine as splinters", "edges eaten away like a biscuit."
The exploration of Duncan's rabid imagination as he alludes to the local folklore centred on past flooding.

Whatever their focus, we must look for more developed comment than in the 12-14 range and a sense that candidates have appreciated the passage as a whole.

Marks 18-20

There should be evidence of real engagement with the passage. One might find here an awareness of the gradual development in intensity as Duncan's fears intensify. There may be an understanding of the ways that Hill taps into elemental fears in her evocations of Duncan's feelings. There may be a searching exploration of the words of the passage or developed commentary on the imagery. There might be comments on less obvious use of words, like the "cold" steeples of churches, "wild" hares "racing" for shelter. There will probably be evidence of an appreciation of the *different* techniques used. We should not expect the use of literary terminology to explain these features but should welcome them if they aid the candidate's discourse. Above all, we should be alive to signs in the way that the candidate writes that he or she has entered into the world that Hill has created.

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