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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2010 question paper

for the guidance of teachers

0486 LITERATURE (ENGLISH)

0486/43 Paper 43 (Closed Books), maximum raw mark 75

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

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All questions on this paper are marked out of 25.

The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts
AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
AO4 communicate a sensitive and informed personal response

The General Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with photostats of candidates' work produced in the examination and discussed during the examiners' coordination meeting, as well as the question-specific notes.

The notes for each question are related to the assessment objectives above. Because of the nature of the subject, *they are for general guidance; they are not designed as prescriptions of required content* and must not be treated as such.

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BAND DESCRIPTORS TABLE

	0/0–1	No answer / Insufficient to meet the criteria for Band 8.
Band 8	**2 3 4**	*Limited attempt to respond* • shows some limited understanding of simple/literal meaning
Band 7	**5 6 7**	*Some evidence of simple personal response* • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text • makes a little reference to the text
Band 6	**8 9 10**	*Attempts to communicate a basic personal response* • makes some relevant comments • shows a basic understanding of surface meaning of the text • makes a little supporting reference to the text
Band 5	**11 12 13**	*Begins to develop a personal response* • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail
Band 4	**14 15 16**	*Makes a reasonably developed personal response* • shows understanding of the text and some of its deeper implications • makes some response to the way the writer uses language (using suitable features of expression in an empathic task) • shows some thoroughness in the use of supporting evidence from the text
Band 3	**17 18 19**	*Makes a well-developed and detailed personal response* • shows a clear understanding of the text and some of its deeper implications • makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task) • supports with careful and relevant reference to the text
Band 2	**20 21 22**	*Sustains a perceptive and convincing personal response* • shows a clear critical understanding of the text • responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task) • integrates much well-selected reference to the text
Band 1	**23 24 25**	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.

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SECTION A: DRAMA

ALAN AYCKBOURN: *A Small Family Business*

1 Of course, much of the laughter comes from the contrast between Anita's blithe immorality and Jack's spluttering disbelief that any married woman can behave like this. It follows that there can only be one winner as he is met at every turn by a new revelation which is beyond his grasp. Even in an adequate answer look for more than an account. Expect some attempt to get to the roots of the laughter. When such an approach is central, then we shall begin to think of high reward.

Refer to the band descriptors in arriving at your mark.

2 Here is a familiar Ayckbourn portrait of human obsession brought about by the breakdown of a relationship. It should be so sad, and perhaps is, but the playwright presents it with enormous comic verve. Desmond does nothing else but cook but is an appalling chef in waiting. Everyone attempts to avoid the results of his cooking and he has effectively removed his wife's appetite. She has transferred her affections to her horrid dog which features prominently in central comic moments in the play. An adequate answer will grasp something of these essentials and respond in some way to the humour. The more such a response is in evidence, the higher the reward.

Refer to the band descriptors in arriving at your mark.

3 No doubt you will be in a self-congratulatory and confident mood, having been asked to manage your father-in-law's business. You will probably be mulling over your plans for the business which principally entail sorting out what you see to be a mess, and possibly a fraudulent one. As your first actions of the play reveal you are looking forward to seeing your wife at this moment so uniquely satisfying to your manhood. Assumptions which cover some of this territory with an occasional sense of his self-satisfied voice should receive adequate reward. Those who really capture in his voice his captain of industry tones will deserve something better.

Refer to the band descriptors in arriving at your mark.

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CHARLOTTE KEATLEY: *My Mother Said I Never Should*

4 All four characters are featured in this extract and so that in itself makes it appropriate as the audience meets the four generations albeit as little girls. The individual characteristics of the four are hinted at throughout the extract. As Keatley says in the introduction: 'The child scenes are not child*ish,* but a vision of the core of each one of us, later inhabited by the times we grow up in.' Undoubtedly, probing of the text here and evaluation thereof will be crucial to creditable reward. Detailed knowledge of the play and evidence thereof, will be a *sine qua non* to higher reward.

Refer to the band descriptors in arriving at your mark.

5 Jackie has lived a lie as far as Rosie is concerned for the first 15 years of Rosie's life and the revelation of the truth brings about a huge change in their relationship. As she hands Rosie, at three months of age, over to Margaret, Jackie feels guilty and somewhat ashamed, but that gradually changes and she becomes a prosperous big sister providing treats for her baby 'sister'. The truth about Rosie's origin is explosive and changes the relationship dramatically between mother and daughter. Keatley is equivocal about how the relationship develops in the future: in her final scene Rosie is happy living with Doris and makes plain her love for her great-grandmother; she has Jackie appear in the background dressed as she was during the conflagration. Candidates should refer to material throughout the play that is relevant to this question for creditable reward. Reserve the highest recognition for those who probe Keatley's writing and search for the subtlety of her innuendo.

Refer to the band descriptors in arriving at your mark.

6 As Rosie says, 'Mum and Gran were mega hurt' on hearing that Jack had left everything to Jackie in his will. So Doris's hurt will need to be reflected strongly in responses. No doubt she will look back over the long years with Jack and wonder why he made the decision that he did. At one point Doris asks the question 'Did all those years count for nothing?' She will resent being beholden to Jackie even though Jackie is being generous. She will wonder whether she really knew Jack and why he was so secretive about his affairs, though we should bear in mind that in that generation the husband was often in sole financial control and made all the decisions. Those who capture Doris's feelings in the tone of a hurt and bewildered woman will deserve high reward. Examiners should differentiate according to the appropriateness of textual echoes and the clear understanding of Doris's febrile feelings.

Refer to the band descriptors in arriving at your mark.

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ARTHUR MILLER: *The Crucible*

7 The Putnams see great opportunities here for self aggrandisement, for reaping revenge on those they detest and for putting Parris, whom they hold in contempt, in their power. Mrs. Putnam's speeches are those of a half crazed, embittered and superstitious woman. Parris shows himself to be terrified of the possible consequences of his niece's actions for his future as minister and is being hauled along by the Putnams. With Abigail already showing herself be a consummate deceiver, things are here being set inexorably in motion. Some grasp of the issues involved with support will be enough for reasonable reward but for something better expect candidates to weigh in detail the implication of what is being said at each moment.

Refer to the band descriptors in arriving at your mark.

8 There is a wide range of possible approaches here. Both propositions have some truth in them. There are a number of instances, particularly as the play progresses, which would support the positive view of her. However, it is equally clear why Proctor should have fallen into temptation. At the very least she clearly keeps her feelings on a tight rein and she is married to a passionate man. In the early part of the play some might indeed call her cold, judgmental and slow to forgive. Differentiate according to how well a case is argued and supported. It may well be that this is most in evidence in answers which range between the two propositions but that should not be a requisite of high reward. A strong argument for one or the other could well qualify for such reward.

Refer to the band descriptors in arriving at your mark.

9 You have spent the whole play on damage limitation and you have signally failed. You must now realise that the game is up. Abigail has run away, some of your parishioners have been wrongly executed, you have nobody's confidence and all because of the witch hunt which you effectively instituted to preserve your own miserable reputation. No doubt you will be full of recriminations but you will surely realise that you can no longer minister to Salem. Something of this content with the occasional sense of this man's whining tones should enough for adequate reward but his voice is distinctive and it should be possible to make those tones central to the assumption. Look for that before giving high reward.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

10 The passage (from Act 4 Scene1) is primarily shocking because of the change in Claudio from the romantic and besotted lover to this vengeful and vituperative man. The audience of course knows of the plot against Hero but cannot have foreseen the violence of Claudio's reaction, though he has sworn to shame her if he finds anything to confirm the allegations. The calculated quality of Claudio's rejection is very shocking; he plays along with the form of the wedding service until Leonato gives Hero's hand, when he not only returns her to her father but also calls her a 'rotten orange', a deeply unpleasant image and one that the audience knows to be false. There is something bordering on the pathological on his harping on Hero's sensuality too and answers that do not give close consideration to the manner of his speech will not achieve the highest marks. This is a turning point in the play and, though they are not required to refer outside the passage, good answers may well be enhanced by some allusion to the way in which tension has been building to this point.

Refer to the band descriptors in arriving at your mark.

11 The emphasis here is on personal response and good answers will be characterised by close engagement with the character. Benedick is obviously loveable in his dealings with Beatrice; she always seems to get him on the back foot and though he tries to retain his composure with her, the way in which he falls for Don Pedro and Claudio's scheming and vows to be 'horribly in love with her' is not only funny but very touching. Not only does Benedick provide a lot of the comedy of the play and become a romantic hero, he is also the real hero in the way in which he supports Beatrice and Hero and is prepared to risk his life in a duel with Claudio. His integrity and honesty are in sharp counterpoint to the less honourable qualities of the other male characters.

Refer to the band descriptors in arriving at your mark.

12 Borachio is quite a nasty piece of work. He is in fact responsible for the detail of the plot against Hero and he gives Don John the idea for the purpose of 'misuse' of Don Pedro, vexing Claudio and undoing Hero. His motives are presumably advancement with Don John, and he is obviously motivated by similar malice. He will be mortified at having been caught by the Watch, whom he will no doubt despise. He will be reflecting on the plot and on his master. He may well be speculating about his future and how he is going to get himself out of this predicament. Good answers will, of course, try to assume a credible voice and will show good understanding of the character.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Richard III*

13 There is much material here which the candidate may use to point up the delicious ironies of this charade. Of course, Richard is acting a part quite unlike his true personality, that of a man deeply reluctant to take the throne whilst all the time Buckingham is the honest broker intent on the good of the kingdom and dismayed by this reluctance. Of course, the wicked glee with which this duo is acting out this drama within a drama is exemplified by Gloucester's apparently final line. A clear understanding of the situation and how at moments that conveys a completely different meaning to the meaning the Mayor and the citizens give to it should be enough for adequate reward. Once the candidate can begin to engage with the sly humour and the outrageousness of it all, then we shall go higher.

Refer to the band descriptors in arriving at your mark.

14 Shakespeare portrays Buckingham, Hastings, Stanley and Rivers as a truly dreadful bunch and through them strikingly shows why the kingdom has suffered from decades of turmoil. Jockeying for personal power is mainly what they are about and they will murder to achieve it. Occasionally they do have qualms about what they are doing, or being asked to do, but these moments are rare. It is one of the reasons why we are almost sympathetic to Richard. At least he is not a hypocrite and not for one moment thinks his conduct morally defensible. The key word here is *vividly*. Examiners should not give high reward to answers, however detailed in content, which do not engage with the dramatic power of Shakespeare's creations.

Refer to the band descriptors in arriving at your mark.

15 There are two things which are key to Clarence's possible thoughts. One is hatred for the people who he thinks have put him in the Tower, to wit the Queen and her family. The other will no doubt centre on his brother, who, of course, put into his mind the previous piece of 'information'. Clarence will see him as his potential saviour, as a true brother. For an answer to receive adequate reward this material must be present but perhaps the key to higher reward will be communication of Clarence's weak and gullible personality. He really is a sheep amongst wolves and fear will no doubt be prominent in his voice.

Refer to the band descriptors in arriving at your mark.

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

16 This is a task which asks candidates to look at a passage with minimal dialogue, unusually demanding imaginative visualisation of what the stage directions deliver. Indeed, the absence of dialogue is part of the poignancy of the scene. Raleigh literally passes quietly away; Stanhope is silent in his misery but conveys it in his actions. The obliteration of the dug-out bringing the play to an end speaks for itself; journey's end. Expect evidence of engagement with the dramatic force of these events before giving adequate reward. The more a candidate can draw out the dramatic significances and almost unbearable poignancy of the scene, the higher the reward.

Refer to the band descriptors in arriving at your mark.

17 There is ample evidence for either proposition. There are moments, particularly in regard to Raleigh and perhaps Hibbert, where Stanhope's ingrained habits of command tip into something profoundly cruel and bullying. However, since much of the play is about the terrible pressures of command in war, there will probably be a majority who will at least qualify such a judgement. There are a number of moments when he shows quite clearly why he is in command. As so often in this kind of question a candidate should engage precisely with the task's parameters to gain adequate reward. Character sketches, however detailed, should not receive even adequate reward. Answers which range over the possibilities may declare themselves as worthy of high reward but we should not require such balance for this kind of reward. Strong argument for either might make it into this area.

Refer to the band descriptors in arriving at your mark.

18 Raleigh is clearly in a state of distress and the reasons for this are obvious. He has been humiliated by his hero. He has seen a side of Stanhope he never could have imagined to be there. Perhaps most hurtful and humiliating though, given that he is a public schoolboy who has been taught to keep his emotions well under wraps, is to have his hero worship for Stanhope revealed to the object of his worship. Will he be angry? Probably not, bewildered no doubt. However, perhaps we should allow some spark as he leaves his school days behind.

Refer to the band descriptors in arriving at your mark.

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SECTION B: POETRY

19–24 Poetry is literary language at its most intense. A poem in a short space creates a multiplicity of resonances and hence possible meanings. We must expect that candidates will offer a very wide variety of responses and interpretations and as examiners must at all times keep a totally open mind when assessing work on a poem. In the exercise of our judgment, we shall, of course, read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it should also be a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

We will differentiate first of all according to how directly the candidates answer the question. Where questions prescribe the poems from which the candidates should choose this is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed to send a strong signal to candidates that they are taking a large risk going into the examination with only one or two poems which they are determined to fit to a question. The problem can be that some will choose a question because the poem they wish to write about appears in the list rather than because they can answer the question. We must be very careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. Do not over-reward such run throughs and do not forget that all the tasks demand that the candidate engage with the poem through a specific route; they are never simple invitations to write about a poem. We should think very hard before putting such work in Band 3.

Beyond focus on the question, we will also assess according to how well candidates convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do NOT give high reward to any explanation of "meaning" which shows little response to the words and how they create meaning. In all of the questions there is an explicit requirement to make a response to the words and it will be difficult for any work which fails to engage in this way to progress beyond Band 3. In addition, examiners should be careful not to over-reward comment which is able to isolate vivid features of a poem's language but which is unable to probe the reasons for their vividness. For instance, the noting of rhyme, sound and movement, the listing of significant words and figures of speech is only a very small first step to insightful personal response. Work given high reward should show the ability of the candidate to analyse *how* such features of a poem's language achieve their effect.

Refer to the band descriptors in arriving at your mark.

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SECTION C: PROSE

JANE AUSTEN: *Pride and Prejudice*

25 One will hope that most candidates will recognise that this is a passage of unsurpassed ridicule. Collins's impenetrable self-regard and conceit, his ludicrous certainty that he represents a superb match for Elizabeth, all mark him down as one of the great fools of literature. His assurance of *violence of his affection* is a particularly delicious moment of irony. However, just to remind the reader of what a marriage to such a man would entail, the speech also ends on a very unpleasant note of what virtually amounts to blackmail. He is a fool but in no way a loveable one. A clear grasp of the ironies of the passage should be enough for a reasonable mark but reserve high reward to those who engage in detail with the ironies of Austen's writing.

Refer to the band descriptors in arriving at your mark.

26 The challenge of this task is twofold. It is to respond to the character's vivacity and energy as the words *appealing* and *lively* make plain, as well as engaging with the ways in which Austen's writing makes it so. Examiners should not give even adequate reward to answers which in effect do no more than record the character's features. Conversely look out for those who relish her delightful personality and who are able to support their argument with pertinent detail. Of course, the latter will differ from answer to answer and examiners should not become prescriptive in their expectations as to which details should appear in an answer.

Refer to the band descriptors in arriving at your mark.

27 Mr. Bennet will be a happy man and also a relieved one. Not so long ago he was facing disaster, now he sees his two worthwhile daughters married to the men of their choice and in Elizabeth's case to a man he has come to value and admire. Nothing is likely to please him more than to see his favourite and most admired daughter so happily wedded. Such obviously is going to be the basis of any adequate assumption but one would hope that the better candidates will show themselves by catching his wry tones with perhaps the occasional ironic noting of such things as his wife's notable change of attitude towards Darcy and much else. There should be much scope for creating a recognisable voice here and high reward should not be given without it being manifestly present.

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IAN CROSS: *The God Boy*

28 It is what is not spoken which is so poignant here. Clearly both want to say something overtly loving to one another but cannot find the words. Through Jimmy we learn that this is a rare moment of cheerfulness for the mother and that it always relates to her son and most definitely not her husband. The context is sad also because we guess from the husband's cheerful demeanour that he is about to bring off a great coup in his battle for the child's affections, based typically on spending money the family cannot afford. As usual, we shall differentiate according to how well the candidate engages with detail and conveys the reasons for being moved by what is happening. A narrative description of the scene should not receive a satisfactory reward. The more there is appreciation of Cross's writing, the higher the reward.

Refer to the band descriptors in arriving at your mark.

29 There are a number of reasons which could be advanced. The most obvious and probably the most popular are the facts of his home situation which emerge quite quickly in the novel. It is clear that his unhappiness creates tensions which emerge in frequent anti-social behaviour, a notch or two up from what might be expected to be the usual behaviour of the young growing male. The fact that he only dimly understands what is going on adds to the sympathy. Another line could be, of course, that the reader naturally responds to his energy, curiosity and humour, particularly in the context of his domestic life. Whatever is the chosen route taken by the candidate, examiners should differentiate according to the way the argument is developed and supported by detail. For the highest reward expect a close engagement with Cross's writing.

Refer to the band descriptors in arriving at your mark.

30 Jack Crannery thinks he has seen everything in his disappointing life but this is something which not even he expected. What he sees as the betrayals of his life have led him into a life of solitariness until this strange boy crossed his path. He thought he had struck up almost a paternal relationship with the boy, and then this. Shock, growling anger will no doubt be the predominant feelings but perhaps reflection will follow. Something of these feelings with relevant knowledge of the situation will be enough for adequate reward but for something better we should expect something of the man's laconic personality to come through in the voice.

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ANITA DESAI: *Games at Twilight*

31 Everything conspires here to communicate the misery of Mr. Bose's life. Even the weather that evening seems to oppress his spirit. Further oppression is hardly required when he has to teach this rebellious youth intent on taking out the hatred he feels for his father on the gentle Bose. Furthermore, Bose is cut off from his family at this precious moment of the day and has to look on whilst mother and child bond and enjoy one another's company. Candidates who explore some of this with detailed support will be worthy of receiving adequate reward but for something higher expect a real attempt to respond to what makes it memorable writing.

Refer to the band descriptors in arriving at your mark.

32 This is a straightforward task which requires a close knowledge of the detail of the story and how it develops. For adequate reward the candidate should move beyond description and narrative to at least some awareness of how Desai creates a sense of the tension building on Suno. There is a proliferation of detail which will show this. For higher reward look for engagement with the way the writing vividly communicates the young man's thoughts and tone of voice in such things as his exasperation with his parents, his mounting sense of claustrophobia in the home and the peace he finds in the park by effectively hiding from the challenges facing him.

Refer to the band descriptors in arriving at your mark.

33 You will be at your wits' end. You have had a fruitless time. You have been talking to people who have not had the slightest understanding of your artistic aims and have been finally completely unappreciative of your work. You will no doubt be feeling full of self pity not least because you will now have to explain to your wife just how it was that you were so poor at selling your work and why the state of the family remains desperate. Perhaps you will catch at the straw offered by the man at the end of the story but you know what a straw that is and so will your wife. Something of the above content will ensure adequate reward but for higher reward the man's mixture of desperation and self pity, coupled with his contempt for the philistines who have just left, should come through.

Refer to the band descriptors in arriving at your mark.

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THOMAS HARDY: *Far from the Madding Crowd*

Note: please be aware that there are several different editions of this text and the content varies slightly.

34 Hardy presents Troy as a tantalising mixture: he is bold: 'You are a prisoner, miss...' He is playfully flattering: 'Thank you for the sight of such a beautiful face!' He is mockingly self-critical: 'I deserve the chastisement your words give me.' He is daring as he invokes her father in his attempts to attract her; 'Why should such a fair and dutiful girl have such an aversion to her father's sex?' There are many such illuminating references in Hardy's writing here. Clearly, for high reward a thorough exploration of Hardy's words is essential. Those who capture the wit, playfulness, and egotistical charm of this intelligent and self-promoting character will deserve the highest recognition. Remember to refer to the photostats and band descriptors to arrive at your mark.

Refer to the band descriptors in arriving at your mark.

35 There are elements in both descriptions which may well apply to Bathsheba. She is certainly a spirited young woman early on in the novel as she takes on the farm single-handedly and holds her own against her male fellow farmers. She is playful and lively with Gabriel. She sends Boldwood a valentine. As the novel progresses she matures and becomes more circumspect. She cares for others, notably Fanny, and Gabriel when he loses his sheep. She is besotted with Troy and it is here that her self-centredness is seen as she resents his relationship with Fanny even after her death. She is unfeeling and thoughtless here too. Perhaps the more percipient may regard this as honesty as opposed to Troy's show of emotion brought on by guilt. Reward highly those who identify such examples and use Hardy's text to support their views. Remember to refer to the photostats and band descriptors to arrive at your mark.

Refer to the band descriptors in arriving at your mark.

36 Boldwood would be mortified. He has just endured the wicked deception perpetrated upon him by Troy. He will be furious and planning some form of revenge. His thoughts may be somewhat incoherent. He may dwell on Bathsheba and wonder how she could marry such a rogue. He will be seething with anger and his mind will be in a turmoil at the way he has been duped and made a fool of by Troy. Those who capture Boldwood's fury and frustration will deserve creditable reward. Reserve the highest recognition for those who convey something of the rage and obsessive passion he has for Bathsheba and his hatred of Troy. Remember to refer to the photostats and band descriptors to arrive at your mark.

Refer to the band descriptors in arriving at your mark.

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BESSIE HEAD: *When Rain Clouds Gather*

37 It will be very difficult to answer this question effectively without at least setting the scene. Anxieties have been growing for Paulina's son since he has not appeared back in the village despite the drought. Rankoane (and therefore the reader) knows that Paulina's son is suffering from tuberculosis and that his chances of survival are very remote. Makhaya's and George's search for him has ended in the inevitable discovery of his death. The passage is terribly sad because of the vision of the small boy, dying alone in the hostile environment, because of Makhaya's grief on behalf of Paulina and also because of the emblematic nature of the death which seems to symbolise the failed hopes of all African cattle farmers. George's reaction, though perhaps a little more detached than Makhaya's, is also profound. Expect close examination of the words of the passage and of the way Head takes us into the thoughts of the characters. It is a very visual passage and hopefully the best answers will respond to the sensuous nature of the descriptions.

Refer to the band descriptors in arriving at your mark.

38 There will be various ways of approaching this question but it is inescapable that Head makes women the centre of society in Golema Mmidi. At the beginning of the novel she says that the men take charge of the cattle but the women are the 'tillers of the earth'. Cattle herding/droving is ultimately almost destroyed by the drought and the men spend a great deal of time arguing the issues with the Chief. Gilbert's plans for educating the villagers to grow other crops are frustrated by the fact that only the men have access to his classes but once he introduces the plan for growing tobacco the women seize on it with enthusiasm. Certainly the women take charge of the day-to-day provisioning for their families and are more sympathetic to the idea of co-operative working, so that the tobacco farming becomes a great success. Arguably without the women's efforts the village would not have survived.

Refer to the band descriptors in arriving at your mark.

39 This incident occurs in Chapter 6. Paulina is attracted to Makhaya as soon as she sees him, but he does not respond to her first overture when she sends her daughter to greet him. She will no doubt be mortified at being rebuffed, but she is a proud woman and will not be easily deterred. Besides, Mma Millipede has been somewhat reassuring. Paulina is an enterprising type and she may well be thinking about her strategy from this point on as well as speculating about what makes Makhaya behave as he does. She may also be reflecting on her life before coming to the village.

Refer to the band descriptors in arriving at your mark.

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EDITH WHARTON: *Ethan Frome*

40 A good start to a story, of course, sets out to intrigue and that is what is accomplished here, giving the reader just enough information but also not enough, leaving many unanswered questions in the narrator's mind. The narrator does not suggest that he is an avid observer of the social scene but the picture of Ethan is sufficiently startling and the way in which in final line he expresses horror at the idea of the man's living to a hundred conveys much about some truly awful personal history which demands further investigation. The task obviously demands more than simple description. Even for adequate reward expect some attempt to explore how the author works to interest the reader and to foster the urge to read on. For higher reward that exploration must be prominent.

Refer to the band descriptors in arriving at your mark.

41 Perhaps the task should have said *most people* rather than *some people* since there is no shortage of candidates for the hard life. Indeed, it appears that it is only Eady who seems to find the way to make consistent money in this world. No doubt most answers will centre upon Frome and his troubles but there are other examples of hardship which may feature in answers which show a range of knowledge. In the present of the novel, there are a number of worthies from earlier times whom life has left in reduced circumstances. Differentiate according to how well a developing argument is supported with detail and at the highest level how deeply the candidate engages with the ways in which Wharton conveys the miserable existences of these people.

Refer to the band descriptors in arriving at your mark.

42 A year is the time in which it has taken Zeena to reveal her true character and to show that the energy she showed during Ethan's mother's last illness was quite unusual. He thought that she would enliven his life and enable him to escape his rural life. Now the silence he married her to avoid has returned, Zeena has no desire to move and he is trapped for good. Much of this disappointment will no doubt surface in the adequate answer and the better assumptions will communicate Ethan's growing despair as life closes down on him.

Refer to the band descriptors in arriving at your mark.

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Stories of Ourselves

43 This is a very powerful piece of writing. Candidates are not required to refer outside the passage but answers will be enhanced by some indication of events leading up to this point. The story is quite short so should be well known. Sympathy is largely aroused by the unpleasantness of the coloured man's captors conveyed through their appearance (the leader's face is described in very minute detail and his eyes are like 'two frozen lakes'), their weapons and the abusive way in which they speak to him. They appear uneducated from their syntax and from knowledge of the rest of the story, we know that the prisoner is an educated man. He is bound, cold, afraid and they are physically abusing him yet he retains some dignity. The best answers will examine the writing in detail.

Refer to the band descriptors in arriving at your mark.

44 We require more than a narrative here. The key to a good answer will be well selected detail and an exploration of the writing and way in which the story is put together. The tone of the piece might be described as elegiac, almost biblical in places, and the descriptions are extremely visual and sensuous. Of course the dominant impression is one of a lack of human life. The house, i.e. the machines have taken over; the only indication of life being a dog and the odd bird and the mice 'sensing decay at last'. Man has created the machines for his convenience and now has been overcome by them. The Sarah Teasdale poem has come to pass – 'No one would mind…If mankind perished utterly'.

Refer to the band descriptors in arriving at your mark.

45 Aunt Mary is an intriguing character. In the first part of the story she is almost the ideal maiden aunt; she is detached but kindly, encourages her nephew's stamp collecting, answers his questions and generally has time for him. We learn about the tragedy of her lost love through the letters he finds and from his point of view, so some imaginative engagement is required to empathise with her and the anger she unleashes on him when she discovers that he has read them. It may well be that the violence of her response to this invasion of her privacy is perhaps a release of all her pent-up feelings at the loss of John – not to the war but to the church. We should expect her to be reminiscing about John and their love and also on her feelings at the time as well as on her feelings towards the boy. She dies without being reconciled to him, but perhaps there will be regret in that.

Refer to the band descriptors in arriving at your mark.

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